

THE NEXT GENERATION

**SCHOOL
of
ROCK**

**THE
MUSICAL**

STUDY GUIDE

BASED ON THE HIT MOVIE

**MUSIC BY
ANDREW LLOYD WEBBER**

**LYRICS BY
GLENN SLATER**

**SCRIPT BY
JULIAN FELLOWES**

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INTRODUCTION

WELCOME

SHARPEN YOUR PENCILS, GET OUT YOUR BOOKS AND TUNE THAT GUITAR! Let's get ready to rock! Welcome to the wild world of *School of Rock the Musical*, with music from the legendary Andrew Lloyd Webber, lyrics by Glenn Slater, and book by Julian Fellowes. Based on the 2003 Paramount Pictures film written by Mike White, the story follows Dewey Finn, a wannabe musician who poses as a substitute teacher at a fancy prep school. The fun begins when it's clear he's not interested in teaching reading, writing or arithmetic. There are only two Rs he cares about and that's Rock n Roll!

HOW TO USE THIS GUIDE

Bringing down houses on Broadway and here in Australia, *School of Rock* celebrates students finding their passions through the transformative power of music. This engaging and comprehensive education guide is filled with material for the classroom, including information about the plot, characters, authors, history of the show, history of rock and roll music, recommended pre-show and post-show discussion prompts and activities, and so much more. Created for all ages, educators can use this guide independently or apply the material to enrich a pre-existing curriculum. Each component of the guide will provide your students with an opportunity to explore the major themes and elements of the show. So as your students walk away from the theatre, tapping their feet and humming along, the post-production section of this guide will bring the music back to the classroom. There's only one question left...

ARE YOU READY TO ROCK?



THEATRE ETIQUETTE



DEWEY: THERE'S
NO WAY
YOU CAN STOP
THE SCHOOL
OF ROCK!

THE THEATRE IS NOT QUITE A SCHOOL AND NOT quite a rock concert. So how can you rock just enough for *School of Rock*? Here are some tips for your time at the show.

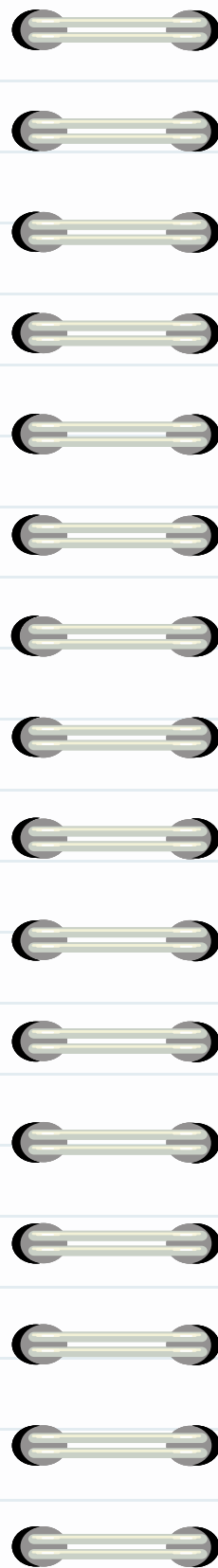
ALTHOUGH SCHOOL OF ROCK STARTED OUT AS A FILM, SEEING IT AT THE THEATRE IS A TOTALLY DIFFERENT TUNE. The cinema is far more casual because you're watching a screen and can't distract the actors (but you can disturb those around you, and that's not cool!). At a live theatre show, remember you're watching live people on the stage so if you can see and hear them, they can probably see and hear you.

TURN OFF YOUR PHONE OR PUT IT ON SILENT AND KEEP IT IN YOUR BAG OR POCKET. Enjoy the show without any distractions and it will be a far better experience

PHOTOGRAPHY IS PROHIBITED so keep the snaps for before and after the show, and live in the moment.

LOOK AROUND AND TAKE EVERYTHING IN. Check out the conductor and orchestra getting ready to rock, watch the ushers as they swiftly move everyone to their seats, enjoy the excitement and anticipation of fellow audience members. This is what live theatre is all about. Enjoy it.

DON'T FORGET TO GIVE A GREAT BIG ROUND OF APPLAUSE AT THE END This is your chance to congratulate the cast, crew, director and everyone involved in putting the show on the stage.



THE CHARACTERS

DEWEY FINN is a guy with only one passion: rock and roll. Everything else is a mess. He means well, but he can't seem to pay his rent, he's a bit of a slob, and his dream of becoming a rock god is looking grim. After being ousted from his band, No Vacancy, Dewey is more lost than ever and poses as a substitute teacher at Horace Green Preparatory School. He teaches his students how to make music, and learns that growing up and being responsible doesn't have to mean giving up on his rock and roll dream.

NED SCHNEEBLY is Dewey's best friend who's given up his former rocker days for life as a grade school teacher. **PATTY**, Ned's girlfriend, is the puppeteer for his new adult life. She is counting down the days for their third roommate, Dewey, to grow up and find his own apartment.

ROSALIE MULLINS serves Horace Green Preparatory School's highest office as principal, and though she begins the story pretty tightly wound as a consummate professional, we quickly learn she's under a great deal of pressure. Rosalie eventually learns how to let her hair down and just enjoy the music.

THE SCHOOL OF ROCK BAND

SUMMER is the manager of the band—a role that suits her perfectly. She's a firecracker and unafraid to tell the others, including Dewey, exactly what to do.

LAWRENCE plays the keyboard even though he's not sure he's cool enough to be in the band. With a little encouragement from Dewey, Lawrence realises what's cool is making music.

TOMIKA is the starlet with the voice, but it takes a lot of courage for her to even speak in class, let alone belt out those rock songs. She's the new kid in school and she's struggling to find new friends among the many overachieving students. Luckily, with encouragement from the band, Tomika finds her place: at the mic, front and centre.

ZACK'S skills on the electric guitar are out of this world, but his composition skills might even be better. Zack's new song in Battle of the Bands proves this kid is one of a kind, even if his father is too busy to notice.

FREDDIE is a straight-laced kid with percussive ambitions. He shows that the good kid who follows orders can also march to the beat of his own drum.

BILLY is the stylist of the group, and his interest in fashion is unfortunately not celebrated at home. Luckily, he's got an outlet with the band and creates the perfect image for the *School of Rock*: Horace Prep uniform-chic.

MARCY and **SHONELLE** are two young women who can do more than just carry a tune... they can rock it.

KATIE, on bass guitar, uses her years of classical training on the cello to support the band. Who says classical cellists can't play Zeppelin?

MASON is on tech, and there's no doubt that his parents are tightening their hold on his studies. They love to remind him of their sacrifices for his education, but is all of it for him or for them? Mason's got his own plans.

JAMES serves as security for the band, and he's going to make sure no one messes with these rock stars in training.



THE STORY

PLOT SYNOPSIS

ACT 1

DEWEY FINN, a guitarist for the band No Vacancy is all rock and roll, except for a couple of key ingredients: fame and glory. In fact, he's a bit of a mess! As the band plays a set at the Olympic Powerhouse, Dewey gets carried away with an improvised solo (*I'm Too Hot for You*). The next day as Dewey lies asleep, PATTY pressures NED, her boyfriend and Dewey's former rocker friend, to demand the rent from their roommate and encourage Dewey to get a real adult job. Dewey claims he's going to pay up by winning Battle of the Bands (*When I Climb to the Top of Mount Rock*). Dewey goes to rehearsal only to find he's been replaced. He heads to work at a record store but is promptly fired for being late. Dewey, beaten down, answers a phone call from ROSALIE MULLINS, principal of the most esteemed Horace Green Prep School. She is calling to offer Ned a substitute teaching position. There's only one reasonable solution for Dewey—pose as Ned, accept the job, and make a little change.

It's Dewey's first day at school and he's late. Rosalie welcomes him after the school sings the *Horace Green Alma Mater*, and she informs him of their elite expectations (*Here at Horace Green*). Dewey meets his pupils who have a lot of questions for their curious new teacher. Unfortunately, Dewey has only one item on his curriculum—recess. Dewey returns home to find Ned discreetly playing *Guitar Hero*, and while they play, Dewey tries to convince Ned to join Battle of Bands with him just like the good old days (*Children of Rock*). Their daydream is abruptly ruined by Patty returning home from shopping. She then gives Dewey a reality check: Dewey has thirty days to pay his rent, or he has to leave (*Mount Rock – Reprise*).

Dewey returns to school the next day (after missing the first lesson), and he overhears Rosalie and his students singing *Queen of the Night*. Dewey

suddenly understands he must start a band with the students to win Battle of the Bands. He begins to assign instruments and roles to each of the students (*You're in the Band*). He puts ZACK on electric guitar, KATIE on bass, LAWRENCE on the keyboard, FREDDIE on drums, MARCY and SHONELLE on backup vocals, SOPHIE and MADISON as roadies, MASON on tech, JAMES on security, BILLY on style, and SUMMER as manager (*You're in the Band – Reprise*). The band is complete... almost. TOMIKA still hasn't peeped a word, and Lawrence is certain he's not cool enough to be in the band. Each student has his or her own set of problems to reckon with at home (*If Only You Would Listen*), but like they say, there's no crying in rock and roll.

The following day, Dewey shares with the students a song he wrote (*In the End of Time*) while the teachers, including GABE BROWN, begin to speculate about the new music teacher (*Faculty Quadrille*). Dewey asks permission from Rosalie to take the students on a field trip, but the prospects look grim. He returns to practice (*In the End of Time - Band Practice*) and encourages the band (*Stick It to the Man*), which is interrupted by Rosalie returning to the classroom to confirm that the school administration denied permission for the field trip. Dewey shows the kids how to truly stick it to the man, and the band

leaves for the first round of competition. The kids arrive onsite, and play their first public performance. Cue drumroll! The kids rock it out and qualify for Battle of the Bands (*In the End of Time – The Audition/ Stick It to the Man – Reprise*).

ACT 2

The band is in full rehearsal mode (*Time to Play*), but there's one problem: parent night fall right before the competition. In a moment of inspiration, Tomika rallies enough courage and surprises everyone with a soulful rendition of *Amazing Grace*. The band has a new front woman! Unexpectedly, Rosalie pops into the classroom to observe their work, and Dewey pretends to use his so-called "sing-song" method with the students (*Math Is a Wonderful Thing*). The pressure is on!

Dewey asks Rosalie on a date to the Roadhouse where Rosalie reveals that despite her conservative presence, she loves to rock out to Stevie Nicks (*Where Did the Rock Go?*). She then opens up about wanting to be free in spite of her position. She finally comes around and permits the field trip, and Dewey seals it with a kiss. The next day at breakfast, Patty excitedly relays a letter to Ned from Horace Green Prep School and quickly leaves for work. Ned

discovers it's a payment from the school and is just about to call to clear up the mistake when Dewey realises it's time to face the music.

Parent meetings are about to begin while the band learns a new song Zack has been playing around with (*School of Rock – Band Practice*). Their parents stumble upon them, just as the kids find their groove, and are shocked the young scholars have traded in their books for instruments. Dewey reminds the parents how incredible their kids really are. At that very moment, Patty (who learned about Dewey's substitute teaching from Ned) breaks through the door to reveal Dewey's true identity. The parents confront Dewey (*Dewey's Confession*) and he is dismissed, but the kids won't be stopped. They secretly head off to compete at Battle of the Bands. Mason tells Rosalie he and the others don't care about Dewey's real identity; all they care about is how he taught them that rock could set them free. Meanwhile, a bus-full of kids arrive at the apartment to tell Dewey that he's changed their lives (*If Only You Would Listen – Reprise*). Dewey knows he has to follow through, so he sets off to watch the kids rock it out.

The school band arrives late (*I'm Too Hot for You – Reprise*), and Dewey decides that they should play the song that Zack wrote, even though the band has barely practised it. Dewey reminds them performing's not about playing perfectly; it's about rocking out with all your heart. The parents arrive and watch the concert from the back of the venue (*School of Rock*). The stage is set, the volume is cranked up high, and the kids are ready. With every bit of heart and soul, the kids deliver a performance that wins over the crowd. And the winner of Battle of the Bands is... No Vacancy! A rowdy crowd erupts in support of the kids, calling them back to the stage for an encore (*Stick It to the Man – Encore*). The School of Rock passes with flying colours! Class dismissed (*Finale*).



THE WRITER AND COMPOSER

ANDREW LLOYD WEBBER

has thirteen musicals and decades of honors and accolades under his belt, and he is one of the most successful musical composers of all time.

Growing up, music was a family affair at the Lloyd Webber household in South Kensington, England. His father, William Lloyd Webber, was an organist and composer at Westminster School, and his mother, Jean Hermione, played the piano and violin. Lloyd Webber became skilled in French horn, piano, violin, and organ, often accompanying his father. He began to compose with his brother Julian, and one of his pieces, *Toy Theatre*, was later published in a British theatre magazine in 1959. It became clear that he had a knack for writing music.

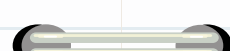
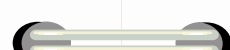
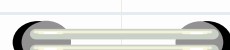
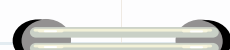
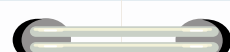
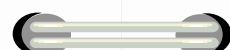
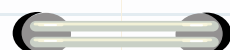
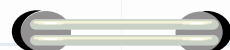
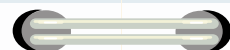
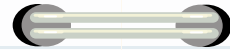
Andrew Lloyd Webber met Tim Rice in 1965, and their first collaboration, *The Likes of Us*, was styled after Lloyd Webber's early influences: Frederick Loewe, Lionel Bart, and Richard Rodgers. The Colet Court Preparatory School commissioned the duo to develop a piece based on the biblical stories of Joseph. The short cantata went through several versions before it became ultimately a full two-act musical entitled *Joseph and the Amazing Technicolor Dreamcoat*, staged for the West End in 1968. This show would mark the beginning of a great legacy.

Keeping with the biblical theme, Lloyd Webber and Rice went on to write *Jesus Christ Superstar*, which began as a rock opera concept album and then opened on Broadway in 1971. *Evita*

followed the same development, based on the life of Argentinian leader Eva Peron. It premiered in London in 1976 and then on Broadway in 1979. The show was nominated for ten Tony awards and won seven, including Best Musical and Best Original Score. Lloyd Webber ventured on his own for his next musical, based on T.S. Elliot's book *Old Possum's Book of Practical Cats*. *Cats* premiered in the West End in 1981 and became a huge success, running for 21 years in London before closing. The show transferred to Broadway in 1982 and was nominated for ten Tony awards, winning seven, including Best Musical and Best Original Score. The show ran for an astounding 7,485 performances and stands as the third-longest-running show in history.

Cats was surpassed by Lloyd Webber's greatest success to date and the longest-running show on Broadway, *The Phantom of the Opera*. Inspired by the Gaston Leroux novel (1911), the show was directed by Harold Prince with lyrics by Charles Hart and additional lyrics by Richard Stillgoe. The show opened in the West End in 1986 and later began a record-breaking Broadway run beginning in 1988. The show is still running today and has garnered ten Tony nominations winning seven, including Best Musical. Lloyd Webber's other musicals include *Starlight Express* (1984), *Aspects of Love* (1993), *Sunset Boulevard* (1994), *Whistle Down the Wind* (1998), and *The Woman in White* (2004). Several of his musicals were also adapted for the big screen, including *Evita* (1996), *Cats* (1998), and *The Phantom of the Opera* (2004).

To date, Lloyd Webber has won seven Tony Awards, seven Olivier awards, an Academy award,



fourteen Ivor Novello awards, three Grammys, and a Golden Globe. In 2006, Lloyd Webber received a Kennedy Center Honor for an outstanding contribution to the American performing arts. He was honored with a star on the Hollywood Walk of Fame, an induction into the Songwriter's Hall of Fame, and is a fellow of the British Academy of Songwriters, Composers and Authors. In 1992, he received the highest honor in Britain—a knighthood from Queen Elizabeth II for his services to music.

Andrew Lloyd Webber is arguably the most commercially successful and decorated musical composer of all time. From an opera house in Paris to the balcony of the Casa Rosada, Lloyd Webber's breadth of work and unforgettable music will be celebrated for generations to come.



GLENN SLATER

Glenn Slater is an American musical lyricist whose notable partnership with Alan Menken has garnered several nominations and honors. **MUSICALS:** *The Little Mermaid* (2008 – Tony Award nominee for Best Original Score

alongside Alan Menken (music) and Howard Ashman (original lyrics)), *Sister Act the Musical* (West End in 2009, Broadway in 2011 – Tony Award nominee for Best Original Score), *Leap of Faith* (2012), and *Love Never Dies* (West End in 2010). **FILM:** *Home on the Range* (2004) and *Tangled* (2010 – Grammy Award nominee for Best Compilation Soundtrack for Visual Media and Grammy Award winner for Best Song Written for Visual Media Category for "I See The Light"). **TELEVISION:** *Galavant* (2015).

JULIAN FELLOWES

Julian Fellowes is a writer, director, and producer, creating some of Britain's most beloved works from stage to screen, including *Gosford Park*, *Downton Abbey*, and the West End and Broadway production of *Mary Poppins*.

ACTING: (Film) *Scarlet Pimpernel* (1982), *For the Greater Good* (1991), and *Tomorrow Never Dies*

(1997); **(Television)** *Our Friends in the North* (1996), *Aristocrats* (1999), and *Monarch of the Glen*; **(Theatre)**

A Touch of Spring, *Joking Apart*, and *Present Laughter* in the West End. **WRITING: (Film)** *Gosford Park* (2002 – Academy Award Winner for Best Screenplay Written Directly for the Screen), *The Young Victoria* (2009), *Vanity Fair* (2004), *The Tourist* (2010), and *From Time to Time* (2009); **(Television)** *Downton Abbey* (2010-2015 - Ten Primetime Emmy Awards, including Outstanding Writing for a Miniseries, Movie or a Dramatic Special, and three Golden Globe awards, including Outstanding Best Miniseries – Television or Film in 2011); **(Stage)** *Mary Poppins* (West End in 2004, Broadway in 2006 – Tony Award for Best Scenic Design).



Sierra Boggess



FROM SCREEN TO STAGE

THE MOVIE



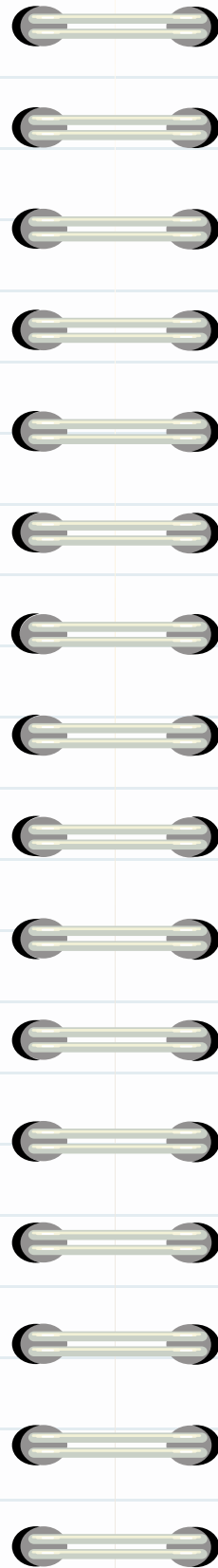
Screenwriter Mike White got the idea for the movie from the Langley Schools Music Project, where Canadian music teacher Hans Fenger recorded two LPs (1966 and 1967) with grade school students singing hits by The Beach Boys, Paul McCartney, David Bowie, and more. Over twenty years later, the LPs were combined into the album "Innocence & Despair" (2001) and gained much attention—even inspiring a VH1 documentary reuniting the students in 2002. The pairing of old-school classics sung by some rockin' kids proved to be the perfect ingredients for a hit movie. The film was produced by Scott Rudin and Paramount Pictures, written by Mike White, and directed by Richard Linklater. Featuring breakout star Jack Black as the good-intentioned, die-hard rock-and-roller Dewey Finn. The film's music included iconic rock songs from The Doors,

The Clash, and several other classic bands. Even Led Zeppelin, known for not distributing rights for their music, granted them permission to include "Immigrant Song" after the production team filmed Jack Black on set begging the band to use the song. The production team sent the video to the band, and the plan worked. The movie was released in 2003, opened at number one, and was nominated and won several awards. Audiences and critics agreed it was a riot!

THE MUSICAL



A decade later, in 2013, the legendary Andrew Lloyd Webber secured the stage rights to the show, and producers put plans into motion for a Broadway takeover. Casting directors held open auditions at the beginning of 2015 to find the most talented rock and roll kids in town. It was later announced that Broadway stars Alex Brightman and Sierra Boggess would lead the show as Dewey and Rosalie. Laurence Connor would direct the show, with lyrics by Glenn Slater, a book by Julian Fellowes and new music by Andrew Lloyd Webber. Development concerts were presented in June 2015 at the Grammercy Theatre, and the show opened on December 6, 2015, at the Winter Garden Theatre.



THE MOVIE VS THE MUSICAL

THE STORY

The most important challenge of adapting a movie into a musical is making sure the story and spirit of the show stays intact. The primary job of Julian Fellowes, the book writer for the musical, is to adapt the script and make sure the book and the songs work hand in hand. Often, film crews can shoot in multiple locations in more realistic settings, while a play or a musical must take place within the parameters of the theatre. The story and script should reflect those restrictions and always find creative solutions to make action possible. A great musical adaptation will retain the most important elements of the plot, the spirit of the characters, and the themes of the original story while also crafting what is most exciting for the stage.

THE MUSIC

In a movie, writers use action and spoken dialogue to tell the story. In a musical writers use dialogue, music and songs to convey the plot or a character's feelings. Often, songs in musicals portray the breaking point when a character can only express what he or she feels through song. Leading up to the song "If Only You Would Listen," the *School of Rock* parents push the kids to unreasonable expectations. In the song itself, the audience is let in to how each kid actually feels about those pressures. Songs in musicals give us a chance to understand what characters are dealing with in an emotionally resonant way. Though the movie version of *School of Rock* is already jam-packed with music from classic rock singers, the musical version called on composer Andrew Lloyd Webber and lyricist Glenn Slater to write fourteen new songs. These original songs must tell the story while pairing with the pre-existing music to make one cohesive, rockin' good time.

THE PERFORMANCE

For actors, the challenge of performing both on camera and onstage are very different! In a movie, directors film close to the action so actors don't have to be as physically or vocally large; performers are accommodating a small frame. In theatre, the frame is much bigger. Actors must try and give as good of a performance to the front row as the very back. Since *School of Rock* sometimes takes place in a concert environment, musical performers must bring the rock to fill a full theatre. Actors must act, sing, play instruments and dance on a larger scale to make sure every audience member gets to jam along. Also, there is no post-production or editing in a musical. The *School of Rock* performers and creative team must rehearse, rehearse, and rehearse. When the curtain rises, all they have is what they practised and the moment they are in. That's the excitement of the theatre!



WHAT IS ROCK AND ROLL?

THE EVOLUTION OF ROCK AND ROLL (PAST TO PRESENT)

DEWNEY FINN MIGHT NOT BE THE MOST traditional teacher, but he does know a thing or two about the power of rock and roll. Let's explore all things "rock and roll"—what it is, how it came to be, its cultural impact, and how it has changed through the past century.

WHAT IS ROCK AND ROLL?

Rock and roll is a genre of music first named in America in the 1950s, often characterised by a fusion of rhythm and blues, jazz, gospel, Western swing, and country music. The music reflected a reaction to the straight-laced suburban fifties and an older generation holding onto the jazz and big band soundtrack of Frank Sinatra, Perry Como, and several classic jazz artists. It became the music of the youth, the working class, and the disenfranchised. Ultimately, rock and roll was as much about the lifestyle, the clothes, and the rebellion as it was about the music itself.

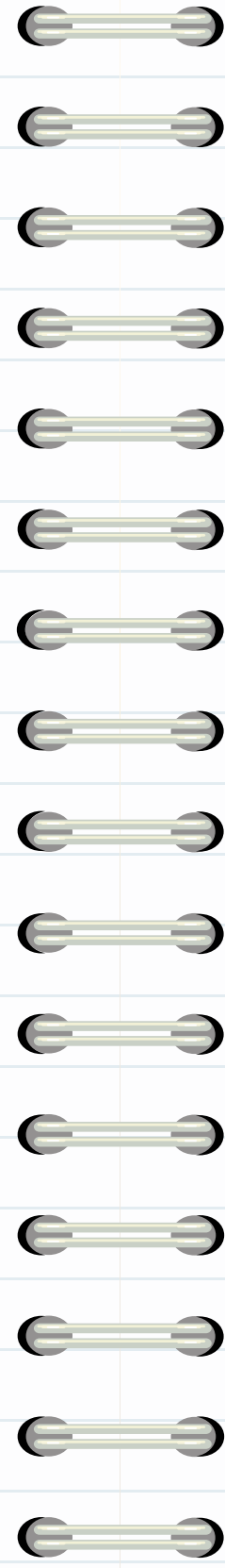
HOW DID IT COME TO BE?

The origins of rock and roll began with the Great Migrations of the 1900s as African American people moved from the rural South to the bigger cities of the North. With them, they brought the sounds of gospel, folk, and rhythm and blues. On July 11, 1951, Alan Freed, a disc jockey in Cleveland, aired music

from African American artists on his program, *The Moondog House*, at the Cleveland radio station WJW. Freed, considered the father of rock music, coined the term "rock and roll" for this new music that was averse to the former generation of jazz standards and big band swing. In the film *Rock, Rock, Rock* (1956), Freed stated, "Rock and roll is a river of music that has absorbed many streams: rhythm and blues, jazz, rag time, cowboy songs, country songs, folk songs. All have contributed to the big beat."

CULTURAL IMPACT

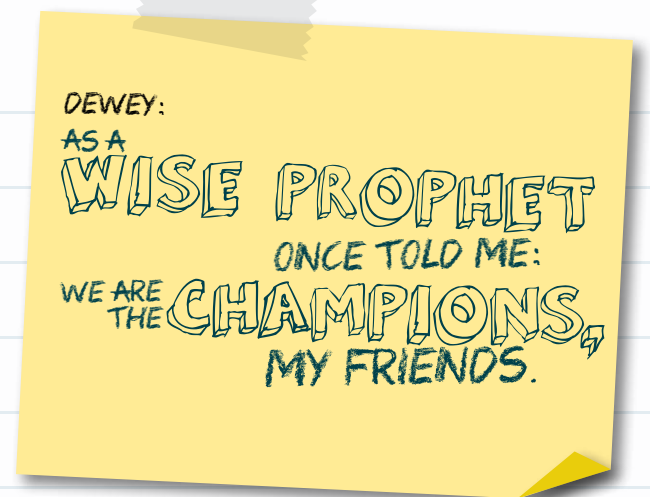
In the 1950s, white teenagers in American suburbs adopted rock and roll, although many people banned the genre for its origins with the segregated African American community. Record producers tried to look for white musicians to emulate the sound, and cash in on its growing popularity. With records such as Bill Haley's 'Rock Around the Clock' and Elvis Presley's 'That's All Right', rock and roll was alive and well on the global map. Though they originally created the music, African American artists such as Chuck Berry, Fats Domino, Bo Diddley and Little Richard finally became recognised at this time. Many historians credit the introduction of rock and roll as a precursor to the Civil Rights Movement and the eventual racial integration of black and white people rock and rolling to the same beat.



ROCK MUSIC THROUGH THE DECADES

The popularity of rock and roll music began to dip in America in the late 1950s and early 1960s. Across the Atlantic, however, rock music was brewing up a revival and nurturing some of the most important artists of the genre, including The Beatles, The Animals, The Kinks, and The Rolling Stones. These bands gained in popularity and eventually reached the States in what was called "The British Invasion." Rock music began to birth new genres in the late 1960s into the 1970s, including psychedelic rock, with The Grateful Dead, Jefferson Airplane, the Jimi Hendrix Experience, The Doors, and Pink Floyd. This style was marked by its culture and often fused folk, blues, and non-Western recording styles, including ragas and Indian music. Heavy metal rock also emerged during this time, with with Kiss, Led Zeppelin, Black Sabbath, and Iron Maiden, which captured a more aggressive, louder sound with highly amplified distortion and extravagant guitar solos. In the 1980s, rock music saw many forms, with bands such as Motley Crüe, Poison, Guns N' Roses, Whitesnake, Cinderella, Journey, Aerosmith, Bon Jovi, AC/DC, Twisted Sister, and Def Leppard. Music television (MTV and VH1) was born, and suddenly rock music was as concerned about its visual impact as it was about its sound. The diversity in rock music of the eighties reflected a full evolution of what the music and movement had become.

The 1990s brought grunge rock from Seattle, Washington, and the west coast. This music often used a high level of distortion, feedback effects, slower tempos, and complicated instrumentation. Bands such as Nirvana, Soundgarden, Pearl Jam, and Stone Temple Pilots conveyed lyrical topics of social alienation, apathy, and a need for freedom. More mainstream bands also emerged, such as Foo Fighters, and the Red Hot Chili Peppers, with a softer



rock sound that saw more commercial popularity. In the late 1990s and into the 2000s, the music industry moved into the digital age, with file-sharing platforms such as Napster, iTunes, and Spotify. The rock sound continues to evolve into hybrids of different styles using new digital recording techniques. The range of contemporary rock music is vast, with bands such as Arcade Fire, The Killers, The Strokes, The Flaming Lips, and so many more. The rock music of today reflects the accessibility of music to influence and change each subgenre.

In Australia, rock and roll has evolved from the work of the likes of Johnny O'Keefe in the 1950s to The Easybeats, and Little Pattie in the 60s, Billy Thorpe and the Aztecs, AC/DC and Cold Chisel in the 1970s to Midnight Oil, INXS, The Angels and the Divinyls in the 80s with the 90s bringing us Baby Animals, Yothu Yindi, and Screaming Jets, to the early 2000s with Magic Dirt, Silverchair, Jet and Powderfinger to recent times with Dallas Frasca, Tame Impala and Gang of Youths.

Though rock and roll has taken on many forms and many sounds, the spirit of the music remains: to live wild, free, and honestly. So, hit the lights, turn up the amp, and get your game face on. It's time to rock and roll!



1900s

During the Great Migrations, African Americans moved from the South to the North, bringing the sounds of gospel, folk, and rhythm and blues.

July 11, 1951

Alan Freed, a disc jockey considered the father of rock music, aired music from African American artists on his program, "The Moondog House," at the Cleveland radio station WJW. It was here he coined the term "rock and roll" for the first time.

1956

The movie, *Rock, Rock, Rock* was released, and in it, Alan Freed stated "rock and roll is a river of music that has absorbed many streams: rhythm and blues, jazz, rag time, cowboy songs, country songs, folk songs. All have contributed to the big beat."

Late 1950s - 1960s

The British Invasion: British rock music became popular in America with artists such as The Beatles, The Animals, The Kinks, and The Rolling Stones.

INFLUENTIAL ROCKERS OVER TIME

JIMI HENDRIX is one of the most influential electric guitarists of the 1960s. He was the front man for The Jimi Hendrix Experience, and his most successful hits include 'Hey Joe', 'Purple Haze', and 'The Wind Cries Mary'.

ERIC CLAPTON is an English rock and folk guitarist, and singer. Before he found much success as a solo artist with songs like 'Layla', 'Wonderful Tonight', and 'Tears in Heaven', he performed with The Yardbirds, John Mayall & the Blues-breakers, Cream, and more.

JIMMY PAGE is an English musician and guitarist most noted for founding Led Zeppelin in 1968. Led Zeppelin also included singer Robert Plant, bassist and keyboardist John Paul Jones, and drummer John Bonham. Audiences know them for pioneering heavy metal and fusing the sounds of blues and psychedelic rock. Arguably, their most successful song is 'Stairway to Heaven'.

ELVIS PRESLEY, "the King of Rock and Roll" was an American singer and actor from Memphis, Tennessee, known for such hits in the 1950s as 'Heartbreak Hotel', 'Love Me Tender', 'Blue Suede

Shoes', and more. To this day, fans and critics consider him the best selling solo artist with about 600 million units sold worldwide.

JANIS JOPLIN was an American singer-songwriter in the 1960s, beginning as the lead singer for Big Brother and the Holding Company, and later branching out as a solo performer. She became most known from performing at Monterey Pop Festival, Woodstock Festival, and the Festival Express Train Tour. Her most famous songs include 'Piece of My Heart', 'To Love Somebody', and 'Me and Bobby McGee'.

KURT COBAIN was the leader of the rock band Nirvana, which emerged from the Seattle music scene in the 1990s. With successful albums such as *Bleach* and *Nevermind*, Nirvana was considered the iconic band of Generation X. Their most successful hit was 'Smells Like Teen Spirit'.

FREDDIE MERCURY was the front man for the popular British rock band Queen. Their most notable hits include 'Bohemian Rhapsody', 'Killer Queen', 'Somebody to Love', and many more. Freddie Mercury

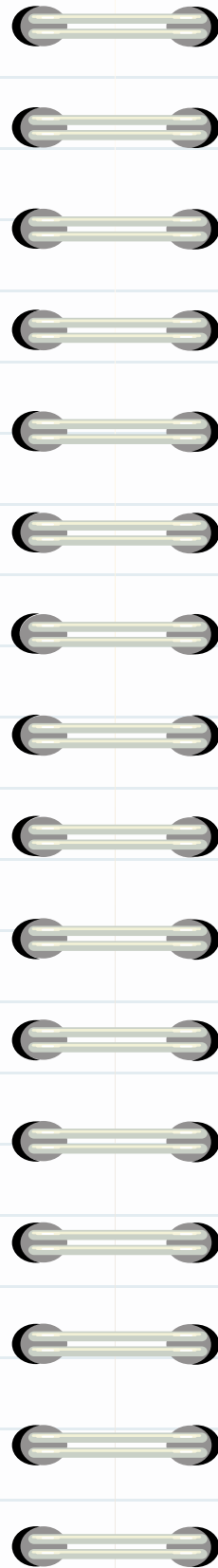
DEWEY:
WE ARE NOT
GOOFING OFF, FREDDY.
WE ARE CREATING
MUSICAL FUSION,
WE ARE FORGING
ROCK AND ROLL!

was most known for his larger-than-life stage persona and his impressive vocal range.

LOU REED, as front man and guitarist for the Velvet Underground, gained a significant cult following and thereafter launched a solo career with his most successful song, 'Walk on the Wild Side'.

DAVID BOWIE was a British singer, songwriter, composer, and record-producer whose career spanned four decades. His first hit, 'Space Oddity', put him on the map, and he later emerged with a different stage persona named Ziggy Stardust. He is known as a strong innovator and a musician who pushed the boundaries in many facets of the music industry.

ARETHA FRANKLIN, an American singer and powerhouse, began singing gospel and became popular with such hits as 'Respect', '(You Make Me Feel Like) Natural Woman', and 'Think'. She became known as "The Queen of Soul" by the late 1960s.



THE SUPREMES, the highly successful Motown female group of the 1960s, has twelve number-one hits on the Billboard charts. They began as the Primettes from Detroit, Michigan, with members Florence Ballard, Mary Wilson, Diana Ross, and Betty McGlowen. Some of their most famous hits include 'Where Did Our Love Go?', 'Baby Love', and 'Stop! In the Name of Love'.

BUDDY HOLLY was an American singer and musician of the 1950s rock and roll era with his band, The Crickets. He was highly regarded for writing, recording, and producing his own music. His most famous hits included 'That'll Be the Day' and 'Peggy Sue'.

BLACK SABBATH was a British rock band comprised of guitarist Tony Iommie, bassist Geezer Butler, drummer Bill Ward, and front man and singer Ozzy Osbourne. They began as a blues rock band but quickly evolved into a heavy metal band with a more aggressive sound. They have sold over 70 million records worldwide.

AC/DC hailed from Australia and were known for their hard rock, blues rock, and heavy metal sound. They were started by brothers Malcolm and Angus Young but continued to see several line-up shifts thereafter. Their most successful albums include *High Voltage*, *Back in Black*, and *For Those About to Rock We Salute You*.

BON JOVI is a band that rose to fame in the 1980s and are still making music today. Their biggest albums were *Slippery When Wet*, *New Jersey*, *Keep the Faith* and *Have a Nice Day*.

SUZI QUATRO hit the big time in the 1970s. She is American singer-songwriter, multi-instrumentalist who was the first female bass player to become a major rock star, breaking down barriers for women who wanted to rock.

MAMA CASS, also known as Cass Elliot, was one of the lead singers for The Mamas & The Papas, along with band members John Phillips, Denny Doherty, and Michelle Phillips. Their most famous songs include 'California Dreamin'', 'Monday, Monday', and 'Word of Love'. Mama Cass released five solo albums after the band broke up.

FLEETWOOD MAC is one of the most successful and iconic rock bands of all time, selling more than 100 million records world-wide. The band consists of Stevie Nicks as lead singer, John McVie, Christine McVie, Lindsey Buckingham, and Mick Fleetwood. The band went through several line-up changes. Their greatest hits include 'Albatross' and 'Dreams', and their most successful album, *Rumours* (1977), holds the title as the sixth-highest-selling album of all time.

1960s - 1970s

New genres of rock emerged, including psychedelic rock (The Grateful Dead, Jefferson Airplane, the Jimi Hendrix Experience, The Doors, and Pink Floyd) and heavy metal rock (Led Zepellin, Black Sabbath, and Iron Maiden).

August 1, 1981

MTV, or Music Television, was launched, and rock music became as concerned about its visual impact as its sound. Motley Crue, Poison, Guns N' Roses, Whitesnake, Cinderella, Journey, Aerosmith, Bon Jovi, AC/DC, Twisted Sister, and Def Leppard were popular bands during the time.

April 20, 1983

The Rock and Roll Hall of Fame Foundation was created by Ahmet Ertegun, Atlantic Records founder and chairman, to celebrate the most influential musicians, producers, engineers, and pioneers in the music industry.



WHAT MAKES A ROCK BAND?

THE INSTRUMENTS

WHAT INSTRUMENTS MAKE UP A BAND? WHICH MUSICIANS DOES IT TAKE TO CREATE THE SWEETEST SOUND? HERE YOU'LL FIND A BREAKDOWN OF THE MOST COMMON INSTRUMENTS IN A ROCK AND ROLL BAND AND HOW EACH ONE COMPLETES THE MUSIC.

ELECTRIC GUITAR is most commonly the central instrument in the band. The electric guitar was invented in 1931 to help amplify the sound of the guitar, and uses a pickup device to translate vibrations from its strings into electrical impulses. The

instrument can be used to play the chord progression and set the beat or play the primary melody.

BASS GUITAR is also a stringed instrument that uses an amplifier and speaker to transmit sounds. The most common bass has four strings and serves the purpose of filling in the chord progression and keeping the beat.

DRUMS are a set of percussion instruments set up to be performed by one sitting player using drumsticks. A basic drum kit consists of a bass drum, floor tom, snare drum, hanging toms, hi-hat,

crash cymbal, ride cymbal, splash cymbal, and china cymbal. The drums function as the setting and anchor of the beat.

ELECTRIC KEYBOARD is an electric piano that creates sound mechanically through a pickup. Eventually, digital electronic keyboards would replace electro-mechanical keyboards for their size and mobility. The keyboardist often fills any extra parts in the chord progression.

THE PERFORMERS

THE LEAD SINGER sings the primary melodic vocal part for the band and often is perceived as the spokesperson for the band. This role is crucial to the band because that person often captures of the spirit and identity for the group.

A BACK-UP SINGER sings the vocal harmony with the lead singer and other background singers. This role creates a fuller, more compelling vocal sound.

THE MUSICIANS are the people actually playing the instruments. Every band is

unique – sometimes the lead singer also plays the electric guitar, or the backup singer is the drummer. Each band uses its musicians' unique skills together to create their sound, style and image.

BEHIND THE SCENES PLAYERS

THE WORLD OF ROCK AND ROLL IS SUPPORTED BY MANY ROLES OFFSTAGE AND ONSTAGE. HERE ARE SOME ESSENTIAL RESPONSIBILITIES AND KEY JOBS BEHIND THE SCENES OF A ROCK AND ROLL BAND

The **BAND MANAGER** serves the role of the person in charge of the business aspects of the band pertaining to obtaining gigs and concerts, handling contracts, money, and the band members' general needs. Managers can work for larger management companies or independently.

The **CONCERT PROMOTER** or tour promoter is responsible for hosting a concert or festival. Duties include hiring the bands or performers, pricing the event and ticket sales, hiring crew, marketing and publicity, and general set-up.

STAGE MANAGERS have one of the most important roles in a rock and roll band. Just like in the theatre, stage managers are in charge of communication between designers, artists, and personnel, and when it's show time, they make sure the sound, lights, and performers are all in sync as planned.

Depending on the scale, bands might employ **DESIGNERS** to best execute the production design of the show. A set designer may be utilized to create a space that best suits the music of the show and concert venue. A lighting designer helps to create the tone and feeling of the music through lights. A sound designer serves the essential role of making the sure the proper equipment and the sounds levels are set to make the most perfect sound.

A **SOUND ENGINEER'S** job is most essential, ensuring the show goes off without a hitch. This person must be at the mixing board where all the sound travels through, making sure all levels and channels produce the best sounds for the music.

There are countless **STAGE HANDS** or **ROADIES** who are behind the scenes of a concert, making sure everything is in

place. They are under the direction of a technical director, and they set up the stage, the lights, the sound, the audience, and the backstage area.

A **STYLIST** is in charge of the image of the band or musician. A stylist's duties range from designing and arranging outfits and make-up to the overall cohesive look for the band or ensemble.

FANS are probably one of the most important elements of rock and roll. They listen to the music, buy the recordings, merchandise and tickets to the shows, and they keep the music alive!

BODYGUARDS or security guards are hired to protect the talent from any overexcited fans. Concerts can get raucous and security is of the utmost importance to keep the music going.

January 23, 1986

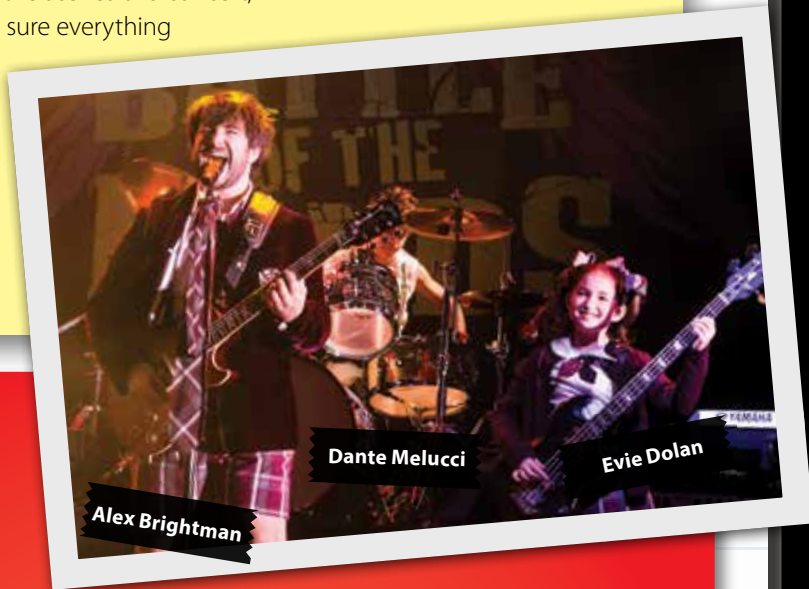
The first Rock and Roll Hall of Fame inductees were James Brown, Little Richard, Elvis Presley, Fats Domino, Ray Charles, Chuck Berry, Sam Cooke, the Everly Brothers, Buddy Holly, and Jerry Lee Lewis.

1990s

Grunge rock from Seattle, Washington, and the west coast emerged with bands such as Nirvana, Soundgarden, Pearl Jam and Stone Temple Pilots. Bands such as U2, the Foo Fighters, and the Red Hot Chili Peppers were also popular.

Late 1990s - 2000s

Music became digital. File sharing platforms, beginning with Napster in 1999, emerged, and the rock sound evolved at an even more rapid rate. Popular bands were Arcade Fire, The Killers, The Strokes, The Flaming Lips, and many more.



Alex Brightman Dante Melucci Evie Dolan

MUSIC EDUCATION IN SCHOOLS TODAY

TOMIKA:
 YOU RAISED
MY VOICE UP,
 TAUGHT ME
NOT TO FEAR,
 I'VE LEARNED
WHO I AM
 BECAUSE
YOU'RE
HERE.

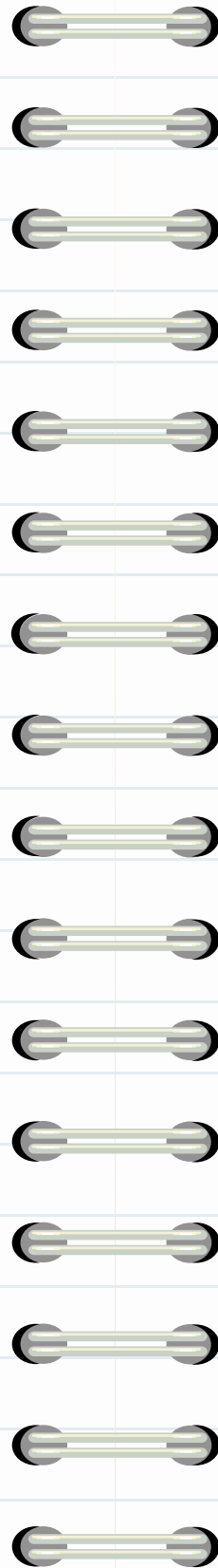
IT'S GOOD TO KNOW MOST SCHOOLS AND PARENTS VALUE MUSIC AS A CURRICULUM SUBJECT, unlike Horace Green Prep School.

In fact, your school probably has an established music program. Within the Australian Curriculum, students learning music have the opportunity to listen, perform and compose as well as studying the elements of music, such as rhythm, pitch, dynamics and expression, form and structure, timbre and texture.

THE POWER OF TEACHING THROUGH MUSIC

Music permeates our world. The art form is everywhere. Try to think of a day in your life when you didn't hear some kind of music at least once. It's on your radio, your phone and your alarm clock. It's in commercials, television shows, movies, plays, and just about every form of entertainment. You hear music in lobbies, elevators, waiting rooms, and when you are on hold on the phone. Have you ever considered why music is everywhere? Music stimulates the brain in different ways than other auditory input. The art form can have a major impact on mood and emotion. Big corporations harness the power of music to sell products and draw in the consumer. Educators can do the same thing.

Ask your students to sing you some lyrics from a song they listened to a week ago. After they serenade you, ask them to recite a line from a book they are reading. You will likely get a different response. Now think about how powerful music could be if combined with the content of the curriculum. You don't have to start singing your textbooks to the students or write a song for every concept you cover. However, harnessing this power can have a positive impact on the learning environment. American developmental psychologist Howard Gardner's theory of Multiple Intelligences speaks about Musical Intelligence. By incorporating music into your teaching, you are offering new entry points into the material for different learners. Music can provide a reference point or trigger for unlocking or activating information in the memory. The creation of music can be a collaborative process that brings students together and creates community. Think back to the alphabet song. Do you know anyone who didn't learn their ABCs by singing that song and doesn't still know it? That's pretty powerful!



HOW TO INCORPORATE MUSIC IN THE CLASSROOM

AS IMPORTANT AS QUALITY MUSIC EDUCATION IS, THE MUSIC CLASSROOM doesn't have to be the only place where students experience music or learn with music during the school day. Of course, you don't have to "pull a Dewey" and throw your entire curriculum out the window to start a rock band, but bringing music into the academic classroom can be beneficial. Think about young children. How do they learn their alphabet or parts of the body? They sing a song about them. Here are some other ways you can incorporate music into your daily routines and curriculum:

- **BACKGROUND MUSIC** (classical or instrumental) can help set the right mood and tone for test taking, reading, or writing activities.
- **USE SONGS AS CUES FOR ROUTINES** - start of day, transitions, clean up time, end of day, play time, etc.
- **STUDENTS CAN WRITE SONGS** (or new lyrics for existing songs) to help reinforce concepts they are learning in class. This technique works for mathematical formulae, character analysis in English, historical events, scientific processes, foreign language, etc.
- **ANALYSE LYRICS** in an English unit on poetry or an exploration of figurative language.
- **EMPLOY SONGS FOR WRITING PROMPTS** for creative writing assignments.
- **HAVE STUDENTS CREATE PLAYLISTS** of songs to demonstrate their understanding of a character from a novel, historical figure, historical period or event, geographical location, world culture, etc.
- **LISTENING TO SONGS** from a particular historical period that is being studied in history class, or is the setting for a novel, provides context and deeper understanding (especially if it is compared to present-day music or music from other periods).
- **USING MUSIC NOTATION** can reinforce understanding of fractions (whole note, half note, quarter note, etc.).
- **LISTENING TO, LEARNING, AND TRANSLATING SONGS** in foreign languages can help students build vocabulary and improve fluency in those languages.



CREATE YOUR OWN MUSIC

(FOR STUDENTS)

ANDREW LLOYD WEBBER and GLENN SLATER wrote the original songs for *School of Rock*. Dewey Finn is a songwriter in the show, and he inspires Zack to become a songwriter (they use his song, "Teacher's Pet," for the Battle of the Bands). You can be a songwriter, too!

SONGWRITING BASICS

The songwriting process starts with an idea. What are you passionate about? What moves you, gets you excited, makes you mad, or touches your heart? You need to find inspiration. There is no "right" or "wrong" way to go about writing a song once you have an idea. Just remember, songs have two parts: the music and the lyrics.

WRITE YOUR OWN LYRICS (POETRY)

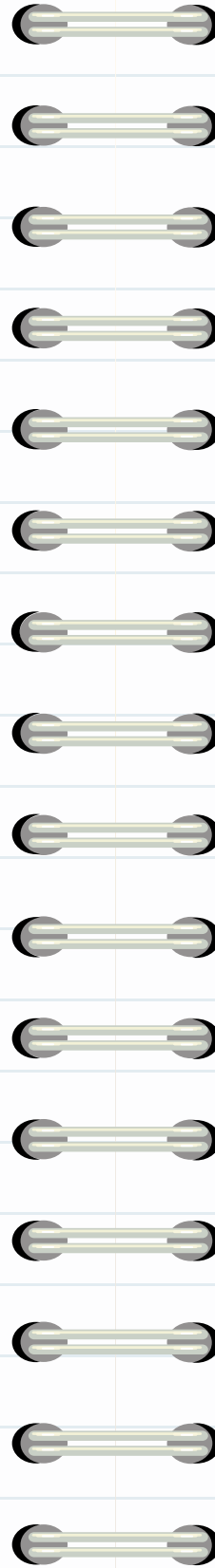
If writing music sounds hard, or outside your comfort zone, don't worry. Start with the lyrics. Think of them as poetry. You can decide what style you want to use and what structure works for you.

One of the most common song structures is: verse / chorus / verse / chorus / bridge / chorus

In this structure, the first verse and second verse would have different lyrics but the same number of lines and a similar rhyme scheme/rhythm pattern. The chorus can repeat the same words each time it comes back in the song. The bridge is completely different than the verses or the chorus but it links the two together.

INSTRUMENTATION

Once you have your lyrics, it's time to set them to music. Maybe you have been singing them as you were writing them and have an idea of how you want the music to sound. If not, you have a choice of what to do next. There are two aspects to consider: melody (the tune you give to your lyrics) and accompaniment (the underlying music, like what you would hear in a karaoke track). Computers, smartphones, tablets and other devices offer lots of cool tools. An app like Garage Band is a great tool for a beginner to create a song from scratch, without being able to play a single instrument. You can also add music to your lyrics without any of these tools.



ACTIVITY

→ BEGINNER

You don't need to play any instrument to write your song. Start by focusing on the rhythm and melody for your lyrics. Decide on a tempo, or speed, and speak the lyrics in a rhythm (almost like a rap). Try a bunch of different rhythms until you find one that fits your lyrics and makes you happy. Once you have your rhythm, try singing the words on notes instead of speaking, creating a melody. Remember, you don't have to choose the first melody you try. Some songs come right out on the first try, and sometimes songwriters struggle to find the right combination of lyrics and music. If it helps, try developing the melody and rhythm together by humming or singing the lyrics. Make a recording of the melody once you're happy with the notes. Now listen to the recording of you singing the song a cappella (without accompaniment) and create some simple, percussive sounds to go with it, such as clapping, snapping or even shaking a homemade rattle to establish the beat. Record the song again with both your vocals and the percussion. Finally, play your newest recording or sing it live for a friend, family member or teacher who plays an instrument who may be able to help you add more instrumentation to the song.

→ ADVANCED

If you already play the guitar, bass, keyboard or drums, you are in great shape to add the rock music to your song. The bass and drums will allow you to develop an underlying beat and tempo for your song. This instrumentation will help provide a baseline over which to sing your melody. The guitar and/or keyboard can provide the structure and support the creation of the melody. It might be helpful to start with some chords, which guide the development of the melody because the melodic notes are featured in the chords. The last step is to combine the rhythm with the melody in a harmonious way to support your lyrics. If you play a different instrument, you can combine the same principles as those listed above with your knowledge of your instrument. There is no reason a trumpet or violin can't provide the musical inspiration and base for a rock song.



Evie Dolan

Alex Brightman

Brandon Niederauer



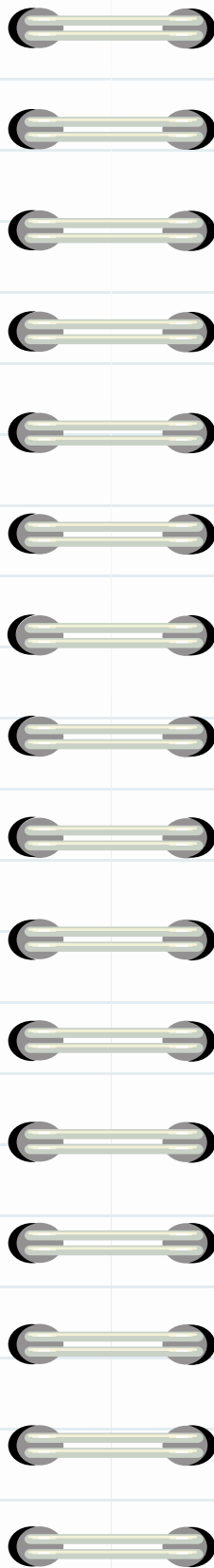
CREATE YOUR OWN MUSIC:
ACTIVITY
(CONTINUED)

→ **COLLABORATE**

You might have friends that can help if you don't play an instrument, or are struggling to create a melody or rhythmic pattern for your lyrics. You can become a songwriter and a member of a band all in one step! You can't be a band on your own, so don't feel like you have to write without band mates and collaborators.

→ **RECORD AND SHARE YOUR MUSIC**

It's time to record your song once it's written. If you are using an app or online program, you probably have your full musical track completed and may even be able to record your vocals right into the existing track. If you are using instruments, or have a completed music track, you could record your song using a voice recorder or a camera set to video on a smartphone or tablet. These options will allow you to get a finalised version of your song that you can play. If you have a studio at your disposal, get in there and lay down that track!



THE POWER OF ROCK AND ROLL

(FOR STUDENTS)

POPULAR MUSIC HAS DIVERSIFIED IN the past 50 years, and while rock and roll has evolved on many levels over its lifetime, think about the power it had over Dewey Finn. He pretended to be somebody else and posed as a teacher in order to pursue his passion. The world is full of Dewey Finns who have had their lives changed by the power of music. Rock and roll has been used to push for social change in protests, rallies, gatherings and marches to take a stand on countless issues. Music impacts people on an emotional level and sticks in the memory; it is a powerful tool.

MUSIC FOR CHANGE

Find an issue in your life or in the world and write a song about it. Or create a playlist and discover all the lyricists who share your concern. Find a way to make music make a difference to the problems of the world. It is a very powerful tool.

MUSIC AS SELF-EXPRESSION

Music is a great outlet for self-expression whether you love rock and roll or experience the power of another genre. Do you play an instrument? If so, you can play your feelings. A happy mood may call for a happy song. A sad mood might lead to playing something in a minor key. Maybe you can sing and choose songs with lyrics that capture how you are feeling. Through music you can get your feelings out, either for your own peace of mind or to share your feelings with others.

CREATE THE SOUND TRACK OF YOUR LIFE

You can use music as a way to express yourself even if you don't play an instrument or sing. Create a soundtrack that captures who you are or how you are feeling on a particular day. Build a playlist with songs that share your opinions and beliefs or songs that capture your mood and emotions. Review your soundtrack after some time passes. As you grow, some songs may no longer apply, and new songs may need to be added. You could create "seasonal soundtracks" throughout the year. What kind of music gets you through the cold winter? What music represents the "freedom" of summer?



ACTIVITIES FOR STUDENTS

1. Research a famous Australian rock band that contributed to the rock and roll scene.
2. Write a review of *School of Rock*.
3. Write a song about joining a band.
4. Imagine you are Dewey. Write a letter to the parents of the students in your class explaining why you made the choices you did.
5. Write a creative story based on the idea of following your dreams and taking a risk.
6. Listen to your favourite song. Draw how it makes you feel.
7. Make a band poster of a concert coming up at your school. It could be your band or a very famous band. Be creative!
8. Choose a career path in performing arts and research what it involves and how you would go about getting there.
9. Imagine you are the set designer for a big rock show. Draw the design of your stage.
10. Imagine you are a rock star on a world tour. Write 5 diary entries from 5 different countries.

REVIEW WRITING TIPS

While there is no perfect formula for review writing, there are some basic techniques you should consider in order to write an effective, engaging review. A review is both a report of an event and an appraisal of it. As a report, it should give basic factual detail, such as the place and date of the performance, the full name of the company and the name and author(s) of the text (and the text it is based upon, if applicable). It is also important to credit the director, costume, set and lighting designer(s) and actors. Make sure to access a program, rather than try to improvise without one. Programs often include all the facts you need, as well as directors' notes, which might help you get an idea of the company's objectives and viewpoints.

When you attend the event you are going to review, make sure you get there in comfortable time, get your program and get settled in. Look

around you a bit; take a look at the set, if it's visible. See who the audience is and get some sense of their reaction to the show. Take notes if you can, but you may discover it isn't easy writing in the dark. The important thing is that you note your impressions, themes, moments when the show comes to life, or times when it is unsatisfying.

Prepare yourself beforehand. If it is a classic work, like *Richard III* by Shakespeare or an historically recent work like *Waiting for Godot* - read the play, or at least become familiar with it. You are not there for the suspense and titillation of the story; rather, you want to know what they have done with the original production.

In the review itself, don't get caught up retelling the plot - we already know what happened to Macbeth and Hamlet. But, in the case of a new play, you will need to give a synopsis of the plot as part of your information. Having said that, the synopsis should only be brief, and not a bunch of paragraphs recounting the narrative.

Your review is a personal piece and can be in any sequence you wish, but it might be advisable to start factually and work your way gradually to the evaluative comments. A sequence like the following works well:

- An introduction indicating the name and nature of the production.
- A paragraph or two briefly outlining what happens.
- A paragraph on the director's role - what styles has he/she used, what interpretation has been imposed?
- An account of the performances, the design (costumes, set, lighting) and how well these aspects highlight the ideas and themes in the work.
- Don't generalise - superlatives or condemnation are not much use without examples. Always try and find an instance which illustrates your point. Don't just say it was 'wonderful' or, worse still, 'boring', without accounting for yourself.
- A conclusion appraising the success of all these elements.

Remember that the production sets its own terms of success - within budget, expertise, the quality of the concept, whether it's a touring company etc. Be reasonable within those terms. Be gracious. You are assessing a production, rather than writing an essay arguing why the company did or didn't ruin *Romeo and Juliet*. You can be honest, but not insulting. You're not a sit down comedian and your review shouldn't be full of clever one-liners. Your task is to give a clear and vivid account of the performance.

It helps to read other reviews, but not ones on the show you are covering. You either end up feeling you can't repeat ideas or that you are in a debate with another reviewer, or sometimes you might inadvertently take those ideas and use them as your own. Trust your own judgment, it doesn't matter what the others are saying. If you want to read reviews to get an idea of how some good ones are written, though, look in *The Australian*, *The Adelaide Review*, *The Guardian*, *New Yorker*, etc.

Theatre reviewing will help you develop your understanding of drama and the theatre. It will improve your theatre literacy skills. The task of reviewing will

make you more responsive to what you see and improve your creative and critical thinking skills.

THEATRE REVIEWS SHOULD

- Give an accurate impression of the performance for someone who has not been there
- Convey a considered, personal judgement of the quality of the experience
- Consider how a text was interpreted.

HERE ARE SOME OTHER THINGS TO MENTION

- *What kind of play is it? What is it about? Mention the genre and style of the piece.* Is it dance, drama, music? Is it absurdist, realism or contemporary? Is it elaborate, simple, rough, naturalistic, or a mixture of styles?
- *What is the nature of the theatre experience?* You must note your own responses, but as theatre is a public event, you should make mention of how others respond, the atmosphere of the evening, and the social context.

STYLE GUIDE

This will vary from teacher to teacher, publication to publication, but here are some things to note

- List the details of the show, theatre, date at the top of the review
- Use the full names of the author, playwright, crew, actors, director in the first instance. Subsequent mentions must be referenced by surname.
- Use title case and italics for the show name
- Use short paragraphs
- Don't use too many gushing superlatives ('amazing' is way overused. Try something different - there's a list below)
- Check your facts: spelling, grammar, dates, names, historical references etc.
- Talk about all of the aspects of theatre (set, costume, design, lighting, script, direction, music, sound, acting, theatre)

TRY TO USE SOME NEW WORDS IN YOUR REVIEW

→ **GENERAL ADJECTIVES ASSOCIATED WITH PERFORMANCE** Outrageous, shocking, persuasive, compelling, inspiring, affecting, absorbing, daring, provocative, obscure, delightful, captivating, morbid, surreal, challenging, nostalgic, complex, spectacular, chilling, foreboding, enchanting, astonishing.

→ **WORDS TO DESCRIBE THE MOOD OR TONE** Entertaining, facetious, sensational, didactic, bombastic, forceful, servile, persuasive, chauvinistic, nostalgic, querulous, guarded, indifferent, sensible, earnest, fervent, wistful, embittered, detached, sincere, tolerant, jocular, cautious, pensive, thoughtful, passionate, conservative, arrogant, critical, ponderous, antagonistic, ardent, admiring, disrespectful, bitter, cynical, satirical, sardonic, sarcastic, quizzical, ironical, anxious, resentful, disappointing, cautious, neutral, despondent, pessimistic

→ **WORDS TO DESCRIBE THE DIRECTION** Skilled, purposeful, exciting, clever, thought-provoking, challenging, stimulating, visually exciting, aesthetic, earnest, cautious, sincere, sensitive, aggressive, theatrical, dynamic, confident, bold, adventurous, conservative, lacklustre, predictable.

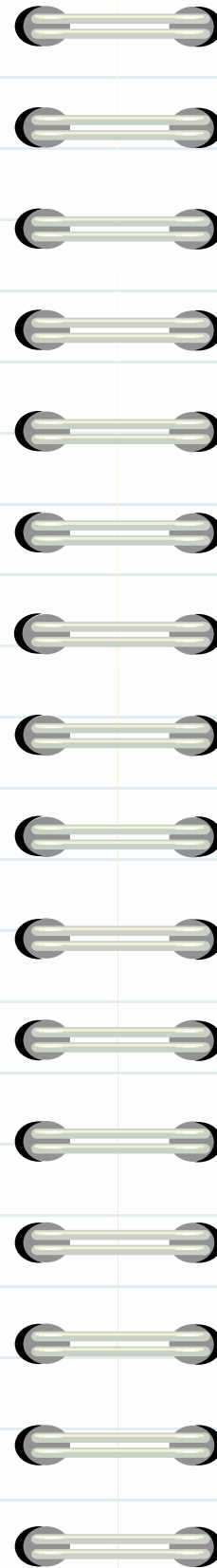
→ **WORDS TO DESCRIBE THE SET** Elaborate, realistic, understated, rough, skeletal, simplistic, minimal, abstract, naturalistic, unrealistic, cubist, surreal, stylised, traditional, representational, imaginative, lush, dense, open, vivid, jagged, symbolic, shiny, lavish, detailed, sparse, functional, elegant, delicate, durable, romantic, impressionist, expressionist.

→ **WORDS TO DESCRIBE COSTUME** Outrageous, transforming, flattering, stylish, elegant, chic, bright, dull, plain, elaborate, ornate, evil, revealing, tailored, period, symbolic, ornate, vivid, lavish, stylised, colourful, extravagance, simplistic, beautiful, dainty, alluring, luxurious.

→ **WORDS TO DESCRIBE THE MAKEUP** Skilfully applied, realistic, period, fantastical, shocking, simple, elaborate, vivid, stylised, abstract, traditional, clever, minimal.

→ **WORDS TO DESCRIBE SOUND** Menacing, rhythmical, repetitive, haunting, eerie, overpowering, complementary, engulfing, pulsating, lapping, trickling, swishing, blaring, lyrical, grating.

→ **WORDS TO DESCRIBE LIGHTING AND EFFECTS** Simplistic, minimal, abstract, eerie, dull, gloomy, bright, majestic, shocking, forbidding, shadowy, luminous, flickering, twinkling, hypnotic, pulsating, flashing, thematic.



→ **WORDS TO DESCRIBE STYLE AND/OR GENRE** Comedy, classical, symbolic, expressionistic, absurdist, naturalistic, representational, tragic, comic, satirical, melodramatic, surreal, period, traditional, contemporary, existentialist, avant-garde, romantic, allegorical, farcical.

→ **WORDS TO DESCRIBE CHARACTER** Miserly, clumsy, careless, conceited, cocky, ambitious, mean, merciful, confident, generous, gracious, greedy, gregarious, garrulous, noble, needy, humble, grotesque, irritable, lazy, loyal, patient, pragmatic, placid, serious, eccentric, quarrelsome, industrious, petulant, enlightened, reliable, determined, cruel, arrogant, sophisticated, slovenly, vivacious, cantankerous, fussy, obsessive, unpredictable, neurotic, uncouth, vicious, mature, shrewd, insular, feminine, effeminate, calculating, callous, self-indulgent, flippant, jaded, compassionate, zealous, brash.

→ **WORDS TO DESCRIBE PERFORMANCE** Dynamic, disciplined, pedestrian, uninspired, complex, flat, skilful, agile, versatile, emotive, compelling, surprising, delightful, demanding, under-stated, lively, energetic, restrained, inspired.

→ **WORDS INSTEAD OF 'GOOD'** Capable, quality, fine, adept, accomplished, masterly, skilful, seasoned, vigorous, high-standard, superior, skilled, proficient, choice, sound, supreme, prominent, pre-eminent, potent, important,

distinguished, illustrious, influential, awe-inspiring, grand, splendid, majestic, monumental, resplendent, brilliant, impressive, magnificent, imposing, enjoyable, profound.

→ **WORDS INSTEAD OF 'EFFECTIVE'** Powerful, practical, emphatic, moving, affecting, compelling, competent, impressive, potent, striking, telling, cutting, penetrating, sharp, successful, efficacious.



DISCOVER YOUR INDIVIDUAL TALENTS (FOR STUDENTS)

WHAT ARE YOUR TALENTS? Make a list of the things you can do (jot it down on paper, or type it up in a note on one of your devices). Now play with that list a little bit: rank your talents in order from the thing you are the very best at doing, down to the thing that you are still working on improving (just because you aren't the very best at something doesn't mean that it isn't one of your talents!). Now do a new ranking in order of importance to you. Which talents are your favourites or the ones that make you the most proud? End by ranking them in order of importance to others. Do any of your talents benefit others, help others, and make others happy?

DEWEY:
NOW LISTEN!
WHAT YOU'VE GOT IS WHAT EVERYONE WANTS, AND THAT'S TALENT!

EMBRACE YOUR TALENTS

Maybe your talent isn't the same as everyone else's. That's okay. Being unique is really cool. Being different makes you an individual. There are lots of things that everybody can do. What makes you stand out? Think of all the people that will wish they could do what you can do. As long as you are passionate about what you do, love what you do and really own it; other people will recognise your talent and the hard work it takes.

Go back to your talent list and think how you could expand one of your skills. Think about the students at Horace Green. They didn't play rock music, and some of them didn't think they could before Dewey encouraged them. Zack played guitar, but not electric. Katie played cello, not bass. Lawrence played classical piano, not keyboards. Freddie played percussion, but not the drum kit. All of them took a risk and transferred their talent on one instrument or in one style and expanded it to rock and roll. If you are a baker, try a more difficult cake recipe than you have made before. If you sew, attempt an article of clothing you've never made or try a new stitch. If you draw, try a new technique or new materials.

TAKE A RISK

Think about new things to try. Have you seen a friend do something and thought, "I wish I could do that"? Have you been to a show or sporting event or demonstration and wondered how the people got so good at what they were doing? Maybe you already know what new talent you want to pursue. If not, you don't have to find something completely new. Start small.

You don't have to do this on your own. Many musicians (and other talented people) are self-taught. Other people learn from parents or teachers. They take lessons or sign up for classes. Asking a friend to sign up with you for lessons or classes can be a great way to take the plunge. There are many ways to develop your talents; find the one that's right for you.

ROSALIE:
SOMEHOW I GOT OLDER,
YEAR BY BUSY YEAR,
GUESS THE SONGS
KEPT PLAYING,
BUT I DIDN'T STOP
TO HEAR.

SHARE YOUR TALENTS

The only way others can celebrate your talents with you is if you share them. Don't keep it a secret. You have to be all in if you want to be your best self, and that idea means getting the word out about what you can do. Plus, you may find others who share your passion and talents. Even better, you may inspire someone to try something new.

There are a lot of ways to share your talents with others. You don't have to put on a big concert or gather everyone you know in one place. If you are a baker, contribute to a school bake sale, bring something for your class, or make dessert with dinner. Do you paint? Hang your paintings in your room, give paintings as gifts for birthdays, or find out where else you can display them in your school or community. If you're a writer, submit a story to the school newspaper or magazine, start a blog, or ask to read your work to the class.



STAND UP FOR YOURSELF (FOR STUDENTS)



DEWY SPENDS MOST OF THE SHOW standing up for himself. Nobody believes in him; not his band mates, not Ned, and certainly not Patty. On the other hand, many of the students in Dewey's class at Horace Green do not stand up for themselves (at first). Remember when Lawrence said he shouldn't be in the band because he's not cool, or when Tomika stayed on the sidelines, too afraid to speak? Now think about how far those two students have come by the end of the show. Lawrence was amazing on the keyboard and Tomika sang lead vocals at the Battle of the Bands..

CELEBRATE YOU (HOW TO CREATE A TOUGH EXTERIOR)

Be proud of who you are. Confidence is the key, but it's not always easy. Fortunately, it's not something

you have to build on your own. Surround yourself with allies. Who are your good friends? Which adults offer you support and encouragement? Remember, these are the people whose advice and feedback can help you grow.

Criticism isn't always a bad thing. Getting feedback can help you improve if you are able to focus on what you can learn from criticism. Turn the negative into a positive and challenge yourself to improve. If there is nothing to be gained and the criticism isn't constructive or is mean-spirited, just ignore it. A great way to stay positive if you're feeling blue is to make a list of things you feel great about – things you do well or things you like about yourself. On a day you're feeling good, write a letter to your future self highlighting a couple of the things on your list. Sometimes the only person who can make you feel better is you, so go all out. Future you will appreciate it.

Twelve horizontal lines with rounded ends, serving as a writing guide for the student's response.

APPLAUD ONE ANOTHER'S UNIQUENESS/PREVENT BULLYING

You contribute to a positive community of friends and learners by supporting and encouraging others. Think about how you want to be treated and consider the great risk someone is taking when sharing his or her talents or unique personality with you. Celebrate what makes others unique, and they will celebrate your uniqueness in return. You can show support by going to a classmate's show or sporting event. Hang your friend's artwork in your locker or perform in a play they have written.

If you have a friend who is feeling down, think about all the great things about them that make up your friendship. Just like you did for yourself, write them an encouraging letter to remind them about some of the things they do well and can be proud of, or confident about. Sometimes hearing verbal encouragement from a friend can help to let go

of what's bothering them and let them really be themselves.

There is always the possibility that you will encounter a bully, no matter how much positive energy you bring to your community or circle of friends. Having a strong network of support among your peers is the best way to combat bullying. Make a pact not to be bullies and to speak out against bullies in your school. Get help if you or someone you know is being bullied. There are many online resources at

- www.bullyingnoway.gov.au
- www.bzaf.org.au
- <https://au.reachout.com/>
- www.headspace.org.au and
- www.lifeline.org.au.

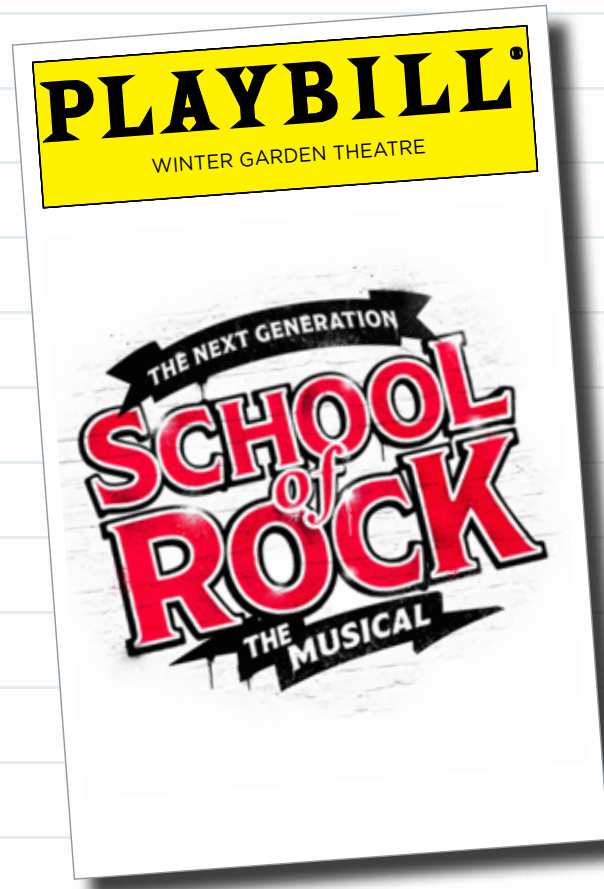
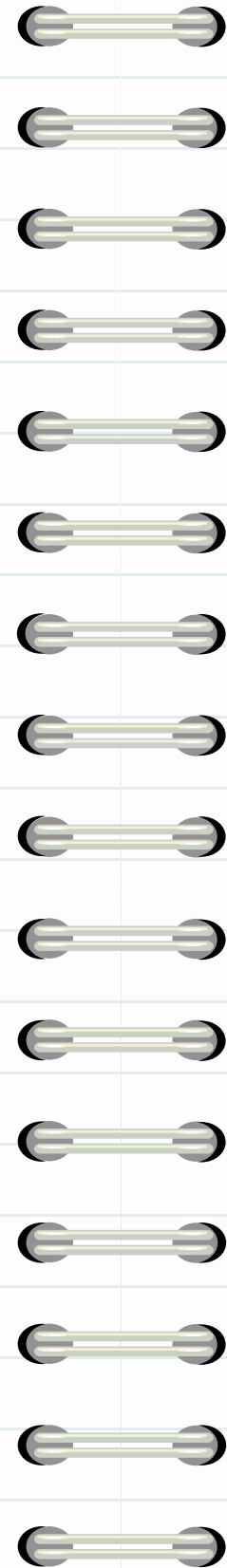
Ask your teachers how you can encourage everyone to help stop bullying before it starts.

DEWEY:

I ALWAYS KNEW THERE WAS SOMETHING INSIDE YOU, NOW WE KNOW WHAT IT IS. PURE MAGIC.



CAREERS IN THE ARTS (FOR STUDENTS)



WONDER WHAT IT TAKES TO MAKE A BIG MUSICAL? It takes a lot of people! Just check inside your program and you'll see there are many more roles in the theatre besides the performers. The creative team consists of a composer (lyrics and music), book writer, director, music director and choreographer. The designers, including the set designer, costume designer, lighting designer, and sound designer develop their specific areas of design in relationship with the others to create a cohesive and fully imagined show. The casting director gathers the perfect performers for the parts and administers the audition process. The stage manager facilitates all rehearsals and makes sure that every rehearsed element is performed accordingly during performances. The publicity and marketing team are charged with the important task of filling the seats by getting the word out there. They work with the advertising team to develop creative ways to get people into the theatre. Once you've arrived at the theatre, the box office, house manager, and ushers make sure all the audience members have their tickets and are in their seats to enjoy the show. There are countless jobs behind the scenes, in the dressing rooms, on the grid, and in offices making sure the production goes off without a hitch. Just remember that any of these roles could be the perfect career opportunity to pursue your passion. At the theatre, there's a place for everyone

WANT TO JOIN THE ARTS OR MUSIC SCENE?

HERE ARE SOME TERTIARY INSTITUTIONS you can study at if you are looking to take the next step in your performing arts career:

- NEW SOUTH WALES**
- NIDA** www.nida.edu.au
 - Sydney College of the Arts** www.sydney.edu.au
 - Australian Youth Orchestra** www.ayo.com.au
 - Sydney TAFE** www.sydneytafe.edu.au
 - Hunter TAFE** www.hunter.tafensw.edu.au
 - National Aboriginal Islander Skills Development Association (NAISDA)** www.naisda.com.au
 - Australian Film Television and Radio School** www.aftrs.edu.au
 - Actors Centre Australia** www.actorscentre.com.au
 - Australian Institute of Music (AIM)** www.aim.edu.au
- VICTORIA**
- Australian National Academy of Music** www.anam.com.au
 - Australian Ballet School** www.australianballetschool.com.au
 - National Institute of Circus Arts** www.nica.com.au
 - Victorian College of the Arts** www.vca.unimelb.edu.au
 - University of Melbourne** www.finearts-music.unimelb.edu.au
 - Australian College of the Arts** www.collarts.edu.au
 - Melbourne Polytechnic** www.melbournepolytechnic.edu.au
 - Federation University** www.federation.edu.au
 - Australian Institute of Music (AIM)** www.aim.edu.au

- SOUTH AUSTRALIA**
- AC Arts** www.tafesa.edu.au
 - Flinders University** www.flinders.edu.au
 - Elder Conservatorium of Music** www.music.adelaide.edu.au
 - University of South Australia** www.unisa.edu.au
 - Marden Senior College** www.msc.sa.edu.au
- WESTERN AUSTRALIA**
- Western Australian Academy of Performing Arts (WAAPA)** www.waapa.ecu.edu.au
- QUEENSLAND**
- Queensland Academy for Creative Industries** www.qaci.eq.edu.au
 - University of Queensland** www.uq.edu.au
 - University of Southern Queensland** www.usq.edu.au
 - Queensland Conservatorium Griffith University** www.griffith.edu.au
 - National Academy of Performing Arts (NAPA)** www.napa.com.au
- NORTHERN TERRITORY**
- Charles Darwin University** www.cdu.edu.au/creative-arts-humanities
- TASMANIA**
- University of Tasmania School of Creative Arts** www.utas.edu.au/creative-arts
- AUSTRALIAN CAPITAL TERRITORY**
- Australian National University School of Art** www.soa.anu.edu.au
 - University of Canberra** www.canberra.edu.au



SHARE YOUR VOICE

THE KIDS IN *SCHOOL OF ROCK* DESPERATELY NEEDED TO SHARE THEIR VOICES. Their parents didn't understand them, didn't listen to them, or focus on their needs. The students felt intense pressure to succeed academically at Horace Green and didn't have much opportunity to voice their dreams and ambitions. The band gave them the opportunity to share their voices through song. You can do the same with a song from the show!

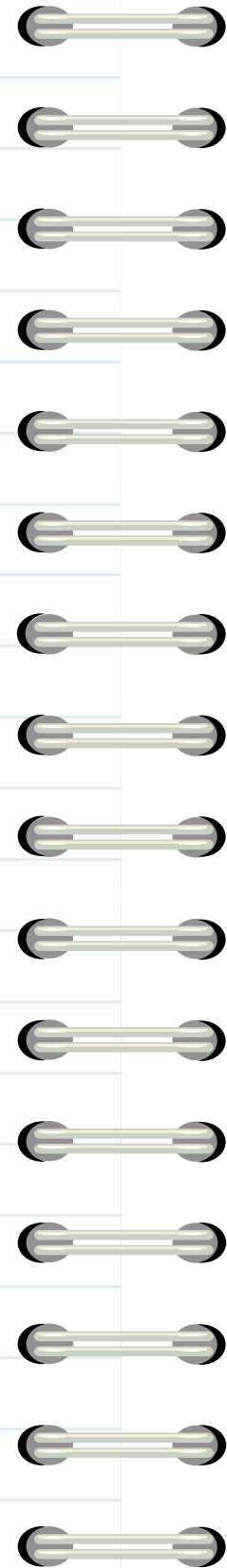
LEARN 'IF ONLY YOU WOULD LISTEN'

'If Only You Would Listen' is the song from Act One that helps us understand how the kids feel. Maybe you've experienced this situation: you have a lot to say but feel like nobody is listening to you. Maybe you haven't experienced it. Either way, this is a great opportunity to express yourself through music and share your talents with your friends and family. The sheet music to 'If Only You Would Listen' is in this guide. If you and your friends play instruments, you could work together to learn the song. If you don't play instruments, you could ask a teacher, a parent, or someone else you know to help you learn the music. You can also learn the song by singing along with the original cast recording.

SHARE YOUR VOICES!

Once you learn the song, you'll want to share your performance with others. Think about where and when you might perform. Presenting at a school talent show would be perfect. If you don't have a school talent show, talk to your teachers or principal about other options: lunch time performance, school assembly, opening act for the school play/musical, school board meeting, PTA event, etc. Make a video of your performance and share it with family, friends and your class.

WANT MORE
School of Rock?
ORIGINAL CAST RECORDING
AVAILABLE ON
WARNER BROS. RECORDS



If Only You Would Listen

Music by ANDREW LLOYD WEBBER
Lyrics by GLENN SLATER

A **ZACK** $\text{♩} = 138$

You al-ways talk, talk, talk all the time. You nev-er let me get in a word I wish I

angry acoustic guitar stabs

had, I had a di - ime, For ev - ery thought I've swall-owed un heard. No mat-ter

what it is that I do, It's like I just can't seem to get through

Sheet music for 'If Only You Would Listen' featuring vocal lines and piano accompaniment with guitar stabs. The music is in 4/4 time with a tempo of 138. The key signature has one flat (Bb). The piano part includes chords such as Eb/F, F, Eb6/F, Eb/F, F, Eb, F, Eb6, F, Bb, C, Bb, and C.



14 **B** TOMIKA

I've got so much to say If on - ly you would lis - ten

F Am Bb C

18

I've tried ev - 'ry which way, And still you ne - ver lis - ten.

F Am Bb C

22 MASON

Can't you see I'm hur - ting? I could - n't be more clear

F C Dm A7 Bb

26 BILLY

But I prom - ise one day, I'll make you hear. You know I

F Bb C7 F

29 **C**

try, try, try to ex plain I'm not the kid you want me to be And yet it's

add second guitar (light arps and angry chords)

Eb/F F Eb6/F F

33

all, it's all in va - in You just don't wan - na see the real me. You think you

Eb F Eb F

37 BILLY, ZACK, MASON & TOMIKA

know what I'm all a - bout And yet you just keep shut - ting me out.

Bb C Bb C

41 **D**

I've got so much to share If on - ly you would lis - ten

f F Am Bb C



4 45 School Of Rock

You could prove that you care If on - ly you would lis - ten.

49 I'm not gon - na beg you You'll nev - er see a tear.

53 But I prom - ise one day, I'll make you hear.

56 **E** MADISON Yeah, you'll see one day, I'm gon-na make you hear me.

60 LAWRENCE Got - ta find a way, But you are gon - na hear me.

64 FREDDIE & SHONELLE Got so much to say And I'm gon-na make you hear me

68 LAWRENCE, BILLY, TOMIKA, FREDDIE, SHONELLE & MADISON May - be then you'll lis - ten, You got - ta list - en,
 ZACK & MASON May - be then you'll lis - ten, You got - ta
sim



6 72 School Of Rock **ALL KIDS**

You need to list - en, You bet - ter list - en!

list - en, You bet - ter list - en!

Bb C Bb C

76 **F** **KIDS (GROUP ONE)**

I've got so much in side, — If on - ly you would lis - ten!

KIDS (GROUP TWO)

I've got so much in side, — Lis - ten

Rock Out!

F# A#m B C#

80

Joy and an-ger and pride — If on - ly you would lis - ten!

Joy and an-ger and pride — List - en

F# A#m B C#

84 **ALL KIDS** School Of Rock 7

It's not much I'm ask - ing I on - ly want your ear.

F# C# D#m A#7 B

88 *(Building)*

And I prom - ise one day I'll shake you, So damn hard that at last I'll wake you

mf F# *gradual cresc* B C#7 F# B C#7

92 *Rall*

Yeah, I prom - ise One day I'll make you hear!

ff

F# B C#7 F#



THE NEXT GENERATION SCHOOL of ROCK THE MUSICAL

MUSIC BY **ANDREW LLOYD WEBBER** BOOK BY **JULIAN FELLOWES** LYRICS BY **GLENN SLATER**

PLUS THE ORIGINAL SONGS FROM THE FILM

BASED ON THE **PARAMOUNT** FILM WRITTEN BY **MIKE WHITE**

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EDUCATION GUIDE

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DEWEY:
WE ARE THE
SCHOOL OF ROCK!
AND SCHOOL... IS
OUT!



