Shakespeare & Violence Prevention

2019 Arts Education Project Grant

Colorado Shakespeare Festival

Mr. Timothy Orr
277 UCB
Boulder, CO 80309

Dr. Amanda Giguere
277 UCB
Boulder, CO 80309
Application Form

Grant information and confirmation

Si prefiere leer esta información en español, por favor haga clic aquí. Se puede responder a la solicitud en español. Un miembro del personal de la Oficina de Artes y Cultura traducirá sus respuestas para que sean revisadas por el panel.

PURPOSE: The Arts Education Project Grant provides opportunities for children in the City of Boulder to have unique experiences with practicing artists, access to tools and techniques, or improved instruction in the creative professions. The goal of the grant is to increase the exposure of students to unique and memorable experiences that may shape their future in cultural participation and creative careers.

Total Funds: $30,000

Awards: Approximately 10 awards at $3,000 each

Details: The award amount of $3,000 is a maximum funding guideline. Smaller requests will be accepted.

Cycle: Annual

DEADLINE TO SUBMIT APPLICATION: Monday, May 13 at 11:59 p.m.

- Monday, May 13 at 11:59 p.m. - Deadline for applications
- May 13 to May 17 - Review by staff for eligibility and revision by applicants if necessary
- May 17 to June 7 - Preliminary review and score by panel (22 days)
- June 7 to June 12 - Score processing by staff
- June 12 - Preliminary scores posted online
- June 12 to June 19 - Applicants prepare 3-minute optional presentation for the Boulder Arts Commission meeting
- June 19 - Arts Commission meeting. Presentations by applicants; panel rescore; discussion and final decisions on grants

APPLICATION REQUIREMENTS

- General eligibility. Meets all general eligibility requirements.
- Open to educators, administrators, and presenters. Classroom teachers and school administrators in public schools, private schools, home school associations, and non-traditional classroom settings, as well as artists / individuals / organizations collaborating with schools on programming are eligible.
- Service area and programming. Projects must have a demonstrated benefit to schoolchildren in the City of Boulder.
- Projects must take place after the grant deadline and end before the end of the 2020 spring semester.
REVIEW PROCESS

- Deliberation. Grant proposals are reviewed at Boulder Arts Commission meetings. See schedule.
- Evaluation of applications. Funding in previous years does not imply continued support. Each application is reviewed anew in the context of current policies and applications. Applicants that have received repeated funding should be aware that the Boulder Arts Commission looks for indication of growth and a fresh approach to their work.
- Evaluation criteria
  - Benefit to students (Maximum 8 points)
  - Complementing curriculum (Maximum 8 points)
  - Proposed outcomes and evaluation strategy (Maximum 8 points)
  - Community Priorities (Maximum 8 points)
  - Cultural equity (Maximum 8 points)
  - Boulder focus (Maximum 4 points)
  - Encouragement points (Maximum 4 points)
- The complete scoring system and rubric for the Arts Education Project Grant can be found here.

APPEALS PROCESS

Written appeals process. The deadline for a written appeal is 14 days after funding decisions has been made by the Boulder Arts Commission. The appeals process can be found on our website.

GRANT AWARDS

- Notifications and dispersal of funds. Staff notifies all applicants if their proposals have been accepted or declined. If accepted, grantees must contact the grant coordinator to arrange for payment. Checks are sent by mail or electronically to bank accounts designated by the recipients.
- Communications. All official communications and notifications will be made to the named individual applicant or person designated as the organization contact. It is this person's responsibility to communicate Boulder Arts Commission requirements of the grant award to any collaborators or other participants. This includes, but is not limited to, such things as compliance with grant agreements, identifying Boulder Arts Commission sponsorship on publicity materials, and reporting issues.
- Implementation. Grantees shall implement programs / projects as outlined in the grant application. Any changes to the project, venue, grantee address, schedule, or staff / team members must be reported to culturegrants@boulderlibrary.org.
- Award amount. The Boulder Arts Commission reserves the right to adjust the amount of a grant award offered to an applicant. There are no restrictions as to the minimum amount that may be requested.
- PERA impacts. Retirees affiliated with the Colorado Public Employees Retirement Association (PERA) will be impacted by a withholding requirement enacted by the Colorado State Legislature, if awarded a City of Boulder arts grant. Details are available on the PERA website. See "Disclosure of Compensation."
- IRS taxation: Grant awards are non-transferable. Grant awards are taxable and are reported to the federal government. Upon award, a current IRS form W-9 must be submitted for the City of Boulder Finance Department records for each grant recipient, whether the recipient is an individual or an
organization/business. The W-9 must be in the same name as the grant recipient named on the grant application. Failure to supply the corresponding W-9 number will invalidate the grant award.

- Agreement. When a funding award is made by the Boulder Arts Commission, the recipient will be contacted by staff to sign a grant project agreement with the City of Boulder. In the agreement, the recipient will indicate the completion date of the project and the date a grant report will be submitted to the Boulder Arts Commission. Reports are required one month after the project is completed, unless the agreement states otherwise. The report must be completed through the online system found at boulderarts.org.

- Vendor forms. All grantees must submit a City of Boulder vendor form and current IRS W-9 form so that they may be added to the City’s vendor list. Individuals must also submit an Immigration Status Affidavit and Determination of Independent Contractor / Employee Status for Payment document. The State of Colorado law requires proof of legal residency at the time of payment. The W-9 must be in the same name as the grant recipient named on the grant application. The Grants Coordinator will send the appropriate forms to grant recipients.

- Issuance of funding checks. Once the agreement is signed, staff of the Office of Arts and Culture will submit it to City Finance along with the invoice. Funds are delivered within the next 3 weeks. Grants are initially funded at 80 percent of the grant amount awarded. The remaining 20 percent of the grant awarded is paid out upon receipt and Boulder Arts Commission approval of the grant report which is required one month after the project is completed. Failure to submit a final grant report will result in ineligibility to apply for future grants.

- Acknowledgment of Boulder Arts Commission funding. All publicity for Boulder Arts Commission-funded projects must include the following credit line: This project is funded (or funded in part) by a grant from the Boulder Arts Commission, an agency of the Boulder City Council. In lieu of the credit line, the Boulder Arts Commission Logo may be used. The grantee will also be asked to sign a release form and to submit photographs and/or videos of the project that the Office and Arts and Culture will be able to use on their website, social media, printed materials or any other publicity.

- Release form. The grantee will be asked to sign a release form and to submit photographs and/or videos of the project that the Office and Arts and Culture will be able to use on their website, social media, printed materials or any other publicity.

- Thanking City Council. It is suggested that all grant recipients write the Boulder City Council members to thank them for supporting the Boulder Arts Commission and the Office of Arts and Culture. Please let them know how this grant will be used, and the difference it will make to your organization. Please also invite them to attend your events and programs. Visit the City Council website page to find out more about contacting City Council members.

REQUIRED REPORTING

- Timeframe for reporting. The grant report is due one month after the project is completed.

- Method. Submit the report through the online system access through the boulderarts.org website. Log in with the same user name and password utilized to submit the application for funds. After logging in, go to the ‘Dashboard’, then you’ll see a ‘Follow Up’ section for the grant. On the far right is the ‘Edit’ button. That will take you to complete the final report.

- Extension requests for reporting. If circumstances delay the grant recipient’s ability to complete the project and/or the report, the recipient must notify the Commission before the original report deadline.
The recipient must submit an email addressed to the Boulder Arts Commission at culturegrants@boulderlibrary.org that includes each of the following items:

- an update on the project status,
- a request to change the project completion date,
- a new report due date.

- Responsibility. The grant recipient is responsible for submitting a report by the due date. The Commission recommends reviewing the online report form well in advance. There is no grace period for the report.

- Consequence of Delinquent Report. Unless an extension request is approved by the Boulder Arts Commission in advance of the due date, any individuals or organizations / businesses attached as collaborators on the project will no longer be eligible to apply for Boulder Arts Commission grant funds until the report has been received.

**Certification**
I certify that I have read the above information and that this project meets the Boulder Arts Commission’s eligibility requirements and, if a funding award is made, will continue to comply with the Boulder Arts Commission’s requirements and meet with guidelines for high artistic quality, community impact, inclusiveness, funding acknowledgment and reporting.

I certify

**Applicant information**

**Discipline**
Select your discipline. If multi-discipline, please check all that apply.

- Theater

**Tax status**
Cultural organizations/businesses are eligible. Nonprofit status is not required for this category.

- Nonprofit

**For individuals: organizational affiliation**
Even if an organizational affiliation is stated, awards will be made to the individual whose account is associated with this application. If no organization affiliated, please state ‘none’.
**Project information**

**Project title**
Shakespeare & Violence Prevention

**Amount requested**
The maximum award amount offered is $3,000.
$3,000.00

**Project summary**
A brief overview of your project. Include how it will connect with or complement the class curriculum, how many students the project will reach, if the project will benefit underrepresented populations, and the benefits that you expect for the students.

During the 2019-20 school year, the Colorado Shakespeare Festival's Shakespeare & Violence Prevention program will tour bilingual productions of Romeo and Juliet (grades 6-12) and The Tempest (grades 3-5) to schools throughout Colorado. Each performance is paired with classroom workshops in which students learn about violence prevention strategies and roleplay creative solutions to conflict. A $3000 grant from BAC will allow us to provide this program to 4 Boulder schools at no cost to them, reaching up to 1000 students.

This partnership between the Colorado Shakespeare Festival and CU’s Center for the Study and Prevention of Violence (CSPV) has reached 103,000 Colorado students since its 2011 launch. Schools receive a study guide prior to the visit with lesson plans and CSPV resources; professional actors perform abridged Shakespeare onsite at each school; and students are encouraged to become upstanders (bystanders who choose to help) in actor-led roleplaying activities after the performance. This innovative educational program combines lives performance, Shakespeare’s language, and CSPV research to empower students to build healthy communities. Boulder students will learn that Shakespeare is vibrant, engaging, and relevant.

**Project calendar**
Projects must take place after the grant deadline and before the end of the 2020 spring semester.

Aug – Sept 2019:
- Rehearse Tempest, Romeo & Juliet
- Facilitation training for actors
- Teachers receive study guides

Sept 2019-April 2020:
Actors visit schools, perform abridged Shakespeare plays, lead talkbacks, and conduct classroom workshops to roleplay alternatives to violence
- Post-workshop survey administered to students
- Post-workshop checkout with school counselors
- Follow-up survey sent to teachers and administrators

**Project location**
Where do your projects take place?
Crest View Elementary, Centennial Middle School, Whittier Elementary, Douglass Elementary (all in Boulder, CO)

**Project completion date**
This is the last day of any public event related to the project. Projects must take place after the grant deadline and before the end of the 2020 spring semester.

04/30/2020

**Date grant report is due**
One month after the project completion date.

05/30/2020

**Panel evaluation**

**Benefit to students**
In what ways will this project directly benefit the students and their growth as cultural participants or in the creative industries? What new skills or experiences will be offered?

CSF cultivates imagination in post-show activities by inviting students to step into a scene from the play, rewrite the narrative with healthier choices, and roleplay their own solutions to violence. These exercises provide space for students to critically engage with Shakespeare, make connections between the classical and contemporary world, and creatively problem-solve difficult situations in their lives.

We challenge the assumption that Shakespeare belongs to privileged audiences. We believe Shakespeare is for everyone, and we represent the diversity of Colorado student populations onstage. By normalizing women and ethnic minorities in the classical canon, we see students leaning into the performances who have previously tuned out or disregarded Shakespeare as irrelevant to them.

This project empowers students to step in when they see unsafe situations. In this program’s eight-year history, 90% of students report they are more likely to take action the next time they witness mistreatment.

Empathy and imagination are powerful tools in the classroom; when students feel connected, valued, and respected, they are more likely to watch out for one another in the real world.

**Complementing curriculum and offerings**
How does this project enhance, or fill a gap in, the generally available curriculum and offerings? For more information about Curriculum in Colorado visit this website.

CSF Staff is reviewing the recently revised dramatic arts curriculum to incorporate into study guides and workshop lesson plan. A preliminary overview identifies three primary standards: Create, Perform, and Critically Respond.
Many students read Shakespeare in schools; adding live performance increases comprehension and builds a deeper connection to the play, facilitating stronger critical response among students. CSF’s actors also address these standards in post-show workshops. Students critically respond to the play, prompted by questions about the characters’ actions. Students create improvised scenes in which they step into the shoes of characters from the play and perform safer, healthier choices. The workshops focus on real-world issues raised in the play that students face daily. The teaching artists emphasize that the tools used in theatre (empathy and teamwork) are also valuable in maintaining a healthy community.

Teachers receive a study guide before the visit so that they may work the play into their current lesson plans and prepare the students for the play. In doing so, this program expands the curriculum taught in the classroom by allowing both the program and the curriculum to inform one another.

Proposed outcomes and evaluation strategy*
Describe your evaluation strategy for this project and how you will collect data. How will the benefits to the students be measured?

A major goal of this project is to reinforce resources students already have available to them, so we implement structural measures to connect students to their school’s support system. A school administrator joins the actors onstage for a post-show conversation about Safe2Tell to underline this connection. After each visit, teaching artists meet with a school counselor, review how the workshops went, and provide resources from the Center for the Study and Prevention of Violence. The stage manager also compiles a daily tour report to keep all project collaborators informed about how the tour is unfolding, which allows the team to swiftly address any issues, and follow up with the school if necessary.

We measure impact with audience numbers, onsite student surveys of students, anonymous teacher surveys, and Safe2Tell reports from schools we visit. Since 2011, we have:
- Introduced 103,000 students to Shakespeare in live performance.
- Introduced more than 47,000 students to violence prevention strategies in post-performance workshops, including Safe2Tell as a reporting tool. Following the workshops, 90% of students report they are likely to be an upstander the next time they witness mistreatment.

Community Priorities

The City of Boulder’s Community Cultural Plan is a visioning and strategic document that describes how the people of Boulder will align efforts, with the support of the municipal government, to achieve our collective vision: Together, we will craft Boulder’s social, physical, and cultural environment to include creativity as an essential ingredient for the wellbeing, prosperity, and joy of everyone in the community. The Community Priorities are six points that summarize the community’s most common responses in answer to the question, “What is your vision for Boulder’s culture and creative economy?” Reference: Cultural Plan and Community Priorities.

Community Priorities*

In what way will this project contribute to one or several of the Community Priorities described in the Community Cultural Plan? Does the project contribute to one priority thoroughly? Or, does it address many? What specific benefits to the community are planned? How will success be measured?

Examples of ways to demonstrate impact on the Community Priorities may include descriptions of how your project or organization:
- Supports artists and creative professionals by providing professional development programming.
Contributes to Boulder’s creative identity and creates a vibrant cultural destination through high artistic merit and excellence in the practice of a medium or discipline.

Engages the community in civic dialogue about the arts through interactive outreach in the neighborhoods.

Adds creativity in the public realm by engaging underserved populations in art making for their community.

This project contributes to many of Boulder’s Community Priorities. To highlight a few:

Enhances Boulder’s creative identity as an innovative leader, blending the best in Boulder’s performing arts (professional actors from the Colorado Shakespeare Festival), behavioral science research (CU’s Center for the Study and Prevention of Violence), and educational best practices (CU School of Education).

Engages civic dialogue. Youth violence is a public health crisis, and this project empowers and inspires students to practice solutions. Students have the opportunity to safely engage with and creatively problem-solve situations from Shakespeare’s plays by playing out non-violent solutions with our actors. We also connect them to existing resources in their schools and Safe2Tell, an anonymous tipline for reporting dangerous behavior.

Support artists and creative professionals by employing local actors in year-long contracts and providing extensive professional development in the rehearsal process. Experts in suicide prevention, applied theatre, and classroom management, train these actors to step into classrooms with the confidence and necessary tools to connect authentically to Boulder students.

Cultural equity*

Among the goals of the Boulder Arts Commission is to encourage the equitable, fair, and just distribution of funds in support of the community. This includes providing support to applicants whose organizational leadership or audience represent groups who are typically underrepresented, i.e. culturally diverse groups, organizations focused on age diversity, etc.) Describe how your project does or does not fulfill one or several of these categories. Describe how your project will address affordability, availability, accessibility, accommodation, and acceptability to diverse groups. For reference, please review the Boulder Arts Commission and Americans for the Arts Statements on Cultural Equity.

References:
Boulder Arts Commission Statement on Cultural Equity
Americans for the Arts Statement on Cultural Equity

The Colorado Shakespeare Festival believes that Shakespeare is for everyone, and our school touring program reflects this belief. We practice gender-blind casting, prioritize hiring actors of color, and integrate Spanish-speaking characters to debunk the myth that Shakespeare belongs only to privileged audiences. (We also perform Shakespeare for kids, debunking the myth that kids can’t understand Shakespeare—they can and do.) Placing women and people of color in positions of authority onstage models a more equitable world, and better reflects Colorado student populations who are viewing the production.

The program also integrates empathy-building components through roleplaying activities led by actors, in which students are invited to step into the shoes of another character, and to see the world from a different perspective. This project is part of a larger tour that performs at 70 schools per year and CSF recently announced an initiative to perform in all 64 Colorado counties in the next decade. While the touring project as a whole is outside the scope of this grant, the statewide reach demonstrates our commitment to presenting Shakespeare in geographically, economically, and ethnically underserved communities.
**Additional Questions**

**Boulder focus**
Are you a Boulder organization/individual serving Boulder or are you an organization/individual outside of Boulder and to what degree do you focus on Boulder programming?

The Colorado Shakespeare Festival is the second oldest Shakespeare festival in the nation, and has been a cultural landmark in Boulder since 1958. We are committed to connecting with Boulder schools to ensure that local students benefit from the presence of a high-quality, professional Shakespeare company in their community. Each year we produce the Will Power Festival, in which BVSD elementary students perform Shakespeare on the CU Boulder campus—using the same stage as our professional company. The teachers involved with the Will Power Festival also participate in the school touring program supported by this grant, thus deepening their students’ engagement with Shakespeare. It is crucial for Boulder students to know that Shakespeare belongs to them, and these sustained relationships between CSF and Boulder schools foster a sense of investment and ownership from the students. BAC’s ongoing support of this school touring program helps ensure meaningful connections between Boulder students and Shakespeare’s plays.

**Encouragement points**
Among the goals of the Boulder Arts Commission is to encourage the equitable, fair, and just distribution of funds in support of the community. This includes providing support to applicants who have not yet received a grant in this cycle. Confirm if your organization has been funded in the current cycle, including if you’ll be receiving General Operating Support funding.

No

**Attachments**
The following attachments are required. Please title your attachments according to the headings listed below.

**Budget summary**
Provide a brief budget summary for this project including all revenue (monetary and in-kind contributions, including this grant) and expenses. Please title the attachment "Budget summary". Permitted file types: xl, xlsx, pdf.

Budget Summary (CSF Shakespeare Tour BAC 2019).pdf

**Partner/Collaborator List**
Provide a list of each individual / organization that has a significant coordinating role in this project. Please title the attachment, "Collaborator list". Include their name, contact information, and role. Permitted file types: doc, docx, pdf.
Collaborators List.pdf

**Venue confirmation letter**
Attach confirmation from the hosting venue that the project is approved and scheduled. Please title the attachment "Venue confirmation letter". Permitted file types: doc, docx, pdf
  
  Venue confirmation letters.pdf

**Letters of support**
Attach any letters of support that will be useful in understanding community involvement and enthusiasm for the project. This is optional. Please title the file, "Letters of support". Permitted file types: doc, docx, pdf
  
  Letter of support (CSPV partnership letter 2019).pdf

**Other support materials**
Attach any documents that will help the jury fully understand the project, including videos and other materials that may help the commission evaluate artistic quality. This is optional. Please title the file, "Support materials". Permitted file types: doc, docx, x1, xlsx, pdf
  
  Supplemental (study guides and photo).pdf

**Submission and signature**

**Application on the website (optional)**
I certify that, if funding is awarded, my application may be presented on the boulderarts.org website. The Office of Arts and Culture staff will send a copy of the document to the applicant listed for approval in advance of posting on the website.

  Yes

**Certification**
I certify that all information contained in this application and attachments is true and accurate. All funded activities must provide equal access and equal opportunity in employment and services and may not discriminate on the basis of disability, color, creed or religion.

  I certify

**Full name**
Amanda Giguere
TO COMPLETE AND SUBMIT YOUR APPLICATION

All required fields must be filled in with the appropriate information and/or attachments. Click on the "Submit Application" button and an email notification that your application has been received will be sent. If you do not receive a confirmation email, please notify staff immediately. Note that once the application is submitted, it cannot be revised or added to. Please make certain that you have included all information and attachments prior to submitting.
File Attachment Summary

About Applicant File Uploads

- Budget Summary (CSF Shakespeare Tour BAC 2019).pdf
- Collaborators List.pdf
- Venue confirmation letters.pdf
- Letter of support (CSPV partnership letter 2019).pdf
- Supplemental (study guides and photo).pdf
**Shakespeare & Violence Prevention**  
The Colorado Shakespeare Festival  
2019-20 Boulder Arts Commission  
Budget to support 4 Boulder Schools

<table>
<thead>
<tr>
<th>Item</th>
<th>Expenses</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Administrative Costs</td>
<td>$500.00</td>
<td>Booking coordinator, printing, and mailings (this represents a portion of the costs for the full tour, proportional to 4 school visits).</td>
</tr>
<tr>
<td>Production Costs</td>
<td>$500.00</td>
<td>Mileage, scenic, costumes, dry cleaning (this represents a portion of the costs for the full tour, proportional to 4 school visits).</td>
</tr>
<tr>
<td>Artist Fees</td>
<td>$2,000.00</td>
<td>Wages and benefits for 3 professional actors, 1 stage manager, costume designer, props coordinator, director, workshop coordinator, consultants, translator, and dramaturg. This represents a portion of the wages and benefits for the full tour, proportional to 4 school visits.</td>
</tr>
</tbody>
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**TOTAL EXPENSES**  
$3,000.00

<table>
<thead>
<tr>
<th>Item</th>
<th>Income</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Project Sales</td>
<td>$0.00</td>
<td>For the 4 Boulder schools supported by BAC grant. All other schools pay $650.</td>
</tr>
<tr>
<td>Cash Donations</td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>Grants (other than BAC)</td>
<td>$0.00</td>
<td>For the 4 Boulder schools supported by the BAC grant. CSF seeks additional grant support from other organizations to support additional schools throughout the state.</td>
</tr>
</tbody>
</table>

**Income Total**  
$0.00

**Amount requested**  
$3,000.00
Shakespeare and Violence Prevention Project
Boulder Arts Commission 2019 Application
Arts in Education Grant

Partner / Collaborator List. Provide a list of each individual / organization that has a significant coordinating role in this project. Include their name, contact information, and role.

**Colorado Shakespeare Festival:**

**Amanda Giguere, Ph.D.** Director of Outreach (oversight of project)

**Heidi Schmidt, Ph.D.** Outreach Coordinator (marketing, grant-writing)

**Timothy Orr** Producing Artistic Director (artistic input, oversight)

**Wendy Franz** Managing Director (artistic and logistical input)

**University of Colorado Boulder Theatre & Dance Department:**

**Kevin Rich,** Assistant Professor (director)

**Center for Study and Prevention of Violence:**

**Beverly Kingston, Ph.D.** (Director of CSPV, Violence Prevention input)

**Laurie Keith** (CSPV Researcher, Violence prevention input and workshop training)
Dear Boulder Arts Commission,

My name is John McCluskey, and I am the principal at Centennial Middle School in Boulder. I understand that the Colorado Shakespeare Festival (CSF) and the Center for the Study and Prevention of Violence have applied for funding for their Shakespeare & Violence Prevention Program for the fall of 2019-2020 school tour.

If CSF is awarded the Boulder Arts Commission grant, there will be no fee for our school to experience the program. Our school would otherwise pay $650 for a performance and three workshops, but the BAC grant would allow us to participate at no cost. There is no venue fee for the CSF actors to perform at our school.

We will schedule a time during the 2019-2020 school year for the actors to visit our school to perform an abridged Shakespeare play, followed by classroom workshops. Our teachers will prepare the students for the performances using the study guide provided.

Our school has participated in this program over the past five years and students have thoroughly enjoyed the experience. We have incorporated this live-theater performance into our curriculum for incoming 6th grade students, which gives them exposure to the arts and a powerful message about being an upstander. We take great pride in the positive school climate that we have created at Centennial and see this production as an essential piece to continue educating our incoming students. This production adds so much to our social emotional learning curriculum by taking classroom conversations and turning them into real-life. We value this program so much that this past year, our administrators, counselors, and 6th grade teachers co-led the student workshops with the actors.

We look forward to having our students experience this important program, and hope BAC continues to support this worthwhile project.

Sincerely,

John McCluskey
Principal
Centennial Middle School
Dear Boulder Arts Commission,

Greetings, my name is Erin Shea-Bower, and I am a fifth grade teacher at Crest View Elementary in Boulder. I understand that the Colorado Shakespeare Festival and the Center for the Study and Prevention of Violence have applied for funding for their Shakespeare & Violence Prevention Program for the 2019-20 tour.

If CSF is awarded the Boulder Arts Commission grant, there will be no fee for our school to experience the program. Our school would otherwise pay $650 for a performance and three workshops, but the BAC grant would allow us to participate at no cost. There is no venue fee for the CSF actors to perform at our school. We typically schedule a time in the fall (between Sept. 26-Nov. 3) for the actors to visit our school to perform an abridged Shakespeare play, followed by classroom workshops. Our teachers will prepare the students for the performances using the study guide provided, and the additional support resources provided by the team of actors.

Our school has participated in this program in the past, and we have enjoyed the experience immensely. Our classes benefited from the anti-bullying workshops as we include a Zero Tolerance policy on bullying at Crest View, and have included mindful work into our curriculum to further this cause, so the CSF work fits in beautifully. Additionally, my class will be presenting at the May “Will Power Festival” at the University of Colorado at Boulder, and this experience is the perfect lesson in advance of that, as many times the presentation corresponds with the show the kids will perform.

Lastly, I was quite impressed by the fantastic opportunity the program afforded our school for conversation in our classes as it relates to including the bilingual and gender fluid aspects to their presentation. Our students who are bilingual really connected to the fun use of two languages and it allowed them to feel even further included in the work. We work to provide both mirrors and windows into our students’ worlds; these presentations include both.

We look forward to having our students experience this important program, and I sincerely hope BAC continues to support this worthwhile project.

Sincerely,

Erin Shea-Bower
Crest View Elementary
Dear Boulder Arts Commission,

My name is Linda Taht, and I am a fourth grade teacher at Douglass Elementary School in Boulder. I understand that the Colorado Shakespeare Festival and the Center for the Study and Prevention of Violence have applied for funding for their Shakespeare & Violence Prevention Program for the school year of 2019-2020.

If CSF is awarded the Boulder Arts Commission grant, there will be no fee for our school to experience the program. Our school would otherwise pay $650 for a performance and three workshops, but the BAC grant would allow us to participate at no cost. There is no venue fee for the CSF actors to perform at our school.

We will schedule a time in the fall between Sept. 24-Nov. 6 for the actors to visit our school to perform a 30-minute abridged version of Shakespeare’s play, *The Tempest* followed by three classroom workshops. This performance will be attended by all third, fourth, and fifth grade students (approximately 260 students). The workshops will be conducted with our fourth grade classes. Our teachers will prepare the students for the performances using the study guide provided.

My school has participated in this program in the past, and we have thoroughly enjoyed the experience. Our fourth grade students study the art and language of William Shakespeare, the Elizabethan and Renaissance eras, and drama. For the past eleven years, each class selects an abridged version of a Shakespeare play to perform a 50-minute production for our school. Additionally, we have created a drama club, where a teacher volunteers her time to extend the learning of theater and drama to our students. This group of students also participates in CU’s Will Power Festival each spring which brings multiple schools in the area together to collaboratively perform a Shakespeare play on the University Theater stage. The Shakespeare and Violence Prevention Program serves to enhance our studies of drama, theater, and this amazing playwright. Trying to secure funding each year is always a challenge. We would be incredibly grateful if the BAC awarded us this opportunity.

We look forward to having our students experience this important program, and I hope BAC continues to support this worthwhile project.

Sincerely,

Linda Taht

*on behalf of the students and staff of Douglass Elementary School*
Dear Boulder Arts Commission,

My name is Sarah Oswick, and I am an administrator at Whittier International Elementary School in Boulder. I understand that the Colorado Shakespeare Festival and the Center for the Study and Prevention of Violence have applied for funding for their Shakespeare & Violence Prevention Program for the 2019-20 school tour.

If CSF is awarded the Boulder Arts Commission grant, there will be no fee for our school to experience the program. Our school would otherwise pay $650 for a performance and three workshops, but the BAC grant would allow us to participate at no cost. There is no venue fee for the CSF actors to perform at our school.

We will schedule a time during the 2019-20 school year for the actors to visit our school to perform an abridged Shakespeare play, followed by classroom workshops. Our teachers will prepare the students for the performances using the study guide provided.

My school has participated in this program in the past, and we have thoroughly enjoyed the experience.

Thank you for bringing this great experience to our students,

Sarah Oswick
Principal
To the Boulder Arts Commission:

The Center for the Study and Prevention of Violence has agreed to collaborate with The Colorado Shakespeare Festival on their project, Shakespeare & Violence Prevention, for the 2019-20 school year. We have been partnering with the Colorado Shakespeare Festival on this project since 2011, and hope to see this innovative partnership continue. CSF actors share important messages with Colorado students about school safety and the cycle of violence in a lively and engaging way.

CSPV’s participatory role in the project includes these contributions:
- Violence prevention training for the actors in the troupe (led by Safe2Tell experts and CSPV staff).
- Violence prevention research for the CSF staff as they develop the study guide and workshops.
- Staff support in the creation of supplementary materials to provide to schools participating in the program.
- Consultations about the program’s efficacy at each stage of development. This includes ensuring fidelity to the workshop curricula, and monitoring school tour performances and workshops on a weekly basis.
- Access to school climate surveys for schools participating in the Shakespeare & Violence Prevention program.

Thank you for your continued support of this important project.

Sincerely,

Beverly Kingston
Director of the Center for the Study and Prevention of Violence
ABOUT THIS STUDY GUIDE

The Colorado Shakespeare Festival will send actors to your school soon as part of a Shakespeare & Violence Prevention project. This study guide is a resource for you, whether you are an administrator, counselor, teacher, or student. Our program is most successful when schools have prepared in advance, so we encourage you to use this study guide to connect the material to your curriculum. Shakespeare offers a wonderful opportunity to explore meaningful questions, and we encourage you and your students to engage deeply with those questions.

Study guide written and edited by Isabel Smith-Bernstein, Dr. Amanda Giguere, and Dr. Heidi Schmidt.

ABOUT SHAKESPEARE & VIOLENCE PREVENTION

The Colorado Shakespeare Festival partners with CU Boulder’s Center for the Study and Prevention of Violence (CSPV) and the Department of Theatre & Dance to create a touring program that increases awareness of Shakespeare and violence prevention.

Our actors will visit your school to perform an abridged three-actor version of *Twelfth Night* that explores the cycle of violence, using research from the Center for the Study and Prevention of Violence. In this 30-minute performance, we draw parallels between Shakespeare’s world and our own. We recommend the performance for grades 3 through 5.

Theatre is about teamwork, empathy, and change. When your students watch the play, they will observe mistreatment, cruelty, humiliation, and reconciliation. They’ll see examples of unhealthy and destructive relationships, as well as characters who become “upstanders”—people who make the choice to help. This play is intended to open up the dialogue about the cycle of violence and mistreatment—and to remind us all that change is always possible.

The post-show classroom workshops use theatre activities to increase your students’ ability to work as a team and be upstanders. We employ empathy-building and team-building activities, key elements in creating a positive school environment.

Our short visit to your school aims to inspire your students with live, professional theatre, but the work does not end when our actors depart. We encourage you to continue this conversation after our visit in order to create positive change in your own school setting.

VIOLENCE IN NUMBERS

- 5% of students in this country miss school each day because of bullying. That translates to 160,000 students missing school each day.
- 57% of the time, bullying stops in 10 seconds or less when a bystander becomes an upstander.
ABOUT TWELFTH NIGHT

Why this play?
Twelfth Night shows characters mistreating each other and then retaliating with more mean-spirited behavior rather than finding a resolution. Using Shakespeare’s play we can deepen our empathy for people different than us and look at how these instances of bullying could have been prevented by making different choices.

Three-Person Cast
Shakespeare’s version of this play has 17 characters. We combined some roles and eliminated others but we still have 8 - which are all played by only 3 actors. The challenge becomes how we differentiate these characters--look out for different hats and costume pieces!

Gender-Swapping
In Shakespeare’s time, only men were allowed to perform publicly, so Shakespeare’s plays feature far more more male than female characters. These restrictions don’t make sense in today’s world and our production features some male characters played by women and vice versa. By hiring women to play roles originally written for men, we hope to carve out new possibilities within these 400 year-old plays, and to allow the plays to reflect our own time.

Bilingual Shakespeare
In this production, one character (Orsino) speaks frequently in Spanish. Whether or not you speak Spanish, how does this choice impact the way you listen to the play? We hope it encourages you to lean in and hear these words afresh. Shakespeare belongs to all of us, and we hope that when you see a Spanish-speaking character, or a woman playing a role written for a man, this helps you see Shakespeare’s ability to cross boundaries and connect people of all kinds.

SAFE2TELL is an anonymous tip-line for reporting bullying and other inappropriate behavior. You can use your voice to make the life of someone else better. Sometimes if YOU don’t speak up for someone, no one else will. You can make a difference. When you make a call or go online to report bullying, no one will ever be able to know that you are giving the tip. No names are asked, and phone calls to Safe2Tell cannot be traced. It is completely anonymous.

HOW TO REPORT:
(877) 542-7233  |  safe2tell.org  |  Download the mobile app

FOR MORE INFORMATION
Colorado Shakespeare Festival Education Programs
coloradoshakes.org/education  |  csfedout@colorado.edu  |  (303) 735-1181

Center for the Study and Prevention of Violence
colorado.edu/cspv  |  (303) 492-1032
What Do I Do To Prepare?

TEACHER CHECKLIST

How do I prepare my students for the play?

☐ Watch the CSF Upstander video with your class.

☐ Review Meet the Characters (pg. 4-5) and Things to Look For (pg. 6) with your students. Print these pages as handouts, or use this Prezi in your classroom to familiarize your students with the characters, plot, and some themes of the play.

☐ Use the Mini-Lesson Plan (pg. 7) and the worksheet (pg. 8) to help your students think through some of the big questions presented in Twelfth Night in advance of the performance.

☐ Discuss appropriate theatre etiquette with your students. Our performance is frequently interactive (like Shakespeare’s original performances). Students are encouraged to laugh and applaud when they enjoy the show, though we ask them not to have private conversations, use cell phones, eat during the performance, or otherwise distract the performers or their fellow students. Remind them that just as they can see and hear the actors, the actors can also see and hear the audience.

How do I prepare for post-show workshops?

☐ Be ready to participate and co-facilitate with our teaching artist. The more involved you are, the more your students learn!

☐ Talk with your class about the upcoming actor-led theatre workshop. Set expectations about trying new things and respecting one another.

☐ Push desks/chairs to the side of your classroom to create an open, movement-friendly space.

☐ At the end of the workshop, our teaching artist will step out of the room while you conduct an anonymous, 3-question survey with your students. Don’t worry about preparing - they’ll give you a card with the questions pre-printed. We just wanted to give you a heads up.

What should I do after the visit?

☐ Take this 5-minute survey to let us know what you thought.

☐ Use the Discussion Questions (pg. 7) to have a follow-up discussion with your students about the performance and the workshops.

☐ Look for ways to integrate the performance and workshop in your units throughout the year by tying your lesson plans back to the ideas and questions posed by the visit from the CSF actors.

Hyperlink Key:

Copy and paste if you have difficulty with any of the embedded links above.

- CSF UPSTANDER VIDEO: https://www.youtube.com/watch?v=VhtwGqi9vdY&t=5s
- PREZI: https://prezi.com/view/vCuzbcoyWyewrjkx8DD92u/
- SURVEY LINK: https://www.surveymonkey.com/r/VW9F2CW
Meet the Characters

VIOLA
A young female shipwreck survivor who believes her twin brother has drowned. Viola dresses up as a boy, adopts the name Cesario, and gets a job with Orsino.

SEBASTIAN
Viola’s twin brother. He was rescued from the shipwreck, and eventually finds himself in Illyria, where he is mistaken for Viola’s fictional persona, “Cesario.”

DUKE ORSINO
He thinks he is desperately in love with Olivia, but he is possibly more in love with love. He learns that true love is right under his nose.

COUNTESS OLIVIA
A countess in Illyria. She is in mourning for her brother and father, and has no interest in Orsino. However, she falls head over heels for Viola - still disguised as Cesario.

SHIPWRECKED IN ILLYRIA
Viola is shipwrecked on the unfamiliar shores of Illyria. She assumes that her twin brother, Sebastian, drowned in the wreck.

THE ILLYRIANS
Illyria has drama of its own. The Duke Orsino is in love with the Countess Olivia, but she doesn’t love him back. Viola/Cesario gets a job with the Duke.
Meet the Characters

MALVOLIO
Olivia’s steward, or butler. He likes rules, and disapproves of Sir Toby and Sir Andrew. He secretly wants to marry his boss, Olivia.

SIR TOBY BELCH
Olivia’s uncle, who loves to dance, party, and listen to music.

SIR ANDREW AGUECHEEK
Sir Toby’s foolish friend. He wants to marry Olivia, though it quickly becomes clear that she’s more interested in Cesario.

UNDERSTUDIES
If one of our actors gets sick, an “understudy” who has rehearsed and knows the role may perform in their place, or lead your classroom workshop.

TRICKS
Meanwhile at Olivia’s house, her uncle Sir Toby Belch doesn’t get along with her butler Malvolio, and it’s becoming a problem.

Sir Toby and his friend Sir Andrew hatch a plot to trick Malvolio. They send a message to Malvolio, pretending to be Olivia. instructing him to smile a lot and to wear yellow stockings – Olivia’s least favorite color!

GETTING OUT OF HAND
Malvolio believes the fake message, starts acting strangely in front of Olivia, and ends up locked in a dark room.

Sir Toby and Sir Andrew realize their prank has gone too far, but don’t know how to fix it.

RESOLUTION?
Remember Viola’s lost twin brother Sebastian? He shows up and Olivia mistakes him for Cesario (who is really Viola).

The characters sort out who is who.

Malvolio swears revenge on everyone.
NAME: _______________________________________

As you watch *Twelfth Night*, look for:

**A POWER IMBALANCE**

Example(s) ____________________________________________

**SOMEONE ASKING FOR HELP**

Example(s) ____________________________________________

**A PRANK THAT GOES TOO FAR**

Example(s) ____________________________________________

**A BYSTANDER WHO CHOOSES NOT TO HELP**

Example(s) ____________________________________________

**AN ACT OF KINDNESS**

Example(s) ____________________________________________

What is Bullying Behavior?

Before you see the play, review the definition of bullying:

1. There is an intention to harm (they MEAN to do it)
2. It is repeated over time (and often escalates)
3. There is a power imbalance (when one person has more power than another)

As a class, discuss what this means. How is bullying different from other kinds of conflicts? Could some bullying be prevented if we put ourselves in the shoes of others? What do you do when you see bullying behavior?
Mini-Lesson Plan

INSTRUCTIONS FOR TEACHERS

Before the Performance

Rationale: This mini-lesson will introduce students to the plot of the Colorado Shakespeare Festival’s touring production of *Twelfth Night*, some key ideas of this production, and prepare them to take part in a Shakespeare & Violence Prevention workshop with one of CSF’s actors after the show.

Objective: Students will be able to articulate thoughts and feelings of two very different characters in *Twelfth Night* by practicing empathy and imagining character responses to multiple scenarios from the play.

Standards Specifically Addressed:

CCSS.ELA-LITERACY.W.3.3.B: Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.

CCSS.ELA-LITERACY.W.4.3.B: Use dialogue and description to develop experiences and events or show the responses of characters to situations.

CCSS.ELA-LITERACY.RL.5.3: Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

Introduction: Use any relevant information from the Study Guide or this Prezi to introduce characters, important plot points, and themes of *Twelfth Night* to your students.

Anticipation Guide: Hand out and explain the graphic organizer (pg. 8), which asks students to imagine the perspective of different characters in the play and share how the characters might feel in specific situations. Be available to assist students as they complete the graphic organizer. After the students have completed their work, allow them to share their answers in pairs or create a class brainstorming session on empathy.

After the Performance:

Discussion Questions

- Why do you think actors are still performing the plays of Shakespeare? What do the stories have to teach us today?
- In Shakespeare’s original play, all of the actors were male and they all spoke English. How do you think that gender-swapping some roles and making one role bilingual changes or enhances *Twelfth Night*?
- What is empathy? Why is it important? Was there ever a time when you “stepped into someone else’s shoes”? What did it teach you?
- Actors use teamwork to trust one another when they are onstage. How is teamwork useful in school?
- How do the characters change from the beginning of the play to the end? What causes these changes?
- Malvolio’s final line in the play is “I’ll be revenged on the whole pack of you.” When the other characters say they will “pursue him, and entreat him to a peace,” what do you think that conversation looks like? What would you say to Malvolio to “entreat him to a peace”?
NAME: _______________________________________

Before you see *Twelfth Night*

Actors from the Colorado Shakespeare Festival will be putting on a play for you called *Twelfth Night*. In the play, two characters named Malvolio and Sir Toby don’t get along, partly because they are very different from one another. *Malvolio* is an overachiever who likes rules and order, while *Sir Toby* likes loud music, dancing, and partying late at night.

1. Draw a picture of what you think each character might look like based on these descriptions.

   **SIR TOBY**

   **MALVOLIO**

   *Sir Toby* and his friend, *Sir Andrew*, send a fake message to Malvolio, pretending to be Malvolio’s boss, *Olivia*. The message tells Malvolio that Olivia likes him, and he should wear yellow stockings if he likes her back. *Sir Toby* knows that yellow is Olivia’s least favorite color - but Malvolio doesn’t.

2a. How do you think *Sir Toby* feels when he sees Malvolio find, read, and believe the fake message?

   __________________________________________

2b. How do you think *Malvolio* feels when he finds and reads the message he believes is from Olivia?

   __________________________________________

   *Malvolio* believes the fake message and starts acting strangely around Olivia. Olivia is confused and worried about Malvolio and asks *Sir Toby* to keep an eye on him. *Sir Toby* escalates the prank by locking Malvolio alone in a dark room.

3a. How do you think *Sir Toby* feels when he sees Malvolio locked up as a result of his (Toby’s) actions?

   __________________________________________

3b. How do you think *Malvolio* feels when he is locked up for following the message’s instructions?

   __________________________________________

   At the end of the play, *Sir Toby*’s trick is revealed and Malvolio is released.

4a. How do you think *Sir Toby* feels once Malvolio is free and everyone knows what he’s done?

   __________________________________________

4b. How do you think *Malvolio* feels once he is free and learns the whole thing was a trick?

   __________________________________________
Tips from the Center for the Study & Prevention of Violence

**HOW TO BE AN UPSTANDER**

- Refuse to join in if someone tries to get you to taunt and torment another person.
- Get a teacher, parent, or other responsible adult to come help. This isn’t snitching. You are saying that you don’t think bullying is acceptable and don’t want anyone to get hurt.
- Try to get the person being bullied to tell a trusted adult. Offer to go with them.
- Tell a trusted adult yourself if the person being bullied is unwilling to report it. Do not let the person behaving as a bully know so that they do not become aggressive toward you.

**SCHOOL CLIMATE SURVEYS**

One of the most important components of a safe school is a climate where youth feel secure and supported in their learning environment. The Center for the Study and Prevention of Violence has developed online student, staff, and parent school climate surveys that are free to any Colorado school. These assessment tools are anonymous and available free online, through a secure website. Using core questions on school climate, bullying, violence, alcohol, tobacco and drug use and protective factors, schools can gain a better understanding of their specific violence prevention and safety needs and develop a strategic plan to meet those needs. For more information, contact SafeSchools@colorado.edu

**KINDNESS IS NEVER A SIGN OF WEAKNESS**

**Program Sponsors**

“I can no other answer make but thanks, and thanks, and ever thanks.” - *Twelfth Night*

The Colorado Shakespeare Festival is deeply grateful for the support of these generous sponsors, who make the Shakespeare & Violence Prevention program possible.

**Dorothy & Anthony Riddle Foundation**

**Office for Outreach and Engagement**

**Twelfth Night 2018-19 Study Guide**

**Colorado Shakespeare Festival | Shakespeare & Violence Prevention**
Macbeth
2018-19 Study Guide

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Study guide written and edited by Isabel Smith-Bernstein, Dr. Amanda Giguere, and Dr. Heidi Schmidt.

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Our short visit to your school aims to inspire your students with live, professional theatre, but the work does not end when our actors depart. We encourage you to continue this conversation after our visit in order to create positive change in your own school setting.

VIOLENCE IN NUMBERS
• 5% of students in this country miss school each day because of bullying. That translates to 160,000 students missing school each day.
• 57% of the time, bullying stops in 10 seconds or less when a bystander becomes an upstander.
• In 81% of planned violent attacks, someone other than the perpetrator knew it was going to happen. 59% of the time, more than one person knew.
• 23% of high school students have been in a physical fight in the past year.
• 20-25% of middle school students have been bullied in the past 30 days.
ABOUT MACBETH

Why this play?
Macbeth wants to be king, but what will it take to get there? Pressured by three witches, he and his wife suppress their “human kindness” in favor of a violent path - with devastating consequences.

Macbeth deals with the complicated relationship between empathy and violence, showing us several instances of characters suppressing their empathy in order to harm others. The play offers a chance to examine empathy, peer pressure, and missed opportunities for building community and preventing violence.

Three-Person Cast
Shakespeare’s version of this play has over thirty characters. We combined some roles and eliminated others but we still have ten characters, all played by only three actors. The challenge becomes how we differentiate these characters—look out for different hats and costume pieces!

Gender-Swapping
In Shakespeare’s time, only men were allowed to perform publicly, so Shakespeare wrote more male characters than female characters. Today, those restrictions are obsolete. We have chosen to cast women to play several roles that were originally written for men. By hiring women to play these roles, we hope to carve out new possibilities within these 400 year-old plays, and to allow the plays to better reflect our own time.

Multi-Lingual Shakespeare
In this production, you will encounter characters speaking multiple languages. Whether or not you know these languages, how does this choice impact the way you experience the play? Shakespeare belongs to all of us, and we hope this helps you see Shakespeare’s ability to cross boundaries and connect people of all kinds.

SAFE2TELL is an anonymous tip-line for reporting bullying and other inappropriate behavior. You can use your voice to make the life of someone else better. Sometimes if YOU don't speak up for someone, no one else will. You can make a difference. When you make a call or go online to report bullying, no one will ever be able to know that you are giving the tip. No names are asked, and phone calls to Safe2Tell cannot be traced. It is completely anonymous.

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How do I prepare my students for the play?

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☐ Review People & Plot Points (pg. 4-5) with your students. Print these pages as handouts, or use this Prezi in your classroom.

☐ Use the Mini-Lesson Plan (pg. 6); Things to Look For (pg. 6); and the graphic organizers (pg. 7-8) to help your students think through some of the big questions presented in Macbeth in advance of the performance.

☐ Discuss appropriate theatre etiquette with your students. Our performance is frequently interactive (like Shakespeare’s original performances). Students are encouraged to laugh and applaud when they enjoy the show, though we ask them not to have private conversations, use cell phones, eat during the performance, or otherwise distract the performers or their fellow students. Remind them that just as they can see and hear the actors, the actors can also see and hear the audience.

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☐ Be ready to participate and co-facilitate with our teaching artist. The more involved you are, the more your students learn!

☐ Talk with your class about the upcoming actor-led theatre workshop. Set expectations about trying new things and respecting one another.

☐ Push desks/chairs to the side of your classroom to create an open, movement-friendly space.

☐ At the end of the workshop, our teaching artist will step out of the room while you conduct an anonymous, 3-question survey with your students. Don’t worry about preparing - they’ll give you a card with the questions pre-printed. We just wanted to give you a heads up.

What should I do after the visit?

☐ Take this 5-minute survey to let us know what you thought.

☐ Use the Discussion Questions (pg. 9) to have a follow-up discussion with your students about the performance and the workshops.

☐ Look for ways to integrate the performance and workshop in your units throughout the year by tying your lesson plans back to the ideas and questions posed by the visit from the CSF actors.

Hyperlink Key:

Copy and paste if you have difficulty with any of the embedded links above.

- CSF UPSTANDER VIDEO: https://www.youtube.com/watch?v=VhtwGqi9vdY&t=5s
- INTRO TO MACBETH PREZI: https://prezi.com/view/QxFgUxYPE0YPodQn7Fo/
- SURVEY LINK: https://www.surveymonkey.com/r/VW9F2CW
People & Plot Points

WITCHES (WEIRD SISTERS)
Can they predict Macbeth’s future? Cause it to happen? Or do they use his hopes and fears to bring out his worst self and provoke him to violence?

BANQUO
Macbeth’s friend and brother-in-arms.

MACBETH
A respected and well-like Scottish nobleman, one of King Duncan’s most trusted friends and advisors.

LADY MACBETH
Lady Macbeth loves her husband and is proud of his accomplishments, but fears he’s too kind to take the fastest route to the throne.

A PREDICTION
Returning victorious from battle, the brave warriors Macbeth and Banquo encounter three witches. The witches predict that Macbeth will be king and Banquo’s children will be kings.

A PLAN
When Lady Macbeth hears about the witches’ predictions, she encourages her husband to claim the crown for himself by murdering King Duncan.
A MURDER
While Duncan is a guest in their home, the Macbeths seize their opportunity and murder him in his sleep, framing his guards for the crime.
Fearing for his safety, Duncan’s son and heir Malcolm flees to England, leaving the path clear for Macbeth.

UNRAVELING
Once they’re crowned, the Macbeths start behaving erratically. Macbeth becomes distrustful and secretly kills anyone he sees as a threat (including his friend Banquo). Lady Macbeth hallucinates blood on her hands that can’t be washed off.

AN ARMY
Macduff finds Malcolm in exile. They raise an army to exact revenge on Macbeth and reclaim the throne for Malcolm.
Macbeth is told his wife is dead just as the battle begins. He is killed by Macduff and Malcolm is crowned King of Scotland.
But for how long?

People & Plot Points

DUNCAN
The King of Scotland.

MALCOLM
King Duncan’s son and heir.

MACDUFF
Another Scottish nobleman. One of the first to suspect Macbeth has become dishonest.

UNDERSTUDIES
If one of our actors gets sick, an “understudy” who has rehearsed and knows the role may perform in their place, or lead your classroom workshop.
Mini-Lesson Plans

INSTRUCTIONS FOR TEACHERS

Before the Performance

Rationale: This mini-lesson will introduce students to the plot of the Colorado Shakespeare Festival’s touring production of *Macbeth*, some key ideas of this production, and prepare them to take part in a Shakespeare & Violence Prevention workshop with one of CSF’s actors after the show.

Objective: Students will be able to discuss and defend their opinions about key themes and ideas related to *Macbeth* and use personal experience to relate the classic story to creating positive change in their own school climate.

Standards Specifically Addressed:

CCSS.ELA-LITERACY.SL.6-8.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6-8 topics, texts, and issues, building on others’ ideas and expressing their own clearly.

CCSS.ELA-LITERACY.SL.9-12.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

Introduction: Use this Study Guide or [this Prezi](https://example.com) to introduce the plot points and key themes and ideas of *Macbeth* to your students.

Anticipation Guide: Put students in small groups and hand out the Anticipation Guide (pg. 7), which asks students to defend their opinion about certain key ideas related to *Macbeth*. Explain that there are no right or wrong answers and they should fully discuss each statement with their group before writing down their answer. Remind them that it is okay if their answers do not match the others in their group. After each group has completed their work, lead a class discussion about answers that differed in groups. Ask students to remember their answers as they watch the play. After the play, continue the discussion and ask if any opinions have changed.

Adapting Texts: Hand out the Adapting Texts worksheet (pg. 8) and asks the students (individually or in groups) to read and analyze the original text of *Macbeth* Act I, scene vii. Explain that students should fully discuss the impact of editing the script, then create their own edited or adapted version of the speech. Ask students to remember their responses as they watch and discuss the play.

Things to Look For:

- A power imbalance
- A planned attack
- Manipulation through peer pressure
- An opportunity to speak up and prevent harm
- Moments of empathy
NAME: _______________________________________

ACTIVITY 1: ANTICIPATION GUIDE

<table>
<thead>
<tr>
<th>STATEMENT</th>
<th>AGREE</th>
<th>DISAGREE</th>
<th>EXPLAIN YOUR ANSWER WITH AN EXAMPLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peer pressure is always harmful.</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Violent words or actions always lead to more violence.</td>
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<tr>
<td>If you regularly practice using empathy, you’re less likely to hurt someone.</td>
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<tr>
<td>A planned act of violence always has warning signs.</td>
<td></td>
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<tr>
<td>A group of people can easily change the opinion of an individual.</td>
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<tr>
<td>Encouraging someone else to commit violence is just as bad as committing violence yourself.</td>
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<tr>
<td>Power is always a dangerous thing.</td>
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<tr>
<td>Revenge is sometimes justified.</td>
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<td></td>
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<tr>
<td>When you know that something dangerous is going to happen, you have a duty to try to prevent it.</td>
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</table>
ACTIVITY 2: ADAPTING TEXTS

*Macbeth* was written over 400 years ago (probably in 1606). We still perform Shakespeare plays today because he understood how people behave and interact with each other. Most theatre companies, however, make changes to the text he wrote to update references that don’t make sense 400 years later or to make the plays shorter for a 21st century audience.

Read the text below from Act I scene vii of *Macbeth*. You may want to consult a version of the script with explanatory footnotes to help you better understand the meaning. Ask yourself or discuss in a group: (1) What decision is Macbeth making here? (2) What reasons does Macbeth give himself to take or not take the action he’s considering? What’s his pro/con list? (3) What lines do you think are most important to this speech? Which lines are confusing to a modern audience? (4) Do you think it’s appropriate to change the script Shakespeare wrote, or should it stay exactly the same as he wrote it?

On your own (you can use the space on the right, a separate sheet of paper, or a computer), create your own version of this speech. You can decide whether to re-write the speech entirely, paraphrase each line individually, or cut specific lines for clarity or brevity while leaving Shakespeare’s text exactly as he wrote it.

**ORIGINAL VERSION**

(from Folger Digital Texts)

*Macbeth:*

If it were done when ’tis done, then ’twere well
It were done quickly. If th’ assassination
Could trammel up the consequence and catch
With his surcease success, that but this blow
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,
We’d jump the life to come. But in these cases
We still have judgment here, that we but teach
Bloody instructions, which, being taught, return
To plague th’ inventor. This even-handed justice
Commends th’ ingredience of our poisoned chalice
To our own lips. He’s here in double trust:
First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels, trumpet-tongued, against
The deep damnation of his taking-off;
And pity, like a naked new-born babe
Striding the blast, or heaven’s cherubin horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o’erleaps itself
And falls on th’ other—

**YOUR VERSION**

*Macbeth:*

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After the Performance: Discussion Questions

- What is empathy? Why is it important? How might empathy have changed the outcomes in the play?
- Research shows that in 81% of planned violence, someone other than the perpetrator knew it was going to happen. Which characters in the play knew about Duncan’s murder before it happened? Could anyone have prevented it?
- Actors use teamwork to trust one another when they are onstage. How is teamwork useful in school?
- *Macbeth* is a play without clear heroes, and the audience is left with no character to root for—just people making mistakes, choosing violence, and getting stuck deeper in violence with every step. What is the value of watching a play in which characters make mistakes? Do you learn more from a play in which characters behave badly, or in which characters behave well?
- “An eye for an eye makes the whole world blind.” What does this mean to you? Can you think of examples of this idea in *Macbeth*?
- What references to masculinity and femininity did you notice in the play? How were gender expectations used by characters in the play as a peer pressure tool? How does casting across gender impact these messages of gender conformity?
- Who is responsible for the violence in the play? What do you think is the root cause of the violence?
- How do the characters change from the beginning of the play to the end? What causes these changes?
- What happens next? Has Macduff’s killing of Macbeth solved the problem? Or does it create new problems under Malcolm’s reign?

KINDNESS IS NEVER A SIGN OF WEAKNESS

Tips from the Center for the Study & Prevention of Violence

**HOW TO BE AN UPSTANDER**

- Refuse to join in if someone tries to get you to taunt and torment another person.
- Get a teacher, parent, or other responsible adult to come help. This isn’t snitching. You are saying that you don’t think bullying is acceptable and don’t want anyone to get hurt.
- Try to get the person being bullied to tell a trusted adult. Offer to go with them.
- Tell a trusted adult yourself if the person being bullied is unwilling to report it. Do not let the person behaving as a bully know so that they do not become aggressive toward you.

**SCHOOL CLIMATE SURVEYS**

One of the most important components of a safe school is a climate where youth feel secure and supported in their learning environment. The Center for the Study and Prevention of Violence has developed online student, staff, and parent school climate surveys that are free to any Colorado school. These assessment tools are anonymous and available free online, through a secure website. Using core questions on school climate, bullying, violence, alcohol, tobacco and drug use and protective factors, schools can gain a better understanding of their specific violence prevention and safety needs and develop a strategic plan to meet those needs. For more information, contact SafeSchools@colorado.edu

*Macbeth* 2018-19 Study Guide
 Colorado Shakespeare Festival | Shakespeare & Violence Prevention
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“I can no other answer make but thanks, and thanks, and ever thanks.”

-Twelfth Night

The Colorado Shakespeare Festival is deeply grateful for the support of these generous sponsors, who make the Shakespeare & Violence Prevention program possible.

Dorothy & Anthony Riddle Foundation

Ligature Creative

Office for Outreach and Engagement
UNIVERSITY OF COLORADO BOULDER

Want More Macbeth?

Colorado actor and playwright Emily Van Fleet adapted Macbeth into a modern retelling of Shakespeare’s classic. I, Mac(kers) tells the story Hamilton-style with rap-cadenced dialogue, contemporary references, and a timely message about cyber-bullying and narcissism. This story uses spoken word to tell the cautionary tale of an aspiring but morally compromised high-school thespian who succumbs to the temptation to fuel his ambition by spreading rumors and manipulating his fellow students with social media and technology.

For young performers, aged 12-18. Cast size is 13. Genders are flexible for most characters, options for doubling and larger cast sizes.

Questions? Email emily.vanfleet@gmail.com. For additional info, photos of this (and other Shakespeare adaptations for young performers), or to view a script, go to:

https://emilyvanfleet.com/playwriting-and-directing/