ATTACHMENT 1 - Shakespeare & Violence Prevention

2021 Arts Education Project Grant

Colorado Shakespeare Festival

Dr. Amanda Giguere  
amanda.giguere@colorado.edu  
O: 303-492-1973
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.

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.

In 2021, it is also important to the Boulder Arts Commission that the Cultural Grants Program is responsive to current pressures of the COVID-19 pandemic. There are no questions directly related to the pandemic on the application. However, the Commission asks the community to apply with projects, emphasizing collaborations, that directly address those most impacted by the pandemic. The goal is an equitable distribution of resources throughout the community in a way that supports economic and social recovery.

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, April 12 at 11:59 p.m.

TIMELINE

- Monday, April 12 at 11:59 p.m. – Deadline for applications
- April 12 to April 19 – Review by staff for eligibility and revision by applicants if necessary
- April 19 to May 3 – Preliminary review and score by panel (15 days)
- May 3 to 7 – Score processing by staff
- May 7 – Preliminary scores and comments sent to applicants via email
- May 7 to 17 – Applicants prepare and send written responses to the panel’s questions. The written response should be emailed to Lauren Click at clickl@boulderlibrary.org by Monday, April 19, 2021 at 11:59pm.
- May 17 to 21 – Response processing by staff
- May 24 – Responses sent to panel
- May 24 to June 7 – Final review and score by panel (14 days)
- June 7 to 11 – Processing of final scores
- June 11 – Final scores sent to applicants via email
- June 16, 2021 – Arts Commission meeting. Discussion and final decisions on grants
ELIGIBILITY 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 school children in the City of Boulder.
- **Timing.** Projects must take place after the grant deadline and end before the end of the 2022 spring semester.

REVIEW PROCESS

- Deliberation. Applications are reviewed by the Boulder Arts Commission grants panel. Final funding decisions are made at public 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 Application has been successful and begins the process of securing supporting information and issuing payment for successful applicants. Grantees must contact the grant coordinator to arrange for payment. Checks are sent by mail or electronically to bank accounts designated by the applicant.
- **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 collaborators or other
participants. This includes, but is not limited to, requirements for compliance with grant agreements, identifying Boulder Arts Commission sponsorship on publicity materials, and reporting.

- **Implementation.** Grantees shall implement programs / projects as outlined in the grant application. Any change 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.

- **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 an arts grant. Details are available on the PERA website. See "Disclosure of Compensation."

- **Vendor forms.** Grantees must submit a City of Boulder vendor form and current IRS W-9 form in order to receive the grant award. The W-9 must be in the same name as the Grantee named on the grant application. Individual Grantees must also submit an Immigration Status Affidavit and Determination of Independent Contractor / Employee Status for Payment document. Colorado law requires proof of legal residency prior to payment. Applicants will receive the appropriate forms from payments@colorado.gov. Failure to supply a proper W-9 may invalidate the grant award.

- **IRS taxation.** Grant awards are non-transferable, taxable and are reported to the federal government.

- **Agreement.** When a grant award is made by the Boulder Arts Commission, the successful Applicant will be contacted by staff to sign a Grant Letter of Agreement. In that agreement, the Grantee will indicate the completion date of the project and the date a grant report will be submitted.

- **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/checks are delivered within the next three 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. 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 must sign a release form and submit photographs and/or videos of the project that the Office and Arts and Culture may use on its website, social media, printed materials or for any other publicity purpose.

- **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. 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 Grantee’s ability to complete the project and/or the report, the Grantee must notify the Boulder Arts Commission before the original report deadline by submitting an email addressed to the Boulder Arts Commission at culturegrants@boulderlibrary.org with the following information:
  - an update on the project status,
  - a request to change the project completion date, and
  - new report due date.

- **Responsibility.** The Grantee is responsible for submitting a report by the due date. The Boulder Arts 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, all individuals or organizations / businesses attached as collaborators on the project will no longer be eligible to apply for Boulder Arts Commission grants until the delinquent 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’.

- Colorado Shakespeare Festival
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.

In 2021-22, the Colorado Shakespeare Festival’s Shakespeare & Violence Prevention program will stage and film bilingual productions of Julius Caesar (grades 6-12) and Twelfth Night (grades 3-5), and share the films with schools statewide. After viewing the filmed performance, students will participate in actor-led workshops in which students roleplay creative solutions to conflict (guided by violence prevention research). Workshops will be offered in person or online. A $3000 grant from BAC will allow us to provide this program to 4 Boulder schools at no cost to them, reaching up to 350 students with interactive workshops, and offering schoolwide access to view the performances (up to 1000 students). Note: we estimate 21.6% of students at these 4 schools come from low income families; 30.6% are non-white.

This partnership between the Colorado Shakespeare Festival and CU’s Center for the Study and Prevention of Violence (CSPV) has reached more than 112,000 Colorado students since its 2011 launch. Schools receive a study guide prior to the visit with lesson plans and CSPV resources. This innovative educational program combines performance, Shakespeare’s language, and CSPV research to empower students to build healthy communities.

Project calendar*
Projects must take place after the grant deadline and end before the end of the 2022 spring semester.

Aug – Sept 2021
- Rehearse and film Julius Caesar, Twelfth Night
- Facilitation training for actors
- Teachers receive study guides

Sept 2021-April 2022
- Filmed performance digitally shared with schools; actors visit schools, conduct classroom workshops to roleplay alternatives to violence (virtual workshop option available)
- Post-workshop poll 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?

- Rehearsal / filming: Mary Rippon Theatre (CU Boulder). Workshops: Crest View Elementary, Whittier Elementary, Douglass Elementary, Centennial Middle (all in Boulder)

**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 end before the end of the 2022 spring semester.

- 04/29/2022

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

- 05/31/2022

**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 workshops by inviting students to step into a scene from a Shakespeare play, reimagine 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.

We challenge students' expectations of Shakespeare's place in American culture. CSF believes Shakespeare belongs to all of us, and we aim to represent the diversity of Colorado student populations onstage. By casting women and racial/ethnic minorities in the classical canon and incorporating Spanish-speaking characters in our productions, we hope to model a more inclusive vision of Shakespeare, theatre, and cultural participation.

This project empowers students to step in when they see unsafe situations. In this program's ten-year history, 90% of students report they will 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.

The Shakespeare & Violence Prevention program is developed with a standards-based focus in multiple content areas. With input and guidance from the Colorado Department of Education, we integrate the 2020 Colorado Academic Standards in our materials, as well as other relevant pedagogical connections. Content areas addressed by the performances, workshops, and study guide include:

- Comprehensive Health
- Drama and Theatre Arts
- Reading, Writing and Communicating
- Social and Emotional Learning
- Culturally Responsive Teaching

While many students read Shakespeare in schools, encountering the plays through performance increases comprehension and builds deeper connections to the play and appreciation for performing arts. In post-show workshops, students interact directly with the actors, critically respond to the play, and create improvised scenes in which they step into a moment in the play to perform safer, healthier choices. The workshops focus on real-world issues raised in the play that students face daily. Our actors highlight tools used in theatre (empathy and teamwork) that are also valuable in maintaining a healthy community.

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?

We track the total number of students reached, conduct student polls and teacher surveys, meet with school counselors at the end of each "visit," compile daily tour reports to keep collaborators informed and address any issues as they arise, and solicit feedback from project partners.

A major goal of this project is to connect students to existing resources. We reinforce the messages, strategies, and tools available in their schools, and introduce resources available in their communities (like Safe2Tell, an anonymous reporting tool). We invite the hosting teacher to join into the workshop activities, discuss how Safe2Tell works in their school, and underline connections to their school and classroom norms. CSPV resources are shared with each school we serve.

Since 2011, we have:
- Introduced more than 112,000 students to Shakespeare in performance.
- Introduced more than 53,000 students to violence prevention strategies in classroom 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.

Shakespeare & Violence Prevention...

...enhances Boulder’s creative identity as an innovative leader, blending the best in Boulder’s performing arts (professional actors from Colorado Shakespeare Festival), behavioral science (Center for the Study and Prevention of Violence), and applied theatre (CU Department of Theatre and Dance). This program shares Shakespeare with young Boulderites who might not otherwise experience professional Shakespeare in performance.

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

...supports artists and creative professionals by employing local actors in year-long contracts and providing extensive professional development. Experts in suicide prevention, applied theatre, violence prevention and classroom management train the actors to step into classrooms (virtually or in person) 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

AFFORDABILITY: Thanks to grants from BAC and other organizations, we are able to offer subsidized pricing to any school that requires it, while paying our artists the fairest wages possible. (The 4 Boulder schools supported by this grant pay $0.)
AVAILABILITY, ACCESSIBILITY, ACCOMMODATION: Filming the performances allows us to caption performances; teachers also appreciate the ability to pause and rewatch any portion of the play with their classes, enhancing comprehension.

ACCEPTABILITY: The value of Shakespeare to BIPOC communities is not a given, and CSF's staff has engaged in extensive research into this core question. We have been deeply influenced by Dr. Ayanna Thompson's work on race and Shakespeare - she recommends educational Shakespeare programs "wrestle" or "grapple" with the complexity of the plays, rather than approach them as sacred texts. We embrace this view. We adapt scripts to remove racist or harmful language, include Spanish-speaking characters, and incorporate land acknowledgments, for example. When we say Shakespeare is for everyone, we mean everyone should have access, ownership, and cultural permission to use these plays as a starting point, not an end in themselves.

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 local students benefit from the presence of a high-quality, professional Shakespeare company in the community. Each year we work with six BVSD elementary schools on the Will Power Festival, in which students perform a Shakespeare play in collaboration with students from other participating schools. Will Power Festival teachers also participate in the program supported by this grant, thus deepening their students’ engagement with Shakespeare. It is crucial for Boulder students to know Shakespeare belongs to them, and these sustained relationships between CSF and Boulder schools, thanks to BAC support, ensure meaningful connections between Boulder students and Shakespeare’s plays.

The Shakespeare & Violence Prevention program reaches students all over Colorado. In an average, in-person year (2020 and 2021 vary significantly), we reach approximately:
  - Statewide: 70 schools, 10,000 students
  - Boulder County: 23 schools, 3000 students
  - Boulder City: 15 schools, 2000 students
  - This BAC grant: 4 Boulder schools, 750-1000 students

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 received more than $1,000 in funding from the Boulder Arts Commission 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).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 (CSF).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 (CSF).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 for CSF).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, xl, xlsx, pdf

Support Materials (CSF).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

Submission date*
04/07/2021

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

Applicant File Uploads

- Budget Summary (CSF).pdf
- Collaborators List (CSF).pdf
- Venue Confirmation (CSF).pdf
- Letter of support (CSPV for CSF).pdf
- Support Materials (CSF).pdf
## Shakespeare & Violence Prevention
**The Colorado Shakespeare Festival**
**2021-22 Boulder Arts Commission**

<table>
<thead>
<tr>
<th>Item</th>
<th>Expenses</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production Costs</td>
<td>$1,000.00</td>
<td>Mileage, props, costumes, cleaning supplies, filming (this represents a portion of the costs for the production, proportional to 4 school viewings).</td>
</tr>
<tr>
<td>Artist Fees</td>
<td>$2,000.00</td>
<td>Wages and benefits for 4 professional actors, 1 stage manager, costume designer, director, workshop coordinator, consultants, translator, and assistant director. This represents a portion of the wages and benefits for the full project, proportional to 4 school visits.</td>
</tr>
</tbody>
</table>

**TOTAL EXPENSES**  $3,000.00

<table>
<thead>
<tr>
<th>Item</th>
<th>Income</th>
</tr>
</thead>
<tbody>
<tr>
<td>Project Sales</td>
<td>$0.00</td>
</tr>
<tr>
<td>Cash Donations</td>
<td>$0.00</td>
</tr>
<tr>
<td>Grants (other than BAC)</td>
<td>$0.00</td>
</tr>
</tbody>
</table>

**Income Total**  $0.00

**Amount requested**  $3,000.00
Shakespeare and Violence Prevention
Boulder Arts Commission 2021 - Arts in Education Grant
Partner / Collaborator List

Colorado Shakespeare Festival
Amanda Giguere, Ph.D. Director of Outreach (oversight of project)
Amanda.giguere@colorado.edu

Heidi Schmidt, Ph.D. Assistant Director of Outreach (marketing, grant-writing)
Heidi.schmidt@colorado.edu

Timothy Orr Producing Artistic Director (artistic input, oversight)
Timothy.orr@colorado.edu

Wendy Franz Managing Director (artistic and logistical input, director for Caesar)
Wendy.franz@colorado.edu

Rodney Lizcano Independent Artist (director for Twelfth Night)

University of Colorado Boulder Theatre & Dance Department
Kevin Rich, Assistant Professor (applied theatre expertise)
Kevin.rich@colorado.edu

Center for Study and Prevention of Violence
Beverly Kingston, Ph.D. (Director of CSPV, Violence Prevention input)
Beverly.kingston@colorado.edu

Laurie Keith (CSPV Researcher, Violence prevention input and workshop training)
Laurie.keith@colorado.edu
To the Boulder Arts Commission,

In the 2021-22 school year, the Colorado Shakespeare Festival will present a hybrid Shakespeare & Violence Prevention program to Colorado schools. We will stage and film two outdoor, small-cast productions on the Mary Rippon Outdoor Theatre using strict safety protocols: a 30-minute *Twelfth Night* (for grades 3-5) and a 45-minute *Julius Caesar* (grades 6-12). Students will view the films via a password-protected link. We maintain the calendar for the Rippon, our home theatre, and confirm it is reserved for rehearsing and filming this project.

Students will also participate in post-show workshops with the actors, to be conducted onsite in the 4 Boulder schools named below. (If public health conditions require, or schools prefer, we are prepared to facilitate these workshops virtually, as we have been doing throughout the 2020-21 schools year.)

As CSF’s Director of Outreach, I have confirmed that our 4 partner schools are committed to this program in the 21-22 school year. In years past, each participating school has written a letter to confirm their commitment. Considering the significant demands on educators’ time this year, we opted to get a quick yes/no from each school, in lieu of a formal letter. The BAC grant would allow 4 schools to participate in this program at no cost (typically, schools pay a fee ranging from $200-$1000, depending on the package they select). The schools do not charge CSF a venue fee.

The following Boulder schools (and primary contacts) are confirmed for 2021-22:

- **Centennial Middle School** (John McCluskey, principal)
- **Crest View Elementary** (Erin Shea-Bower, 5th grade teacher)
- **Douglass Elementary** (Linda Taht, 5th grade teacher)
- **Whittier Elementary** (Sarah Oswick, principal)

All four of these schools have been consistent partners with CSF and the Shakespeare & Violence Prevention program, including the 2020-21 school year’s virtual version. We enjoy sharing this program with Centennial Middle, Crest View Elementary, Douglass Elementary, and Whittier Elementary, and we hope BAC continues to support our work with these schools.

Sincerely,

Amanda Giguere (she/her)
Director of Outreach
Colorado Shakespeare Festival
Amanda.giguere@colorado.edu
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 2021-22 school year. We have been partnering with the Colorado Shakespeare Festival on this project since 2011, and hope to see this innovative partnership continue. Professional 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:
  o Violence prevention training for the actors in the troupe (led by Safe2Tell experts and CSPV staff).
  o Violence prevention research for the CSF staff as they develop the study guide and workshops.
  o Staff support in the creation of supplementary materials to provide to schools participating in the program.
  o 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.
  o 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
Shakespeare and Violence Prevention
Boulder Arts Commission 2021 - Arts in Education Grant
Support Materials List

Support materials included in this PDF:

1. A study guide developed to support The Comedy of Errors (recommended for grades 3-5) that we shared with Colorado elementary schools throughout the 2020-21 school year.
2. A study guide developed to support Much Ado About Nothing (recommended for grades 6-12) that we shared with Colorado middle and high schools throughout the 2020-21 school year.
3. To watch a 1-minute trailer we created the last time we toured Julius Caesar, please go to: https://www.youtube.com/watch?v=uEn33eJHj5Q.
The Comedy of Errors
2020-21 Study Guide

ABOUT THIS STUDY GUIDE
The Colorado Shakespeare Festival will soon share a Shakespeare & Violence Prevention project with your school. This study guide is a resource for you, whether you are an administrator, counselor, teacher, or student. Our program is most successful when participants 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 Dr. Amanda Giguere and Dr. Heidi Schmidt, with input from Lulu Buck (Educational Equity & Community Engagement, St. Vrain Valley School District), Georgina Owen (Colorado Office of Culturally and Linguistically Diverse Education), Judi Hofmeister (Colorado Department of Education), Lena Heilmann (Colorado Office of Suicide Prevention), Laurie Keith (Center for the Study and Prevention of Violence), and Mark Lanning (Safe2Tell).

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 an interdisciplinary program that increases awareness of Shakespeare and violence prevention.

You will soon watch a pre-recorded performance of our abridged, four-actor version of The Comedy of Errors that explores the cycle of violence, using research from CSPV. In a 30-minute performance and a 50-minute virtual workshop, we draw parallels between Shakespeare’s world and our own. We recommend the performance for grades 3-5.

Theatre is about teamwork, empathy, and change. When your students watch the play, they will observe misunderstandings, mistreatment, cruelty, 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 virtual classroom workshops, facilitated by actors from the pre-recorded performance, 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.

We encourage you to continue this conversation after our virtual visit in order to create positive change in your own school.

2020 COLORADO CURRICULUM STANDARDS
This program was developed with a standards-based focus in multiple content areas. Content areas addressed by the performance, virtual workshops, and this study guide include:

- Comprehensive Health
- Drama and Theatre Arts
- Social and Emotional Learning
- Reading, Writing, and Communicating
- Culturally Responsive Teaching
ABOUT THE COMEDY OF ERRORS

Why this play? The Comedy of Errors shows many characters choosing violence or a verbal attack when faced with conflict or confusion. How would things change if the characters stopped, took a breath, and thought before they reacted? We all have a choice in how we respond when the going gets tough -- and this play highlights plenty of those moments of choice.

Four-Person Cast Shakespeare’s version of this play has over 20 characters. We combined some roles and eliminated others but we still have 9 characters—including two sets of identical twins—all played by only 4 actors. The challenge becomes how we differentiate these characters. Look out for different costume pieces (such as hats)!

Gender-Swapping Shakespeare wrote his plays for male actors, and his plays have more male roles than female roles. In the original Comedy of Errors, both sets of twins are men. In this production, the male Antipholus twins are now women, named Antiphola, and the wife (Adriana) is now a husband (Adriano).

Bilingual Shakespeare In this production, some characters speak occasionally in Spanish. Shakespeare belongs to all of us, and we hope that when you see a Spanish-speaking character, this helps you see Shakespeare’s ability to cross boundaries and connect people from different backgrounds. Whether or not you speak Spanish, how does this choice impact the way you listen to the play?

The Mary Rippon Outdoor Theatre: A Backstage View, Just for You! In the performance you watch, our actors are performing at night-time in the beautiful, historic, Mary Rippon Outdoor Theatre. This is the Colorado Shakespeare Festival’s home theatre, where professional Shakespeare plays are staged under the stars each summer. Typically, CSF actors perform for 1,000 audience members each night. In the performance we’ve filmed to share with your school, however, the audience is empty, and you’ll be viewing the stage from the actor’s perspective, with a view of the theatre’s stone seats, and the Hellems Arts and Sciences Building in the background.

The Mary Rippon Outdoor Theatre is named after the first female professor at the University of Colorado and the first woman in the U.S. to teach at a state university. The Mary Rippon Outdoor Theatre was officially completed in 1939, but no plays were staged there until 1944, when Shakespeare teacher James Sandoe was asked to direct a play for the coming summer. Because the Department of the Navy occupied the indoor University Theatre during World War II, Sandoe decided to try out the new Mary Rippon complex with a production of “Romeo and Juliet,” thereby starting the tradition that would grow into the Colorado Shakespeare Festival.

WHAT IS BULLYING BEHAVIOR?
Before you see the play, review the definition of bullying:
1. There is an intention to harm (they do it on purpose)
2. It is repeated over time (and often escalates)
3. There is a power imbalance (when one person has more power than another)

Cyberbullying is willful and repeated harm inflicted through the use of computers, cell phones, and other electronic devices. More info at the Cyberbullying Research Center: www.cyberbullying.org

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?

CÓMO IDENTIFICAR LA CONDUCTA DEL BULLYING
1. Hay intención de molestar o de insultar (La persona QUIERE hacerlo)
2. Sucedé con frecuencia o de vez en cuando (y avaces empeora)
3. Existe un desequilibrio entre la persona haciendo la conducta del bullying y la persona afectada por el bullying (una persona tiene más poder sobre el otro)

The Comedy of Errors 2020-21 Study Guide
Colorado Shakespeare Festival | Shakespeare & Violence Prevention
How Do I Prepare?

This might be your students’ first exposure to theatre and/or Shakespeare, so we recommend establishing some norms with your students to prepare for this program:

• In theatre, actors are vulnerable onstage; they step into the shoes of another character (metaphorically) and help us see the world from another person’s perspective. For actors to do their jobs, they need to know that their audience will respect their work, their bravery, and their honesty.
• As we prepare for this program, we will respect the actors, we will respect one another, and we will respect ourselves. How do we cultivate a classroom of mutual respect? What does respect look like in a virtual classroom setting?
• Trying new things is hard! When the actors visit our classroom, we might be asked to step out of our comfort zone and participate in some activities with the actors. Let’s support one another for being brave, being honest, and for trying new things.
• The Shakespeare & Violence Prevention post-performance classroom workshops emphasize three key ideas: Teamwork, Empathy, and Change. What do these three things have in common? How can we prepare ourselves to work as a team, practice empathy, and rehearse the change we’d like to see in our community?

TEACHER CHECKLIST

☐ Review Meet the Characters (pg. 4) and Things to Look For (pg. 5) with your class to familiarize your students with the characters, plot, and some themes of the play.
☐ Use the Mini-Lesson Plan (pg. 6) and the graphic organizer (pg. 7) to help your students think through some of the big questions presented in The Comedy of Errors in advance of the performance.
☐ Discuss digital citizenship with your students, such as not sharing the performance with friends outside your school. What norms have you established in your class about videoconferencing (i.e. private chats, video on/off, or muting when not speaking)?
☐ Be ready to participate in the virtual workshop, step into a role-play, and point out connections to your own curriculum. The more involved you are, the more your students learn!
☐ Talk with your class about the upcoming actor-led virtual workshop. Set expectations about trying new things and respecting one another.
☐ If your class is meeting in person, push desks/chairs to the side of your classroom to create an open, movement-friendly space.
☐ At the end of the workshop, we would like to conduct a brief, anonymous poll with your students. In most cases, our teaching artist will leave the virtual room while you conduct the poll with your students. All of the questions and instructions are included here. (If you are unable to complete the poll, please share this link with your students so they can take the poll on their own.)

What should I do after the visit?

☐ Take this 5-minute survey to give us feedback on the program. (This is different from the student poll above.)
☐ Use the Discussion Questions (pg. 8) to have a follow-up discussion with your students about the performance and the virtual workshops.
☐ Look for ways to integrate the ideas and questions raised in the Shakespeare & Violence Prevention program into your lesson plans throughout the year.

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

• WORKSHOP POLL: Teachers, input full class numbers here: https://forms.gle/aoNFavbvpH1Vzik27
• WORKSHOP POLL: Individual student responses here: https://forms.gle/eyFkbH4vNqmSB2SZ9
• PROGRAM SURVEY FOR TEACHERS AND/OR ADMINISTRATORS: https://cuboulder.qualtrics.com/jfe/form/SV_1RM7916I4TKa0Il
Meet the Characters

EMILIA (NARRATOR)
Our guide through this story -- with a secret of her own.

ADRIANO
Married to Antiphola of Ephesus and doesn't know that she and Dromio have twin siblings. When Team Syracuse arrives, a confused Adriano mistakes them for his Antiphola and Dromio, and thinks they've lost their minds.

DOCTOR PINCH
Called in by Adriano to cure Antiphola and Dromio's "madness," but Team Syracuse escapes the mad Doctor's clutches by hiding in an abbey.

THE ABBESS
Refuses to let Adriano inside the abbey, where Team Syracuse is hiding. Meanwhile, Team Ephesus is mad at Adriano for sending Pinch after them.

TEAM SYRACUSE: ANTIPHOLA & DROMIO (THE AWAY TEAM)
Antiphola and Dromio were separated from their identical twin siblings as babies during a terrible storm. Now that she is an adult, Antiphola decides to travel the world in search of her lost sister, accompanied by her witty sidekick Dromio, who makes her laugh with jokes and pranks.

TEAM EPHESUS: ANTIPHOLA & DROMIO (THE HOME TEAM)
Team Syracuse lands in Ephesus, where another Antiphola and Dromio live, unaware that their long-lost twins have just arrived on the scene. Antiphola of Ephesus and her husband Adriano mistreat this Dromio when they are unhappy, so he works very hard to please them both.

TAMARRA (STAGE MANAGER)
You didn’t see our stage manager, Tamarra, in the performance you watched. But she was there the whole time, helping the actors with props, making sound effects and making sure the performance went safely and smoothly. She might be in your workshop “room” as a teaching artist.
NAME: _______________________________________

As you watch, look for:

A POWER IMBALANCE
Example(s) ____________________________________________

A GUT REACTION (ACTING ON IMPULSE WITHOUT STOPPING TO THINK)
Example(s) ____________________________________________

SOMEONE ASKING FOR HELP
Example(s) ____________________________________________

ONE CHARACTER TREATING ANOTHER AS INFERIOR
Example(s) ____________________________________________

SOMEONE USING VIOLENCE OR MEANNESS INSTEAD OF KINDNESS TO GET WHAT THEY WANT
Example(s) ____________________________________________

A BYSTANDER WHO CHOOSES NOT TO HELP
Example(s) ____________________________________________

AN ACT OF KINDNESS
Example(s) ____________________________________________

safe2tell Colorado

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
INSTRUCTIONS FOR TEACHERS

Before the Performance

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

Objective: Students will be able to propose alternative behaviors for characters in *The Comedy of Errors* by drawing on their own experiences to evaluate the consequences of acting out of anger. Students will analyze how they would react if they were bystanders to the events in this play in order to brainstorm positive solutions to confrontational situations.

Instructions: Use any relevant information from the Study Guide to introduce some of the character, plot points and themes of *The Comedy of Errors* to your students.

Share the graphic organizer with your students (pg. 7). After the students have completed their work, invite them to share their answers in pairs or create a class brainstorming session on alternative ways to handle confrontational situations.

2020 COLORADO ACADEMIC STANDARDS

Drama and Theatre Arts: Standard 1: Create
1.1. Generate and conceptualize artistic ideas and work
1.4. Synthesize and relate knowledge and personal experience to make art

Drama and Theatre Arts: Standard 2: Perform
2.3. Convey meaning through the presentation of artistic work

Drama and Theatre Arts: Standard 3: Critically Respond
3.1. Perceive and analyze artistic work
3.2. Interpret intent and meaning in artistic work
3.4. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

Reading, Writing and Communicating: Standard 1: Oral Expression and Listening

Prepared Graduates: collaborate effectively as group members or leaders who listen actively and respectfully; pose thoughtful questions, acknowledge the ideas of others; and contribute ideas to further the group’s attainment of an objective

Reading, Writing and Communicating: Standard 2: Reading for All Purposes

Prepared Graduates: read a wide range of literary texts to build knowledge and to better understand the human experience.

Comprehensive Health: Standard 4: Prevention and Risk Management

Prepared Graduates: apply knowledge and skills that promote healthy, violence-free relationships.

ADDITIONAL CONNECTIONS

SEL (Social and Emotional Learning) Core Competencies

Self Awareness: Self confidence
Social Awareness: Perspective-taking, empathy, respect for others
Responsible Decision-Making: analyzing situations, solving problems, reflecting, ethical responsibility
Relationship Skills: Communication, social engagement, relationship building, teamwork

Culturally Responsive Teaching (CRT):

Students bring their expertise to the table
Promote respect for student differences
Bring real-world issues into the classroom
Develop and maintain student relationships

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
NAME: _______________________________________

Before you see *The Comedy of Errors*: a graphic organizer

Soon you will watch a filmed performance of *The Comedy of Errors*, performed by actors from the Colorado Shakespeare Festival. Answer the following questions, and remember your answers as you watch the play.

1. In the play, Antiphola of Syracuse comes to a new land where she doesn’t know anyone. When characters in the play mistake her for the twin sister she doesn’t know lives there, she becomes confused and angry, and takes her anger out on her sidekick, Dromio. How do you think Dromio feels when he is mistreated?

___________________________________________________________________________________________________
___________________________________________________________________________________________________

2. We have all felt angry or confused and sometimes when we are angry, we act or speak before we think. What if Antiphola took a moment to stop and think before reacting in anger? Imagine what could happen differently and draw a picture of it.

3. If you were standing nearby when Antiphola was mistreating Dromio, what is one way you might be able to help as a bystander?

   *If I saw Dromio being mistreated, I would help by...*  
___________________________________________________________________________________________________
___________________________________________________________________________________________________
___________________________________________________________________________________________________

   *I would do this because*  
___________________________________________________________________________________________________
___________________________________________________________________________________________________
___________________________________________________________________________________________________

4. As a class, discuss the following questions:

   a. Can we create some class agreements about how to be upstanders and look out for one another?

   b. How do we react to mistreatment in our community? Remember that when we hurt other people, it’s often because we’re hurting, too. How do we include both the person being mistreated and the person who is doing the mistreating?
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. As part of the Safe Communities Safe Schools (SCSS) project, the Center for the Study and Prevention of Violence offers school climate surveys, at a low cost, with options for students, staff, and parents. For more information about our surveys or to administer any of the SCSS Surveys at your school, please contact us via email at cspv@colorado.edu or by phone at 303-492-1032.

https://cspv.colorado.edu/what-we-do/surveys/

After the Performance: Discussion Questions

- 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? Have you ever noticed a change in your own behavior?
- Think of a moment in the play when two characters were equals. How about a moment in the play when two characters were NOT treated equally? What did you notice about the difference between these two moments?
- In Shakespeare’s original play, *The Comedy of Errors*, the two sets of twins are men. The CSF production changes the gender of the leading set of twins: Shakespeare’s male Antipholus twins are now female “Antipola” twins. We also changed the gender of the Ephesus spouse: Adriana the wife is now Adriano the husband. Why do you think CSF made these changes? (Did you know that in Shakespeare’s time, only men were professional actors?)
- Why do you think actors are still performing the plays of Shakespeare? What do the stories have to teach us today?

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**WHAT WE KNOW ABOUT BULLYING AND YOUTH VIOLENCE**

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

**PROTECTIVE FACTORS THAT LOWER RISK OF VIOLENCE**

- Supportive relationships
- Connections with peers, school, family, and community
- Involvement in prosocial activities
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.
Much Ado About Nothing
2020-21 Study Guide

ABOUT THIS STUDY GUIDE
The Colorado Shakespeare Festival will soon share a Shakespeare & Violence Prevention project with your school. This study guide is a resource for you, whether you are an administrator, counselor, teacher, or student. Our program is most successful when participants 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 Dr. Amanda Giguere and Dr. Heidi Schmidt, with input from Lulu Buck (Educational Equity & Community Engagement, St. Vrain Valley School District), Georgina Owen (Colorado Office of Culturally and Linguistically Diverse Education), Judi Hofmeister (Colorado Department of Education), Lena Heilmann (Colorado Office of Suicide Prevention), Laurie Keith (Center for the Study and Prevention of Violence), and Mark Lanning (Safe2Tell).

ABOUT SHAKESPEARE & VIOLENCE PREVENTION
The Colorado Shakespeare Festival (CSF) partners with CU Boulder’s Center for the Study and Prevention of Violence (CSPV) and the Department of Theatre & Dance to create an interdisciplinary program that increases awareness of Shakespeare and violence prevention.

You will soon watch a pre-recorded performance of CSF’s abridged four-actor version of Much Ado About Nothing that explores the cycle of violence, using research from the Center for the Study and Prevention of Violence. In a 45-minute performance and a 50-minute virtual workshop, we draw parallels between Shakespeare’s world and our own. We recommend the performance for grades 6 through 12.

Theatre is about teamwork, empathy, and change. When your students watch the play, they will observe mistreatment, rumor-spreading, manipulation, 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 the power of words and mistreatment—and to remind us all that change is always possible.

The virtual classroom workshops, facilitated by actors from the pre-recorded performance, 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.

We encourage you to continue this conversation after our virtual visit in order to create positive change in your own school.

2020 COLORADO CURRICULUM STANDARDS
This program was developed with a standards-based focus in multiple content areas. Content areas addressed by the performances, classroom workshops, and the contents of this study guide include:

- Comprehensive Health
- Drama and Theatre Arts
- Social and Emotional Learning
- Reading, Writing, and Communicating
- Culturally Responsive Teaching
ABOUT MUCH ADO ABOUT NOTHING

Why this play?
In Shakespeare’s comedy Much Ado About Nothing, “frenemies” Beatrice and Benedick are known for their constant verbal sparring, and their friends manipulate them into confessing their mutual affections. In the meantime, Don John fabricates a false rumor about Hero’s reputation, which leaves her publicly humiliated on her wedding day.

This play explores the power of words, especially in terms of rumors and gossip. When does a “merry war” turn hostile? When does teasing go too far? What kind of damage can rumors cause? This play engages students with questions about the cycle of violence, cyberbullying, and the negative impact of gossip on a community.

Four-Person Cast
Shakespeare’s version of this play has at least twenty characters; we combined some roles and eliminated others, but we still have nine characters, played by four actors. The challenge becomes how we differentiate these characters—look out for different hats and costume pieces!

Bilingual Shakespeare
In this production, some characters speak occasionally in Spanish. Whether or not you speak Spanish, how does this choice impact the way you listen to the play?

CONTENT WARNING FOR MUCH ADO ABOUT NOTHING

Much Ado About Nothing features a character who is targeted by false rumors, and fakes her death to escape her mistreatment. This content may be triggering to some members of your school community. We encourage you to have conversations with your students prior to the performance, particularly students who may have been personally impacted by rumors, gossip, or the death of a loved one. Please work with your students to make the most appropriate decisions for them regarding viewing the performance and participating in post-show workshops. If you are concerned about a student, below are some resources:

Resources
• Counseling team at your school
• Colorado Crisis Services (confidential and immediate support if you are in crisis or need help dealing with one, or if you are looking for additional resources): 1-844-493-8255; text “TALK” to 38255; www.coloradocrisisservices.org
• Ayuda en Español. Lifeline ofrece 24/7, gratuito servicios en español, no es necesario hablar inglés si usted necesita ayuda. Cuando usted llama al número 1-888-628-9454, su llamada se dirige al centro de ayuda de nuestra red disponible más cercano.
• Safe2Tell (anonymous reporting, connects with local law enforcement and other resources): 1-877-542-7233; www.safe2tell.org
• Cyber Bullying Research Center (resources, research, and presentations about cyberbullying, directed by Dr. Sameer Hinduja and Dr. Justin W. Patchin): cyberbullying.org

Protective Factors
• Sufficient Sleep
• Supportive relationships
• Feeling connected to peers, school, family, and community
• Involvement in prosocial activities
• Having a trusted adult
• Feeling safe at school
How Do I Prepare?

This might be your students’ first exposure to theatre and/or Shakespeare, so we recommend establishing some norms with your students to prepare for this program:

- In theatre, actors are vulnerable onstage; they step into the shoes of another character (metaphorically) and help us see the world from another person’s perspective. For actors to do their jobs, they need to know that their audience will respect their work, their bravery, and their honesty.
- As we prepare for this program, we will respect the actors, we will respect one another, and we will respect ourselves. How do we cultivate a classroom of mutual respect? What does respect look like in a virtual classroom setting?
- Trying new things is hard! When the actors visit our classroom, we might be asked to step out of our comfort zone and participate in some activities with the actors. Let’s support one another for being brave, being honest, and for trying new things.
- The Shakespeare & Violence Prevention post-performance classroom workshops emphasize three key ideas: Teamwork, Empathy, and Change. What do these three things have in common? How can we prepare ourselves to work as a team, practice empathy, and rehearse the change we’d like to see in our community?

TEACHER CHECKLIST

☐ Review the introduction to Plot & Characters (pg. 4-5) with your students.

☐ Use the Mini-Lesson Plan (pg. 6); Things to Look For (pg. 5); and the character analysis activities (pg. 7-8) to help your students think through some of the big questions presented in Much Ado About Nothing in advance of the performance.

☐ Discuss digital citizenship with your students, such as not sharing the performance with friends outside your school. What norms have you established in your class about videoconferencing (i.e. private chats, video on/off, or muting when not speaking)?

☐ Be ready to participate in the virtual workshop, step into a role-play, and point out connections to your own curriculum. 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.

☐ If your class is meeting in person, push desks/chairs to the side of your classroom to create an open, movement-friendly space.

☐ At the end of the workshop, we would like to conduct a brief, anonymous poll with your students. In most cases, our teaching artist will leave the virtual room while you conduct the poll with your students. All of the questions and instructions are included here. (If you are unable to complete the poll, please share this link with your students so they can take the poll on their own.)

What should I do after the visit?

☐ Take this 5-minute survey to give us feedback on the program. (This is different from the student poll above.)

☐ Use the Discussion Questions (pg. 8) to have a follow-up discussion with your students about the performance and the virtual workshops.

☐ Look for ways to integrate the ideas and questions raised in the Shakespeare & Violence Prevention program into your lesson plans throughout the year.

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- WORKSHOP POLL: Individual student responses here: https://forms.gle/eyFkbh4vNqmSB2ZS9
- PROGRAM SURVEY (TEACHERS, ADMS): https://cuboulder.qualtrics.com/jfe/form/SV_1RM7916i4Tk0IL
Plot & Characters

**A MERRY WAR**

The lively Beatrice and her cousin, Hero, encounter Benedick and his friend Claudio, newly returned to Messina from the war. While Claudio falls in love with Hero, Beatrice and Benedick continue their “merry war” of witty but wounding banter.

Beatrice

Known for her quick wit

Benedick

Swears off marriage

Hero

Beatrice’s cousin

Claudio

Quick to believe rumors

**A FRIENDLY TRICK**

Claudio and Hero, newly engaged, decide to play matchmaker with Beatrice and Benedick. They gossip about the pair’s mutual affection (within earshot of Beatrice and Benedick) and the rumor mill is set in motion. Because of Claudio and Hero’s meddling, Beatrice believes Benedick loves her, and Benedick believes Beatrice loves him.

Don John

Another soldier, newly returned from war

Margaret

Friends with Hero

**A NOT-SO-FRIENDLY TRICK**

The disgruntled Don John, who despises Claudio, decides to exact revenge by toying with his happily-ever-after. Don John spreads a false rumor, unknowingly aided by Hero’s friend, Margaret, that Hero is unfaithful to Claudio. When Claudio is presented with “proof” from Don John, he abandons his bride at the altar, leaving her publicly disgraced and humiliated.
Plot & Characters

HERO’S ALLIES
After the interrupted wedding, the Friar who officiated their canceled wedding concocts a plan to save Hero’s reputation; yet another rumor is circulated, this time with news of Hero’s death. Beatrice demands that Benedick kill Claudio for ruining her cousin’s good name.

JUSTICE AND RECONCILIATION
Meanwhile, a well-meaning but bumbling constable, Dogberry, and his aide, Verges, uncover Don John’s plot.

Don John’s confession makes Claudio regret his rash actions, and he publicly acknowledges he was wrong. Hero emerges and reveals the rumor of her death was untrue; Claudio begs forgiveness, and the play concludes with the promised weddings of Claudio to Hero, and Beatrice to Benedick.

The ending is happy for everyone but Don John, who must face the consequences of making bad choices.

Dogberry
A constable in Messina

Verges
Dogberry’s second-in-command

During the Performance:
Things to Look For

- An opportunity to speak up and prevent harm
- Moments of empathy
- Moments of reconciliation
- A character attempting to solve a problem with violence
- A supportive friend
- Words used as weapons
- A character facing a mental health challenge
- A character asking questions or stopping to think before making an important decision
Mini-Lesson Plan
INSTRUCTIONS FOR TEACHERS

Before the Performance

Rationale: This mini-lesson will introduce students to a foundational theme in Much Ado About Nothing (empathy), encourage them to develop their thoughts, and prepare them to take part in a virtual Shakespeare & Violence Prevention workshop with one of CSF’s actors.

Objective: Students will analyze a character’s motivations, put themselves in the shoes of other characters, and participate in a class discussion about the connection between empathy and violence prevention.

Instructions: Share the handouts with your students (in digital or printed form). Encourage students to answer questions individually, and then in larger groups. Invite your students to ask follow-up questions when their peers share a response.

2020 COLORADO ACADEMIC STANDARDS
https://www.cde.state.co.us/standardsandinstruction/standards

Drama and Theatre Arts: Standard 3: Critically Respond
• 3.1 Perceive and analyze artistic work
• 3.2 Interpret intent and meaning in artistic work
• 3.4 Relate artistic ideas and works with societal, cultural and historical context to deepen understanding

Reading, Writing and Communicating: Standard 1: Oral Expression and Listening
• Prepared Graduates: collaborate effectively as group members or leaders who listen actively and respectfully; pose thoughtful questions, acknowledge the ideas of others; and contribute ideas to further the group’s attainment of an objective

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• Prepared Graduates: read a wide range of literary texts to build knowledge and to better understand the human experience

Comprehensive Health: Standard 4: Prevention and Risk Management
• Prepared Graduates: apply knowledge and skills that promote healthy, violence-free relationships

SEL (Social and Emotional Learning) Core Competencies https://casel.org
• Self Awareness: Self confidence
• Social Awareness: Perspective-taking, empathy, respect for others
• Responsible Decision-Making: analyzing situations, solving problems, reflecting, ethical responsibility
• Relationship Skills: Communication, social engagement, relationship building, teamwork

Culturally Responsive Teaching (CRT) https://www.understood.org/en/school-learning/for-educators/universal-design-for-learning/what-is-culturally-responsive-teaching
• Students bring their expertise to the table
• Promote respect for student differences
• Bring real-world issues into the classroom
• Develop and maintain student relationships

The Mary Rippon Outdoor Theatre: A Backstage View, Just for You!
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ACTIVITY: TEXT ANALYSIS, EMPATHY, AND APPROACHING A CHARACTER

CHARACTER #1: DON JOHN

General Instructions: In this activity, we’ll analyze two different characters and their actions in the play. One critical component of an actor’s job is demonstrating empathy by analyzing their character’s motivations, and understanding the character’s perspective.

Actors ask questions like:

• Why does the character say what they say?
• Why does the character do what they do?
• What does the character want?
• What does the character believe to be true?

Characters don’t exist within a vacuum; just like real humans, a character is influenced by multiple forces, and has a rich inner life. This analytical work leads to more fully realized, believable on-stage performances. While this kind of work is vital for live theatre, it’s also a key component of preventing violence. When we consider the world from someone else’s perspective through empathy, we’re more likely to recognize the ways we’re connected to that person. Read the following speeches and respond to the reflection questions.

CHARACTER: DON JOHN

Context: Don John circulates a rumor about Hero in order to get back at Claudio, but first confides in the audience.

Instructions: The text to your right is an abridged, condensed version of several of Don John’s speeches. Read the speech aloud; if you’re with others, try dividing the lines amongst your group members.

Reflection Questions (respond at first on your own, and then share responses with the group):

• What questions do you have about this speech? Words you’d like clarified, etc?
• What is Don John saying? How would you express these thoughts in your own words?
• What does Don John want, according to this speech?
• Which line in the speech resonates with you the most, and why?
• What might have happened in the past that is influencing Don John’s behavior in this moment?
• If a peer shared these thoughts directly with you, what would you say or do to support this person?
• If someone demonstrated empathy, and took the time to understand Don John’s experience, how might the play have turned out differently?

DON JOHN

Why am I thus out of measure sad? There is no measure in the occasion that breeds, therefore the sadness is without limit. I cannot hide what I am. I must be sad when I have cause, and smile at no man’s jests; eat when I have stomach, and wait for no man’s leisure. I had rather be a canker in a hedge than a rose in their graces, and it better fits my blood to be disdained of all. If I had my mouth I would bite; if I had my liberty I would do my liking. In the meantime, let me be that I am, and seek not to alter me. I have intelligence of an intended marriage. The most exquisite Claudio looks on Hero. This may prove food to my displeasure. That young start-up hath all the glory of my overthrow: if I can cross him any way, I bless myself every way. Let us to the great supper. Their cheer is the greater that I am subdued.

YOUTH VIOLENCE STATISTICS

• 5% of students in this country miss school each day because of bullying. That translates to 160,000 students missing school daily.
• 57% of the time, bullying stops in 10 seconds or less when a bystander becomes an upstander.
• 20-25% of middle school students have been bullied in the past 30 days.
• In 2019, approximately 37% of middle and high school students reported experiencing cyberbullying in their lifetime, and 30% within the last 30 days (Source: Cyberbullying Research Center)
• More info: stopbullying.gov
ACTIVITY: TEXT ANALYSIS, EMPATHY, AND APPROACHING A CHARACTER
CHARACTER #2: THE FRIAR

General Instructions: In this activity, we’ll analyze two different characters and their actions in the play. One critical component of an actor’s job is demonstrating empathy by analyzing their character’s motivations, and understanding the character’s perspective.

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FRIAR
Pause awhile,
And let my counsel sway you in this case.
Your cousin here has Claudio left for dead.
Let her awhile be secretly kept in
And publish it that she is dead indeed.

BEATRICE
What shall become of this? what will this do?

FRIAR
Marry, this well carried shall on her behalf
Change slander to remorse; that is some good.

For it so falls out
That what we have we prize not to the worth
Whiles we enjoy it, but being lacked and lost,
Why then we rack the value, then we find
The virtue that possession would not show us
Whiles it was ours. So will it fare with Claudio.
When he shall hear she died upon his words,
Then shall he mourn,
And wish he had not so accused her.

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
After the Performance: Discussion Questions

- What rumors are spread in the play?
- How are the rumors spread?
- Who believes rumors easily? Who questions the rumors they hear?
- Which rumors are harmful to others? Which rumors seem harmless to you?
- What do you think of the reconciliation between Claudio and Hero? Does Claudio deserve forgiveness?
- What were some examples of positive, supportive relationships in the play?
- What were some examples of negative, unsupportive relationships?
- Did you see characters using phones and devices responsibly? How could you use social media and electronic communication to be an upstander in your community?
- In a healthy community, everyone should feel supported and valued. When a person is mistreated, they often mistreat others in return. After watching the play, how could Don John have been more supported? Would that have changed the outcome of the play?

Cyberbullying (from the Cyberbullying Research Center)

Cyberbullying is bullying that takes place over digital devices like cell phones, computers, and tablets. Cyberbullying can occur through SMS, Text, and apps, or online in social media, forums, or gaming where people can view, participate in, or share content. Cyberbullying includes sending, posting, or sharing negative, harmful, false, or mean content about someone else. It can include sharing personal or private information about someone else causing embarrassment or humiliation. Some cyberbullying crosses the line into unlawful or criminal behavior.

Cyberbullying has unique concerns in that it can be:

- **Persistent** – Digital devices offer an ability to immediately and continuously communicate 24 hours a day, so it can be difficult for children experiencing cyberbullying to find relief.
- **Permanent** – Most information communicated electronically is permanent and public, if not reported and removed. A negative online reputation, including for those who bully, can impact college admissions, employment, and other areas of life.
- **Hard to Notice** – Because teachers and parents may not overhear or see cyberbullying taking place, it is harder to recognize.

Tips from CSPV

**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. As part of the Safe Communities Safe Schools (SCSS) project, the Center for the Study and Prevention of Violence offers school climate surveys, at a low cost, with options for students, staff, and parents. For more information about our surveys or to administer any of the SCSS Surveys at your school, please contact us via email at cspv@colorado.edu or by phone at 303-492-1032.

https://cspv.colorado.edu/what-we-do/surveys/
Standing up to Cyberbullying
Top Ten Tips for Teens
Sameer Hinduja, Ph.D. and Justin W. Patchin, Ph.D.

Don’t be a bystander -- stand up to cyberbullying when you see it. Take action to stop something that you know is wrong. These Top Ten Tips will give you specific ideas of what you can do when you witness cyberbullying.

1. REPORT TO SCHOOL. If the person being cyberbullied is someone from your school, report it to your school. Many have anonymous reporting systems to allow you to let them know what you are seeing without disclosing your identity.

2. COLLECT EVIDENCE. Take a screenshot, save the image or message, or screen-record what you see. It will be easier for an adult to help if they can see -- and have proof of -- exactly what was being said.

3. REPORT TO SITE / APP / GAME. All reputable online environments prohibit cyberbullying and provide easy tools to report violations. Don’t hesitate to report; those sites/apps will protect your identity and not “out” you.

4. TALK TO A TRUSTED ADULT. Develop relationships with adults you can trust and count on to help when you (or a friend) experience something negative online. This could be a parent, teacher, counselor, coach, or family friend.

5. DEMONSTRATE CARE. Show the person being cyberbullied that they are not alone. Send them an encouraging text or snap. Take them aside at school and let them know that you have their back.

6. WORK TOGETHER. Gather your other friends and organize a full-court press of positivity. Post kind comments on their wall or under a photo they’ve posted. Encourage others to help report the harm. There is strength in numbers.

7. TELL THEM TO STOP. If you know the person who is doing the cyberbullying, tell them to knock it off. Explain that it’s not cool to be a jerk to others. But say something -- if you remain silent, you are basically telling them that it is ok to do it.

8. DON’T ENCOURAGE IT. If you see cyberbullying happening, don’t support it in any way. Don’t forward it, don’t add emojis in the comments, don’t gossip about it with your friends, and don’t stand on the sidelines.

9. STAY SAFE. Don’t put yourself in harm’s way. When your emotions are running high, resist posting something that may escalate the situation. Don’t hang out online where most people are cruel. Never physically threaten others.

10. DON’T GIVE UP. Think creatively about what can be done to stop cyberbullying. Brainstorm with others and use everyone’s talents to do something epic!

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

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KINDNESS IS NEVER A SIGN OF WEAKNESS