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Towards a Better Use: The Utah Shakespearean Festival, Teaching Artists, and  
Outreach Programs

Karen Marie Kidd

A thesis submitted to the faculty of  
Brigham Young University  
in partial fulfillment of the requirements for the degree of

Master of Arts

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## ABSTRACT

Towards a Better Use: The Utah Shakespearean Festival, Teaching Artists,  
And Outreach Programs

Karen Marie Kidd  
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Teaching Artists are an important component of the Utah Shakespearean Festival's Education Department's outreach touring program that visits K-12 schools throughout Utah each year. However, the Education Department could be using Teaching Artists in different and better ways to help K-12 teachers infuse theatre into their curriculum. This work looks carefully at the outreach offered by the Utah Shakespearean Festival's Education Department and then compares it to the outreach work being done by the Oregon Shakespeare Festival and Shakespeare Santa Cruz. Based on the analysis of the three festivals, assessment benchmarks are identified to aid the Education Department in evaluating their use of Teaching Artists and suggestions are made to help them strengthen their outreach programs through the creation of a Teaching Artist training program that would allow more Teaching Artists to work in Utah K-12 schools. The work concludes with ideas for lesson and unit plans for Teaching Artists of various levels to use in the K-12 classroom that align with the State Common Core Standards for Language Arts that were adopted by Utah in August, 2010.

Key Words: Benchmark Assessment, Oregon Shakespeare Festival, K-12 Outreach, Shakespeare Santa Cruz, State Common Core Standards, Teaching Artists, theatre lesson plans, theatre unit plans, Utah Shakespearean Festival.

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## CHAPTER ONE: INTRODUCTION

### Introduction

William Shakespeare. The name nearly functions by itself as a complete sentence and has the ability to inspire awe in some, respect in others, and fear in many. Students in the Utah K-12 school system are given opportunities to interact with the Bard. It is not uncommon by fifth or sixth grade for students with a theatrically inclined teacher to be involved in scaled-down versions of *A Midsummer's Night Dream* or *Twelfth Night* as the school play. The standard reading of *Romeo & Juliet* in ninth grade and *Julius Caesar* in tenth has held strong for more than four decades in Utah Language Arts classes. If students choose to specialize, they may or may not be able to interact more with Shakespeare in a theatre class depending on the theatre department's curriculum.

I believe that teaching Shakespeare is important. The work has stayed in the Language Arts curriculum for a reason. It is universal, complex, and well-written. It is also complicated. The language is foreign to students and daunting to teachers. The result being that the reading of Shakespeare occurs in the upper grades, but beyond *Romeo & Juliet* and *Julius Caesar* is taught primarily to honors and AP students. Language Arts teachers approach Shakespeare in a book-like fashion – this is the title of the play, this is the character list, the italics are stage directions, and the names on the left indicate who is speaking. Recognizing this as an opportunity to bring theatre into their classroom, teachers utilize the “read-out-loud” approach for much of the unit. It is also common for teachers to offer students extra-credit for memorizing popular Shakespearean monologues that they present either to the class or



individually to the teacher. These monologues need be memorized and that is all. Usually, working with the true performance aspects of Shakespeare is left to the theatre departments.

Theatre teachers are adept at introducing Shakespeare as a performance text. Having theatre students perform Shakespearean pieces allows the teacher to discuss flow of the language, physicality on stage, costuming, plot, sub-plot, sub-sub-plot, and vocabulary. Many Utah 6-12 Theatre programs begin the year with Shakespeare to prepare their students to attend the Utah Shakespearean Festival's High School Shakespeare Competition. One ensemble scene, two traditional scenes, two monologues, a dance piece, and technical theatre displays are prepared in anticipation of the October competition. Students select a scene or monologue from a pile of pieces the teacher has copied and depending on numbers, pick the one that seems the most manageable upon first skim through. The ensemble scene is selected and cast by the teacher. Few teachers will have the students read the entire play from which the scene comes. Many will have the students find a summary to become familiar with the complete text. All will deal with the moments of the scenes and monologues as the students present them and try to help the students grasp, if not a love, at least a respect for the theatrical possibilities of the work in this limited form.

Some teachers will present the work better than others and some students will enjoy Shakespeare more than others. Unfortunately, this is not acceptable. In August 2010, Utah adopted the Common Core State Standards. The focus of the new standards is math and English Language Arts specific with literacy components for history/social studies, science, and technical subjects. The new standards do not dictate the literature teachers will present to students, but it does list the works of William Shakespeare as "Texts illustrating the Complexity, Quality and Range of Student Reading 6-12" ("Common Core"). Also, the Common Core lists drama as a component of the English Language Arts

standards for K-12. Integral to the new core is the student’s ability to analyze a dramatic text they have read or watched using age appropriate standards. K-12 teachers are well acquainted with novels, short stories, and non-fiction that are found in their basal readers or district adopted texts. However, for many teachers, their knowledge of Shakespeare is limited to the “big” plays – *Romeo & Juliet*, *Macbeth*, *Hamlet*, *A Midsummer Night’s Dream*, and *Julius Caesar*. The adoption and implementation of the Common Core places the education department of the Utah Shakespearean Festival in the perfect position to evaluate their outreach programs and to begin looking at new and better ways to bring live theatre to Utah K-12 teachers and students through the use of Teaching Artists.

The purpose of this thesis is to encourage the Utah Shakespearean Festival to strengthen the work they do with K-12 schools by creating an outreach residency program that fully uses teaching artists (TAs). The work is based on establishing the utilization of TAs as a “best practices” approach to bridging the gap between education and the professional theatre world. Three professional companies will be explored during this process: the Utah Shakespearean Festival in Cedar City, UT, the Oregon Shakespeare Festival in Ashland, OR, and Shakespeare Santa Cruz in Santa Cruz, CA. All three companies were selected because they are participants in the National Endowment for the Arts (NEA): Shakespeare in American Communities program, they provide outreach programs to K-12 schools in and around their surrounding areas, and they employ professional actors as Teaching Artists who go into the schools and work with the teachers and students.

### **NEA: Shakespeare in American Communities**

The works of William Shakespeare have been an important part of the American landscape from its earliest days of colonization. “The earliest known staging of his plays in the colonies was in 1750. By

the time of the American Revolution, more than a dozen of his plays had been performed hundreds of times in thriving New England port cities and nascent towns and villages hewn from the wilderness.” However, the interaction of the American people and Shakespeare had dramatically changed by the mid 1900s. He was still popular, but had been relegated to a “part of high culture rather than popular culture. His plays became more a form of education than entertainment, more the possession of an elite crowd than the property of all Americans” (Lazar). At the turn of the newest century, the NEA decide to bring Shakespeare into the foreground of American culture by helping to bring the entertainment factor into the educational setting as a means for a better experience for young audiences with the Bard.

In 2002, they launched the Shakespeare in American Communities program with the hope to “revitalize the longstanding American theatrical touring tradition that harkens back to the 18<sup>th</sup> century, bringing high-quality arts experiences to a broad audience” (NEA). In that inaugural season, six professional theatre companies toured 100 communities with performances, “artistic and technical workshops, symposia about the productions and educational programs in local schools” (Knight). The NEA also provided “toolkits” for teachers to use in their classrooms. Recognizing that many middle and high school students have never seen a “professional play due to geography, economic conditions, disabilities, or other difficulties” (Knight) the NEA saw this as an excellent vehicle to present the work of the “greatest playwright in the English language” to everyone regardless of circumstances. In 2007, the NEA noted “the initiative also has provided employment to more than 1,200 of the nation’s actors. Add the numerous other theater artists employed on these NEA-supported productions, such as directors, scenic artists, costume designers, and stage managers, and it’s safe to double, if not triple, that number. It’s also safe to say that some of the nearly one million students who have come to know Shakespeare

through these actors and theater artists will join their ranks in the future, introducing yet another generation to the Bard and to the transformative vitality of live theater” (NEA). Although there were companies doing outreach prior to 2002, this program allowed companies to focus their work and come together with a common goal.

Companies interested in participating in this program are required to meet specific benchmark requirements. First, they must be a professional Shakespearean company, meaning they employ a certain number of professionals to work in their company, second, they must have an outreach program for working with k-12 schools in their communities, and third, they must present the work of William Shakespeare when they go into the k-12 schools. All three programs selected for this project have been recipients of grant monies from this program.

### **Layout of this Project**

The Utah Shakespearean Festival (USF), the Oregon Shakespeare Festival (OSF), and Shakespeare Santa Cruz (SSC) all present the works of William Shakespeare in K-12 schools and use what they call “Teaching Artists” to work with the teachers and students to make the outreach experiences educationally valuable. All three companies have different views on what qualifies a person as a TA and how the TA functions in the outreach setting.

The term Teaching Artist, while it has been around for a long time, has only recently come into vogue as a way to identify a person while giving him/her credibility at the same time. Because it is important to identify how/where TAs fit in the world of professional Theatre and outreach programs,

the second chapter is dedicated to looking at the history of the TA profession, the value of the TA in the classroom, and the current trend of shifting the TAs work from focusing primarily on the students to recognizing the value of in-service training for teachers to reach more students and better infuse the arts into curriculum being taught. The belief driving this trend is that if TAs really have the goal of introducing as many students as possible to their art, they need to train teachers to interact with the arts in their classroom in non-traditional ways because regular teachers simply have access to more students. This chapter will also include a discussion of how the three festival programs are using TAs to work with the students and the teachers in the schools that are visited.

Chapter three will then move to an in-depth look at the work being done by the educational branch of the USF. The USF is an iconic figure in the Utah Theatre scene and has long helped K-12 teachers introduce the Theatre Arts and the works of William Shakespeare into their classrooms and curriculum. I will briefly review the history of the USF to help establish the focus on education that has always been a major component of the festival's philosophy and will then delve into the work of the education department with an analysis of the work being done by Michael Bahr since he was named Education Director in 1998. It is important to look specifically at the work of the department under his direction because it has evolved, adapted, and changed as necessary to better serve the festival, its community, and the state of Utah. An overview of all programs offered to K-12 schools will allow for an understanding of the breadth of work being done by the department before honing in on the touring production, state core considerations, and the utilization of TAs.

Chapter three will then move out of Utah to two other festival education departments, the OSF and SSC, who also offer touring programs to K-12 schools, structure their outreach around state core standards, and utilize TAs as part of their best practices. Not only is the OSF one of the oldest

professional Shakespeare festivals in America, it has housed a functioning education department since the early 1950s known as the Institute of Renaissance Studies. Their current outreach program utilizes teams of TAs to perform the works of Shakespeare and to partner with schools for the specific purpose of training the teachers to teach Shakespeare. SSC's outreach program is an interesting comparison because it has a strong tie to its sponsoring college (University of California, Santa Cruz), the touring production is organized and directed by a professional but performed by UCSC theatre students, and the TA is a professional TA not affiliated with the touring show. The TA offers workshops on Shakespeare related themes that get the students out of their seats and interacting with each other, but does not visit the school on the same day as the performance.

Chapter five will bring all three companies together in a discussion of best practices for both the outreach programs and the TAs who participate. This comparison/contrast format will allow analysis for looking at what is really working and what is being missed. It will also present ideas for training TAs to better function with the K-12 teachers, students, and curriculum. Finally, it will establish benchmarks that allow the USF education department to assess how well it is servicing Utah K-12 schools with their current TA program and how broadening the scope of the work their TAs do will allow them to better meet the benchmarks and better assist K-12 teachers in the goal of infusing Theatre into the curriculum.

Chapter six will conclude this work by offering my recommendations for the USF education department. Based on the research of the three festival outreach programs and other sources, benchmarks will be established for analyzing best practices of outreach programs. The discussion will then move to the creation and implementation of a TA training program followed by unit and lesson plan examples that are based in the State Common Core Standards adopted by Utah in August 2010 that could be used by the trained TAs in K-12 schools.

## CHAPTER TWO: THE TEACHING ARTIST

### Introduction

The professional actors who take the Shakespearean plays into the K-12 schools for the OSF are called Teaching Artists (TAs). This term is used because the artists perform in the play and then lead workshops with the students that allow them to interact with the language. The OSF uses the term Teaching Artists for the performers who go into the k-12 schools as well. These performers have been trained in a workshop setting that have introduced them to how the performances and workshops relate to Oregon curriculum standards and provides tools for working with the teachers and students of all levels. SSC utilizes the Teaching Artist in a very different way. The Teaching Artist is a certified professional who is hired by the company to present workshops in the K-12 schools to prepare the students for the Shakespeare play that they will be watching. For the purposes of this project, it is necessary to discuss the TA in the professional world and then identify ways that the TA can best be utilized by these companies in K-12 schools.

The arts are under fire. States and school districts threaten the existence of arts programs in the K-12 schools when budget cuts are suggested. Arts teachers are struggling to maintain enrollment from year to year as more “required for graduation” classes are added that limit the number of electives students can take. The outlook is dismal. However, there are people in the professional arts community who want programs not only to survive, but to thrive. To foster a life-long enjoyment and appreciation

of the arts, students need to become familiar with them during the K-12 years. The recognition of Teaching Artists as professionals available and qualified to work in the K-12 system is opening doors between the arts and the schools. By bringing heightened arts knowledge to the classroom, TAs are able to help K-12 teachers better infuse arts into their curriculum. Teachers are asked to wear a number of hats and to know a multitude of subjects. This results in many teachers who know a little about a lot of things. The TA, on the other hand, knows a lot about the art, with the addition of being trained in educational pedagogy. When incorporated smartly into the K-12 setting, the TA becomes a great instructional tool for the teacher.

Defining who or what a TA actually is has long been debated in the professional arts community. It is a necessary debate as TAs attempt to find a definition that allows them to be recognized as an asset in both the artistic community and the field of education. Eric Booth, a TA and editor, states that “a Teaching Artist is an artist, with the complementary skills and sensibilities of an educator, who engages people in learning experiences in, through, or about the arts.” This is a tidy definition that does not explain how TAs function in the classroom setting.

The work done by a Teaching Artist is not new. It could be argued that the idea of an artist going into a classroom-type setting has been happening for centuries. By the mid 1960s and into the 70s, artists who worked with students in the classroom on a “guest” basis were referred to as “‘artist-in-residence’ or ‘residency artist,’ ‘artist-educator,’ ‘visiting artist,’ ‘arts consultant,’ ‘arts expert,’ ‘arts provider,’ ‘workshop leader,’ or even just ‘artist’” (Booth 2003). According to David Shookhoff, “the term Teaching Artist ‘is one of those amorphous, hybrid neologisms that serve a useful function. It suggests some roles and responsibilities of the individuals so designated without itself having ever been rigorously defined’” (Booth 2003). The two words on their own have obvious meanings – “teaching”



implies the ability to teach and “artists” implies that one has exemplary skill and knowledge in a traditionally accepted form of art. However, once the “teaching” is placed directly in front of the “artist” with only a space and sans punctuation, ambiguity arises - can the binary exist of one mind housing the rigidity of educational pedagogy beside the sirens of artistic exploration?

In his first article as editor of *Teaching Artist Journal*, Eric Booth attempts to find a definition for the title of Teaching Artist by asking nineteen colleagues to create one sentence responses that encapsulate their understanding of the term. He credits June Dunbar at Lincoln Center Institute for coining the term in the early 1970s:

In answer to my question about this anecdotal history, she writes, “I guess I was the originator of the term ‘Teaching Artist,’ I came up with the words as a reaction to the dreadful one used by my predecessors at what was then known as the Education Department at Lincoln Center. The words they used to describe the activities of artists in schools sounded to me like a description for a typewriter repairman, plumber or an irritating educationales term: Resource Professional. Anyway, my term seemed more direct and specific, and it has stuck.” [“Resource Professional” was actually inherited from language in the federal government grant that established the Lincoln Center program.] (6)

Most appealing to Booth is the way the term Teaching Artist “shifted the identity of this artist-educator away from the needs of the institutions and funding authority involved toward the unique hybrid practice we still struggle to define; and it put ‘artist’ at the center” (Booth 6). Unlike the titles that have come before, it is the balance found in this specific arrangement of words that appeals most to Booth and his colleagues. “It is an interesting moniker, this label that has emerged to identify our work. The focal noun is ‘artist’ with the descriptive adjective being ‘teaching’—rather than an ‘artistic teacher’ or even an ‘artist-teacher.’ Teaching Artist places artist at the center—a balance that accurately reflects

the nineteen definitions I received. To be a TA, first you have to be an artist” (6). Moving beyond the poetic nature of the title, Booth also found that there were specifics about the work of the TA that his colleagues agreed on:

1. ...Teaching Artists are based in a particular art form (or more than one for some), and use the practices, understanding, language, history and wisdom of that art form, but the teaching also reaches beyond the art form. They teach more than “about” quilts, more than ‘how to’ dance. Teaching Artists connect their art form to other important areas of life; to other information in schools, to other arts, to things happening in the world, and (most importantly) to relevant aspects of people’s lives. Much of the TA’s power derives from skill in guiding people to put together satisfying connections between their arts experiences and their own lives. They artistically engage participants as meaning-makers. (7)

An unspoken goal of the TAs from the three Shakespeare festival outreach programs is to help the students connect in a positive and memorable way to Theatre. The workshops offered by the programs help the students better understand performances they have watched, but they do not necessarily help the students connect Theatre to their world.

2. ...The Teaching Artist’s audience is extremely broad...The audience is not limited to those training in a particular art form; indeed, many felt that TA work does not include training students in an art form. Christine Goodheart says, “I would not call an oboe player giving an oboe lesson a Teaching Artist, but I am not sure I can defend this”...Respondents stated widely that the capacity to draw in, to activate participation, is a distinctive skill of the TA. Teaching Artists are the exemplars of this skill that arts need so badly—they are the ones who can engage anyone in something essential about the arts. (7)

This is an important point when looking at the purpose of the TA in the K-12 classroom. From a Theatre standpoint, it is instinctive for the artist to want to teach the student to act. Inevitably, most Shakespeare themed workshops offer at least one class on fencing. This is interesting because learning a choreographed fencing routine would allow the student to “look” like s/he has learned something about acting when repeated in front of the group, but is a TA necessary to teach this skill? Couldn't the P.E. teacher do it as well? TAs want to get the students involved, but the involvement has to do with making real world connections.

3. ... Teaching Artists use teaching approaches and techniques that differ from the ones typically used by school arts specialists, classroom teachers, and those who teach “about” the arts. (However those professionals do sometimes use Teaching Artist approaches, and Teaching Artists sometimes use traditional approaches, so the distinction is not so clear.

The practices more than the job titles create differences in the learning.) (8)

The TA's approach comes from the pedagogy of the art as opposed to the pedagogy of education. This means that the TAs from the outreach program can be useful to a classroom Theatre teacher despite the fact that the teacher is trained in Theatre. The TA is going to give the experience of Theatre and the teacher will educate on the technique of Theatre. The TA will help the students find connections between a Shakespeare experience (perhaps watching a show) and their world while the teacher will give them a lesson on Shakespeare's life.

4. ...TAs have a sense of the developmental capacities of their participants. They know what learners of different ages and abilities are excited by and are capable of doing. (8)

Unlike the classroom teacher who teaches specific grade levels, the TA can find her/himself in a third grade classroom one day and in a tenth grade English class the next. It is important that the TAs come

prepared with the knowledge to engage students of different levels. What works with third graders shouldn't work with tenth.

5. Teaching Artists guide participants to create things in classes and workshops (as do all arts educators), but TAs balance the emphasis on construction with a focus on the processes involved, sensitive to the richness of the learning along the way. (9)

For teachers, the product often has to be the goal (the test score, the performance, the final essay). The TA can revel in the process. In fact, the TA can begin a process and not see its conclusion (leave that for the teacher).

While the information compiled by Booth is idealistic, it does begin to form an idea of not so much what a TA is, but what a TA can be. The work that a TA does is informed by his/her ability to use artistic and educational pedagogy to best reach expected outcomes with the experience created for the audience. Sometimes the outcomes involve a connection to something greater than themselves (world peace), but more often, and just as important, the connection occurs within as the students begin to understand that arts are a part of the learning process and not a separate entity reserved only for the "talented." In the past few years, the focus of many TAs has shifted as they recognize the necessity of incorporating arts training with other curricular studies as a means to keep or strengthen arts programs in K-12 schools. Budget cuts and an increased emphasis on learning that can be measured with standardized test scores have caused many schools, districts, and states to drastically reduce or cut arts programs from their schools. It is to the artists that the responsibility of reeducating the public on the importance of the arts as a curricular necessity that the burden has fallen.

### **Why the K-12 Classrooms Need Teaching Artists**

The reality that the Arts are losing their status in K-12 schools across the country is not new. Many teachers are quick to blame the 2001 No Child Left Behind act that placed the evaluation of a school's effectiveness primarily on its standardized test scores in reading and math. The formula was simple, if a school didn't have the scores, they had one year to show a significant increase or risk losing government monies. Lost funding despite the fact that:

Education policies almost universally recognize the value of arts. Forty-seven states have arts-education mandates, forty-eight have arts-education standards, and forty have arts requirements for high school graduation, according to the 2007-08 AEP state policy database. The Goals 2000 Educate America Act, passed in 1994 to set the school-reform agenda of the Clinton and Bush administrations, declared art to be part of what all schools should teach. NCLB, enacted in 2001, included art as one of the ten core academic subjects of public education, a designation that qualified arts programs for an assortment of federal grants. (F. Smith)

For many schools, especially those in lower socio-economic areas, meeting the required test scores without sacrificing something to bulk up the time students spent on math and reading was not feasible:

Top-down mandates are one thing, of course, and implementation in the classroom is another. Whatever NCLB says about the arts, it measures achievement through math and language arts scores, not drawing proficiency or music skills. It's no surprise, then, that many districts have zeroed in on the tests. A 2006 national survey by the Center on Education Policy, an independent advocacy organization in Washington, DC, found that in the five years after enactment of NCLB, 44 percent of districts had increased instruction time in elementary school English language arts and math while decreasing time spent on other subjects. A follow-up analysis, released in February 2008, showed that 16 percent of districts had reduced elementary

school class time for music and art---and had done so by an average of 35 percent, or fifty-seven minutes a week. (F. Smith)

It would be easy to blame NCLB for all of the problems, but, “arts education has been slipping for more than three decades, the result of tight budgets, an ever-growing list of state mandates that have crammed the classroom curriculum, and a public sense that the arts are lovely but not essential” (F. Smith). This added to the fact that most adults who were not widely exposed to the arts through their K-12 experience in the 1970s and 80s do not value arts in the education of their children.

At the secondary level, to graduate from high school in Utah, students are required to have 1.5 arts credits. This means that if a student is in a year-long Theatre class during his/her freshman year and a semester-long Theatre class during junior year, any other Theatre classes are counted as electives. For the graduating class of 2010, students have worked extra arts classes into the 9 (down from 10 in 2009 to accommodate Financial Literacy and Computer Tech) available elective spots. For the class of 2011, this elective number will be reduced to 6 as a result of adding another required year of English, Math, and Science for all students. In 2009, Ogden School District cut all Fine Arts classes from their schools. Clearfield High School in Davis District threatened to cut its choral music program for the 2009-10 school year in response to projected lower enrollment numbers. The principal decided to keep the program after a significant outcry of parents led by the Theatre teacher caused him to rethink his actions. However, all Fine Arts positions at Clearfield High were reduced from full to part-time.

At the elementary level where the teacher is responsible for creating and teaching curriculum for all subjects, teaching a Fine Arts subject, where ability is strongly connected to talent and experience, can be intimidating. Here, too, budget cuts are taking a toll as music and arts specialists (along with their programs) are dropped from the schools. Plus, many students in Utah do not rely on their teachers for arts experiences because they are able to participate in various arts programs outside

of the school system (dance studios, community theatre, and private instrument lessons). However, in saying “many” it does not mean all. If a student’s family is not financially able to provide private sector experiences, the interaction with the art does not happen. In the case of students involved in extra-curricular sports, by the age of twelve, they can find themselves involved with practices and games almost every day of the week. Arts education in the K-12 schools is the only leveling ground that provides allocated time for all students to participate in the arts.

So where does this leave arts education in Utah (and around the country)? Simple, the schools need sources outside of the K-12 system to step in and help teachers find/renew an excitement for infusing their curriculum with the arts. Enter outreach programs with TAs ready to come in and provide opportunities for students to participate in the arts:

Involvement in the arts is associated with gains in math, reading, cognitive ability, critical thinking, and verbal skill. Arts learning can also improve motivation, concentration, confidence, and teamwork. A 2005 report by the Rand corporation about the visual arts argues that the intrinsic pleasures and stimulation of the art experience do more than sweeten an individual’s life—according to the report, they “can connect people more deeply to the world and open them to new ways of seeing,” creating the foundation to forge social bonds and community cohesion. And strong arts programming in schools helps close a gap that has left many a child behind. From Mozart for babies to tutus for toddlers to family trips to the museum, the children of affluent, aspiring parents generally get exposed to the arts whether or not public schools provide them. Low-income children, often, do not. “Arts education enables those children from a financially challenged background to have a more level playing field with children who have had those enrichment experiences,” says Eric Cooper, president and founder of the national Urban Alliance for Effective Education. (F. Smith)

TAs bring a passion for the arts into the classroom and are able to inspire that same passion in the students through workshops and programs that have been designed specifically to help students learn in non-traditional ways. A TA doesn't teach like a teacher. The students get their teacher's method day in and day out. Instead, TAs are vibrant and exciting because they know that they have a limited amount of time to impact the lives of the students.

### **Qualified TAs and Outreach Programs**

The outreach programs of USF, OSF, and SSC use TAs to "meet the needs" of their touring programs. However, the degree to which the programs are using TAs to their fullest potential is questionable.

Some organizations specialize in presenting performances or exhibits for students and teachers, but do not conduct artist residencies in schools. Others focus their work on providing professional development for teachers. Still others concentrate on placing artists in-residence in schools. Many organizations provide a combination of these and other services. Logically, arts organizations seek out artists with the talents and experience that best meet the needs of their education programs. (Gradel)

With OSF and the USF one-day visit programs, the TAs really act more as workshop facilitators. To truly be effective, the outreach programs need TAs that can develop and implement outreach programs in K-12 schools. This does pose one question – Where are qualified TAs of this level found? The easiest answer: take the artists you have now and train them yourself. The advantage: all programs have access



to qualified people to train the artists through their associated college theatre departments and professionals employed by the festivals.

To begin this process, a department needs to have a clear vision of what a trained TA looks like. The New York non-profit Association of Teaching Artists (ATA) was established in April 1998 by “Teaching Artists, arts administrators, and leaders in statewide arts funding” to help TAs:

Create a community of Teaching Artists; to empower the practice of Teaching Artists as a profession; To provide a network for communication and the exchange of resources; To collaborate with NYS and national arts organizations and agencies; To collaborate on quality professional development and training; To publically recognize and celebrate distinguished achievement by Teaching Artists in arts education. It is a professional organization whose mission is to advocate for, support, strengthen, and serve artists who teach in schools and in the community from all disciplines in New York State. (“About Us”)

Under the title, “Getting Started as a Teaching Artist,” the board of ATA lists the capacities that TAs should possess before going into the K-12 classroom:

1. Understanding Your Art Form
  - a. Knowledge of basic formal language
  - b. Knowledge of trends, history, and styles of the discipline
  - c. Knowledge of key practitioners of the discipline, both historical and contemporary
  - d. Understanding of the creative process (e.g., inspiration, planning, developing n idea, using materials and techniques, expression)
2. Understanding Classroom Environment; Pedagogy, Human Development
  - a. Process and product, the continuum in experiencing the arts
  - b. Planning a lesson, including modeling, demonstration, differentiated instruction

- c. Time management
  - d. Hallmarks of early childhood, middle elementary, junior high and high school human development
  - e. Curriculum unit and residency planning
  - f. Classroom management
  - g. Evaluation and assessment, strategies and practices
3. Understanding the Collaborative Process; Working in a School Environment
- a. The residency planning process
  - b. Working with administrator, teachers, and parents (“About Us”)

In addition to the performance and teaching knowledge that TAs should possess, working as an independent contractor requires them to add business knowledge (taxes, contracts, and marketing) to the list. For many TAs, this is the most challenging side of establishing a career:

The stereotype of the clueless artist is upheld by training programs that lack a basic business curriculum. Worse, it manifests in the minds of students who assume that learning about those things isn’t important because “they’re artists.” This has created a culture of exploitation for artists.

Artists complete their degree and enter a drastically different environment from their conservatories. They may be expertly trained and produce work of the highest quality, but they lack the basic business and production skills necessary to realize their visions. Finding studio space, raising money, gathering supplies, and managing staff are daunting challenges which many well-educated artists are not prepared to face. (Lowbridge)

Once a program has a clear vision of how a TA would function within their program, the next step would be to begin formulating ideas for a training program. Training programs for TAs are still in

the developmental stages in colleges, universities, and specialized arts programs across the country.

Usually, the prospective TA obtains a traditional degree in the preferred art form and then seeks specific training in the necessary education aspects. The UCLA School of Theater, Film and Television houses a Teaching Artist Specialization Program that is part of the Undergraduate Theater Program:

Teaching Artists Program is for the undergraduate who is committed to utilizing theater as an educational tool for students in k-12 classrooms. In learning how to incorporate theater fundamentals to the core curriculum, students take a program consisting of two courses which analyze the major concepts and processes in the development and implementation of curriculum in the educational setting, and serve one or more quarters in a teaching apprenticeship program in UCLA's ArtsBridge program.

The Teaching Artists Program provides classroom training for performing artists in the : creation and implementation of classroom lesson planning, understanding and effective practice of classroom management techniques, collaborative practice with classroom teachers and the understanding and development of standards and measurements, all for the purpose of determining effective teaching strategies. ("About")

Since the TA does not function as a traditional classroom teacher, it is important that s/he has enough of an understanding of educational pedagogy to create curriculum and develop discipline techniques to facilitate the desired level of interaction with the art.

Education departments of professional theatre festivals are perfect venues to offer TA training programs. By training TAs, the departments are then able to offer more outreach opportunities to K-12 schools. Training and employing TAs also serve the departments by: 1. keeping the dialogue open with the K-12 schools being served (TAs are employees of the festival who work in-person with the students, teachers, and administrators), 2. allowing for continual assessment of the effectiveness of the program

(TAs continually reflect on the process and progress of the classroom experiences), 3. encouraging curriculum specialists and TAs to work together in the development of curriculum, and 4. promoting participation in the arts as an important aspect of a quality education. Although in 2002 there seemed to be a heavy focus on TAs radically changing the world with their workshops, the pendulum has swung to TAs discovering the best way to teach the technique of their art coupled with other disciplines to meet state standards and to train regular classroom teachers on ways to include more arts during the school day.

### **Teaching Artists Teaching Teachers**

Artists working in K-12 schools have long posed the same question, “How can I reach even more students?” Adding to that question is the desire to have the experience impact the students beyond the afternoon, day, or week that the TA is in the classroom. One idea that has gained momentum over the past few years is moving the classroom teacher from the side-line observer to a participant with the TA in facilitating the experience for the students. A TA working in a classroom of 30 students has the potential to impact up to 30 lives. A TA, on the other hand, presenting a workshop to 15 teachers that introduces ways to incorporate the arts into their curriculum has the potential to indirectly impact 450 students if the teacher only uses the ideas for one year:

Teaching Artists have found that teachers are particularly interested in, and enthusiastic about, the arts as instructional strategies that actively involve students in learning another area of the curriculum as well as learning about the art form. When teaching artists transfer a small part of what they know and do to teachers in professional development workshops/courses, teachers

often come to see the power of the arts to actively engage and motivate students in learning while addressing multiple intelligences and diverse learning styles. Teachers also experience the arts as worthy areas of study that can be learned by all students—not just the “talented.”

(Duma 119)

The challenge for the TA is to find a portion, what Amy L. Duma refers to as a “nugget,” of his/her vast knowledge in the art that can be transferred to the teacher (who has little if any training in the subject):

Although the average teacher may not initially be comfortable teaching in or through the arts, with appropriate professional learning opportunities teachers can do this and much more.

Teachers’ knowledge of their students, effective pedagogy, and curriculum all serve them well when they learn to integrate the arts. Through carefully constructed workshops/courses, teachers can learn how to teach an aspect of an art form (e.g., tableau, basic choreography, collage) that makes a natural and significant connection to another subject area they teach.

(119)

This is an interesting and innovative idea for classroom teachers who are continually bogged down with mandatory curriculum that is regulated by standardized testing. While most states include standards in the arts as part of their core curriculum subjects, at this time, there does not exist a standardized test to measure student progress in arts understanding. The result being that arts instruction is the first to fall to the wayside as teachers respond to the pressure of needing their students to perform well on standardized tests by spending more time on reading, math, and science. Most teachers want the arts to be a part of their classroom experience, but lack the tools to incorporate them into other/all academic areas.

Opening the arts to all academic disciplines also creates a challenge if the desired result is teaching the technique of the art and not just finding appreciation for the finished product. It is easy for

an English teacher to show and discuss John W. Waterhouse's, *Ophelia* (1894) while studying *Hamlet*, but it is an entirely different idea to ask that same teacher to instruct their students on the technique of portrait drawing while they study *Hamlet*:

Many of today's teachers have had only limited arts experience in their own education and, as a result, lack confidence in their artistic abilities. To these teachers, the arts are somewhat frightening; teachers may believe that teaching through the arts is outside their capabilities. When teaching artists demystify the arts and help teachers feel successful in some arts techniques and processes, teachers are empowered. (Duma 119)

For many Shakespeare outreach programs, it is popular to have a workshop on "Shakespearean Insults." While it is fun for a student to insult his friend with, "You heedless joltheads and unmannered slaves," it quickly becomes tedious for the teacher who has heard this before and is wondering if the students' time would be better spent doing a vocabulary worksheet on Shakespearean terms instead. Truth be told, the insult activity often does little more than "get the students out of their seats and moving around." While not a bad thing, it doesn't really teach anything either. Once the performers are gone and the insult papers find their way to the trash, the experience is forgotten. However, when TAs have the opportunity to work with teachers who feel confident in their understanding of basic techniques in various arts, the work of TAs can then move from a basic level of understanding to a more complex approach as they go into classrooms of students that have been given the foundation skills by their teachers and are ready for something more. The most exciting result being that TAs are not taking the same workshop to students year after year; instead, they create workshops that build on each other and have observable educational value. In this situation, the teacher may have introduced the insults and

had the students engage with them for the first fifteen minutes of a class as a “warm-up” activity instead of an activity that lasts the whole period.

In the past, arts education was seen as a “stand alone” entity where Reader’s Theatre was taught separately from math, writing was taught in the morning and drawing would be taught in the afternoon...on Tuesdays, and the national anthem would be played during the morning announcements so music could be counted for the day. Still, the idea of integrated arts is not new. The Arts ABLE—the Arts Allies in Basic Learning and Excellence Program—was “created in 2000 to strengthen arts integration endeavors in the Saint Paul Public School District in Minnesota...Arts ABLE set out to foster partnerships between schools and local arts organizations, and the teaching artist stood at the center of it” (Treichel 52). Arts ABLE partnered schools with arts organizations and helped them to create programs that would build on themselves over a three year period with the end result being higher test scores in core subjects for students in participating schools:

The first year in some partnerships, the arts organization worked with the school (often by grade level or in teams) to develop a vision for the project and to assess student needs. Continuing on in that first year, the school implemented collaboratively created lesson plans that infused art into other academic subjects, led by teaching artists who modeled the teaching while classroom teachers observed. In the second year, teaching artist and teacher team taught side by side the same arts-infused curricula. In the third year, the classroom teacher delivered the curricula, with the artist in the observer/mentor role. Paralleling this team teaching and curriculum building, special professional development opportunities involving the arts would be offered to teachers. (Treichel 54)

Measurable results of the impact of this program on participating schools are still in process. However, a result that is perhaps more important to the heart of the artists has occurred as participating schools have “aligned new arts programming to support their school’s improvement plan and increased professional development offered by trained arts and arts experts to create new art-infused curricula for ongoing use” (Treichel 54). For the TA, “Arts ABLE delivered the satisfaction of participation in a project for which their contribution would outlast their presence in the classroom...and invigorated [their] own art” (Treichel 58). As education departments of professional festivals look at how their TAs function in K-12 schools, the teaching of the teachers needs to be considered as a means to impact the most students.

### **Teaching Artists and the USF Outreach Program**

For the USF outreach program, some important questions need to be discussed and answered to work towards building a program that trains and utilizes the TAs to their greatest capacity. These questions include – 1. How do TAs fit into the overarching goals of the Festival? 2. How does the education department want their TAs to function in the K-12 school system? 3. Is the “one-day” visit model currently employed by the department the best utilization of the TAs at this point? Does a better way exist? 4. What can the department learn about utilizing TAs from other outreach programs? 5. Would a TA training program benefit the USF education department?

The next chapter focuses on the history and development of the outreach programs offered by the USF. It begins with an overview of the programs offered on campus during the festival season and then moves to an in-depth look at the outreach touring show and a discussion of their use of TAs.



## CHAPTER THREE: SHAKESPEARE, TOURING & TEACHING ARTISTS

### Introduction

Most professional Shakespeare festivals in America offer some level of outreach to K-12 schools in their state or surrounding areas. Outreach programs allow the festivals the opportunity to send professional actors into schools to work with teachers and students. The focus of this chapter is to look at the history of the Utah Shakespearean Festival, the creation of an education department, and the outreach programs that it has developed.

### History of the Utah Shakespearean Festival

In a graduate class at Brigham Young University in the mid-1950s, Fred C. Adams was given the assignment to design a theatre company. While his project was initially set in a Northern Utah Community, a few years later (1959) found him in the center of the Utah tourist industry as a faculty member of the College of Southern Utah, in Cedar City. Observing the vast number of tourists (150,000 annually) visiting the national and state parks of southern Utah prompted Adams to assume that within these visitors lay a rich audience ripe for theatrical experiences.

Armed with the ideas developed in his graduate class, an understanding of the “love for drama and especially the works of Shakespeare” (“History”) held by the people of Southern Utah, and “a young

actor's desire to produce great theatre," Adams headed to Ashland, Oregon to visit the "granddaddy of all Shakespeare festivals, the Oregon Shakespeare Festival (OSF)" ("History"). The OSF, founded in 1935, was a fountain of information as Adams was befriended by founder Angus Bowmer and allowed many extensive interviews in addition to watching the day-to-day running of the festival. It was on the drive back to Southern Utah that the reality of a Utah festival began to take shape.

While the Utah Shakespearean Festival from its inception has existed for entertainment purposes, another aspect that needs equal exploration is how the educational programs have been instituted and increased. USF Education Director Michael Bahr states that the mission of the festival is to present 'life-affirming classic and contemporary plays in repertory, with Shakespeare as our cornerstone. These plays are enhanced by interactive experiences which entertain, enrich, and educate' ("USF: Education Department"). From that first season where "a company of college students and townspeople produced" *Hamlet*, *Taming of the Shrew*, and *The Merchant of Venice* "on an outdoor platform backed by a partial replica of an Elizabethan stagehouse" to the current season that offers a six-show (three Shakespeare, three non Shakespeare) repertory performed on the SUU campus in the Adams Memorial Theatre, the Randall L. Jones Theatre, and auditorium, the Festival has come to represent quality American Theatre. During the early years, Adams began offering a pre-show orientation to help facilitate a better theatrical experience for the audience. Recognizing the complexity of a Shakespearean plot line for new theatre patrons, Adams used this time to give a synopsis of the play about to be seen and to highlight production aspects that might amuse the audience or help clarify points. Of course, all of these orientations were done with typical Fred Adams flair that continually brought people back regardless of the number of times they had seen the show...or heard the

orientation. The pre-show orientations were only the beginning. Festival visitors currently enjoy educational opportunities that include:

- The Greenshow – Held each evening in the courtyard surrounding the Adams Memorial Theatre from Monday thru Saturday before curtain call, the Greenshow allows the audience to step back in time and experience Elizabethan England as they are immersed in song, dance, follies, and food.
- Backstage Tours – Professional crew members allow patrons to see the play from the technical point-of-view as sets, costumes, lighting, and sound designs are shown and discussed.
- Literary Seminars – Led by theatre scholars, the patrons are given the opportunity to discuss all aspects of the show they have seen the morning after the performance. Often, directors and actors join the discussion.
- Production Seminars (props, costumes, actors) – Patrons are given the opportunity to interact with the people who make the shows intriguing. They learn where the props come from and how they are made, see the costumes up close and learn about the necessary design, construction, and care. Also, they get to know some of the actors and ask them questions about their lives and work.
- Curtain Call Lunches – The patrons can have lunch while a person directly involved with the plays (actor, designer, director) discusses the details of bringing a play to production.

All of these programs allowed patrons to gain a richer understanding of the works of William Shakespeare, life in Elizabethan England, and the complex world of creating a live theatrical event.

### **The Beginning of a K-12 Education Emphasis**

As time went on, Adams felt the direction of the festival was on the right track, and he turned his attention to branching beyond the college campus and the confines of the Festival calendar. He was especially interested in bringing a piece of Shakespeare to students in rural communities recognizing that their exposure to professional theatre was limited (virtually non-existent for most). Knowing that many of the students could not travel to Cedar City to see the festival, he began formulating a program that would bring part of the festival to them. The Costume Cavalcade began touring throughout Utah and surrounding states in the mid 1960s. The program consisted of college students dressed in period costumes created for festival productions in a fashion show atmosphere. Adams travelled with the Cavalcade as the announcer and utilized it as a means to present Theatre history and talk about the plays of William Shakespeare with students in grades K-12 in a fun and interesting way. The Costume Cavalcade still travels 50 years later.

By the mid 1970s, Adams, satisfied with the success of the Cavalcade, began looking for another opportunity to engage students in the festival with a focus on the secondary (9-12) level. In 1977, along with fellow committee members Ray Jones and Scott Phillips, Adams initiated the annual high school Shakespeare Competition on the Southern Utah State College (formerly College of Southern Utah) campus. Modeled after the Shakespeare Competition held in Bakersfield, California, the men saw this as a means to reach young audiences and help classroom teachers better bring the Bard into their

curriculum. Their rationale was simple, theatre teachers may be more inclined to teach Shakespeare in their classes if they: 1. have a presentation venue, 2. are given the opportunity for their students to receive feedback from a professional, and 3. have their students rewarded for quality acting work. The format established (and that still exists today) allowed for each school to bring one ensemble scene (initially limited to 15 players; currently unlimited), two mono/duo scenes, and three monologues. The ensemble is performed one time for three adjudicators and the duo/trio scenes and monologues are performed three times in separate rounds for separate adjudicators. Adams and his committee were right, Theatre teachers in Utah, surrounding states and across the country came to the festival and the number of participants has consistently grown over the years. This competition has remained a success for the following reasons:

1. Qualified Adjudicators – All judges are Theatre professionals. They have also been trained to work with students and teachers through the common goal of utilizing the event as a learning opportunity. The judges give oral and written feedback about the performance and discuss working with Shakespeare’s text and chosen approaches.
2. Active Standards – Schools are able to view and present quality Shakespearean performances.
3. Sense of Community – Students come together to focus on the common elements of Shakespeare and performance.

In the late 1990s, a middle school level was included. Recently, the competition has added a “Showcase” feature where ensembles, scenes, and monologues recommended by adjudicators are performed at various venues around campus for more students to enjoy. While students are able to see

a number of performances, it is impossible to see all and the showcase allows participants to see many of the best. October 2011 marked the thirty-fifth year of the highly successful competition and included 2,900 students from 109 schools.

In 1993, the education arm of the USF was officially created when the Utah State Office of Education dictated that all companies hoping to receive state funding for educational purposes need to have an “Education Director” whose sole purpose is the running and enhancing of educational opportunities. Gary Armagnac was hired as the first salaried Education Director of the USF. In addition to continuing the Costume Cavalcade and high school competition, Mr. Armagnac created a traveling Shakespeare company to go into the schools and present shortened versions of popular Shakespeare plays. Like Fred Adams, he saw the value in taking Shakespeare to the students instead of hoping they would come to the Shakespeare. Since this outreach program would run during the traditional school year (down time for the festival), Armagnac invited his students from the Southern Utah University Theatre department to fill the stage management and acting positions. With a minimal set that could transport easily and excited student performers, he initiated his first year with a production of *Macbeth* that played in K-12 level schools throughout Utah and Nevada. (“USF: Education Department)

Setting aside his secondary teaching career, Michael Bahr assumed the reins as Education Director of the USF in 1998. Very much aware of the history of both the festival and his predecessor, Bahr set out to refine and define the vision of the education department. Specifically, he felt that sweeping changes needed to be made with the touring program for it to best represent the professional level of work being done during the festival’s summer season. Hiring professional actors instead of using undergraduate students from Southern Utah University qualified the program for the Shakespeare in American Communities grant from the National Endowment for the Arts. This grant, in addition to

the grants given by the Utah Office of Education, allowed him the means to employ professional actors and offer a longer touring season (hence, reaching more schools and more students) at a greatly reduced cost to Utah k-12 schools.

### **Michael Bahr and the USF Education Department**

Education departments within professional theatre companies/festivals are a relatively new idea. In Utah, the idea gained momentum in 1993 when the Utah State Office of Education required that a program needed to have an “Education Director” in order to receive state funding. At that time, the Utah Symphony, Ballet West, and the USF added the position (“USF: Education Department”). The result has been an increase in community outreach as these companies have taken to task the education of the K-12 student in the arts.

The establishment of an education director ushered in a new era for the USF. Although the festival always had an interest in educational aspects as they related to their productions, now, effort could be applied to creating programs to help k-12 teachers meet core curricular standards in the classroom. In the fall of 1998, when Michael Don Bahr was named the Education Director of the Utah Shakespearean Festival, his decade of teaching at both the high school and middle school levels in Northern Utah made him acutely aware of the current needs for arts help in the K-12 classrooms around the state.

Bahr immediately began instituting a number of programs to benefit students and teachers of the Utah K-12 school system. These programs include:

1. Theatre Methods for the Classroom: Elementary and Secondary

This program encourages the creation of Shakespeare based lesson plans in the K-12 classroom. Participants in the three-day intensive summer workshops include full-time teachers of all grade levels and subjects, district arts specialists, and administrators. The workshops cover a wide variety of theatre topics including light design, costume construction, text analysis, use of music, and performance evaluation. During the workshops, participants have the opportunity to watch festival productions and performances from the elementary showcase. Added to this are discussions about the performances with the directors and actors.

2. Bard's Birthday Bash Performance: Shakespeare in the Classroom

This workshop is catered to elementary aged students in the Iron County School District. All activities are designed to enhance the Utah State Theatre core curriculum. The focus includes movement, interaction, and character development. The experience also provides the space and opportunity for students to perform prepared Shakespearean scenes for an audience beyond their school community. The result being that "2010 saw many new teachers tackling a performance as a class project. Of the forty-seven K-5 classes that attended, sixteen prepared scenes or speeches from Shakespeare's works" ("Education Opportunities").

3. Annual High School Shakespeare Competition

As stated in the POP Annual Report for the Utah State Office of Education 2010-2011:

This intensive three-day conference and competition, devoted to the works of William Shakespeare, draws participants from secondary schools across the West. Core



curriculum connections are made as students prepare scenes, monologues, and dance-performance pieces. These pieces are coached and evaluated by professional directors, actors, and technicians. Professionals share training through specialized workshops. Performance workshops are focused on voice, movement, dance, and text. Technical workshops cover costumes, lighting, sound, construction, and portfolio preparation. Students present their school's best works and then view or participate in a showcase of the highest quality work.

To keep themselves continually in check and the value of the competition clarified, the education department has outlined four specific goals:

- Develop student's dramatic abilities through performance of Shakespeare's works.
- Provide teaching models of professional performances and technical work for secondary educators and their students.
- Provide space and time for artistic idea exchange, and professional and social networking for educators and their students.
- Encourage student's development in movement, text, voice, and ensemble work.

It is important to understand that the competition is much more than a battle of good acting. All of the activities that come together during this three day event are grounded in the Utah State Theatre Core curriculum:

- Create appropriate character dialogue and physical attributes within a dramatic structure.

- Develop expressive use of stage movement through body awareness.
- Develop expressive use of the voice.
- Develop ensemble rehearsal/performance techniques.
- Articulate the role of history and culture in theatre.
- Analyze/critique personal preferences acquired through experiencing theatre as a participant and observer.
- Demonstrate the use of assessment techniques in achieving theatre objectives.

(Bahr, "Professional Outreach")

The October competition in 2011 hosted sixty schools from Utah. More than 1,500 Utah secondary students participated in the three days of competitions and workshops. The result of this program is that it has "helped build a substantial theatre audience not only for the Festival, but also for other theatres and performing arts organizations across the region" (Bahr, "Professional Outreach"). By giving the students the opportunity to work with professionals and to watch professional performances, they leave the competition wanting to be involved in work of a higher quality. Michael Bahr has also noted that the quality of the performances during the competition continually improves as students and teachers observe each other and seek to improve their own work.

#### 4. Elementary Shakespeare Showcase

As per Utah State Elementary Curriculum, it is not surprising to see fifth and sixth grade teachers around the state staging a yearly work of Shakespeare. "The Festival recognizes

these dedicated teachers and students with a five-day Summer Elementary Shakespeare Showcase” (Bahr, “Professional Outreach”) where the schools are given the opportunity to perform their work on the stage of the Adams Memorial Theatre. Participating students and teachers are given special backstage VIP tours and discounted tickets to Festival productions. Since all of the elementary school performances are free to the public, this venue gives each school the opportunity to showcase their work beyond their own community and view the work being done at schools around the state.

#### 5. Teacher In-Service

During the traditional school year, in-service classes taught by Michael Bahr are held in schools throughout Utah to help teachers better connect what they are doing in their classrooms with the Utah State Theatre Core. The in-service lessons “are highly interactive and focus on text, improvisation, and comprehension skills” (Bahr, “Professional Outreach”). Plus, participating teachers can receive recertification or professional development credit through Southern Utah University.

#### 6. School Workshops

The Education Department strives to foster strong relations with its community schools and offers workshops throughout Iron and Washington counties. These workshops include, but are not limited to, Shakespeare and focus on methods for bringing a text to life. Michael Bahr has also gone in to the schools and helped teachers and students create dramatizations of favorite children’s books. This has proven to be a valuable way of

encouraging elementary school teachers to incorporate theatrical practices into their yearly curricula.

When he took over the department, the most known outreach program was the annual High School Shakespeare Competition. A firm believer in the value of the program, Bahr focused energy and ideas into the high school institution that had remained relatively unchanged since 1977. The most notable changes being the inclusion of the “showcase” element and a dance component that allows schools to create dance pieces based on the work of Shakespeare. He continues to look for ways to incorporate all forms of art into the competition.

In addition to the competition, Bahr desired to conduct a major overhaul of the traveling show instituted by Gary Armagnac in the early 1990s. His primary goal was to maintain the integrity of the festival by upholding the core ideas in the company mission statement while looking for new and better ways to bring professional theatre to more students. The mission of the Utah Shakespearean Festival is to “present life-affirming classics and contemporary plays in repertory, with Shakespeare as our cornerstone. These plays are enhanced by interactive experiences which entertain, enrich, and educate.” The Education Department further states that “theatre and the natural sense of play are fundamental in the holistic development of an individual. Theatre is essential, effective, and fundamental when teaching an individual about themselves and the world in which they live.” In order to better align the traveling show, sweeping changes needed to be made.

As a guide to direct the needed changes, the Education Department created a list of standards:

- For an audience to be developed, you must develop your audience.

- The Theatre and Shakespeare's words celebrate and teach us about the human condition. Exposure and participation in the theatre helps us learn about ourselves, making us more complete individuals, making us more human.
- A love for the theatre is developed when audiences (of any age) experience a life-changing event that helps them understand and participate in the process of theatre.
- When an individual participates in the process (gets on his feet) he learns things about himself, increases his self-esteem, and gains respect for others.
- Participation in a community makes both the community and the individual stronger.
- The more an audience understands, the more they will appreciate the work.
- Educating, assisting, and understanding are the most important components of audience development.
- In order for continued and effective living to occur, there must be continued and effective learning. (Bahr, "USF: Education Department")

In addition to the standards, Bahr and members of his staff created the Purpose of the Education Department statement:

The Utah Shakespearean Festival Education Department cultivates a love for the art of theatre by teaching theatrical craft through active creation, observation, and evaluation of peer and professional performances based on the works of Shakespeare and other master dramatists. The festival and its educational activities serve as a living/progressive theatrical

resource for students, instructors, and institutions, empowering them to create their own art in their schools and communities. (Bahr, "Professional Outreach")

Both the standards and Purpose statement reflect the best practices that the Education Department hopes to use as a means to support the teachers and students in the K-12 classroom.

Bahr specifically saw the traveling show as the best means to support curricular goals of classroom teachers throughout the state away from the Festival campus. He felt the traveling show could offer three vital components:

1. Professional models of theatrical performances.
2. Theatre instruction for teachers and students in support of Utah's core curriculum (study guides, workshops, and in-services).
3. Opportunities for student performance, evaluation, and practical experience. (Bahr, "Professional Outreach")

Although the education department offers many opportunities to support teachers and K-12 students housed within the Festival season, it is the outreach program of the traveling show that allows them into the actual walls of the Utah public schools system. By going into the schools, they are able to bring the educational goals of their department and the Festival into a realm that impacts more than just those families who attend the Festival during the summer and fall seasons.

### **Have Production, Will Travel: The Touring Show**

While all of the programs offered by the education department are pivotal to the goals of the festival, none of the programs can compare to the volume of K-12 students serviced by the annual touring production:

Eight cast members and three technicians presented a ninety-minute, fully mounted production complete with lights, sets, and costumes to thousands of students across Utah. Students experience this event at their school, face-to-face with live actors. For many students it is a first experience with live Shakespeare, or any theatre performance. The tour provides them with a positive, professional, model of a theatrical performance. Immediately following each performance a fifteen minute Talk Back is conducted by the touring company manager. This allows for direct interaction between cast and audience with a question and answer format.

(Bahr, "Professional Outreach")

When Michael Bahr assumed direction of the education department, he felt that the process of mounting and running the traveling production was due an overhaul. Recognizing the great teaching tool at his disposal and still strongly connected to his life as a classroom teacher, he felt that streamlining the process would help them better reach their departmental goals, allow them to function as a resource for the classroom teachers, and alleviate many of the frustrations past casts had experienced with the traveling productions. Early traveling groups consisted of eleven or twelve actors and one stage manager. This seemed disproportionate to the goals of the production because it left one person (the stage manager) in charge of too many things: wrangling the actors, set-up, strike, tech, school liaisons, and managing the workshops. Things were not organized enough to allow for a feeling of success. Michael Bahr saw that this needed to change and instigated the following:

1. A stage manager responsible for the artistic integrity of the show. The first few years, Bahr directed the productions himself with the understanding that the cast would do the bulk of their

performances without him. This led to complications as the stage manager and cast adjusted to the different playing spaces, dealt with the length of the run, and handled being on the road to the extent the project demanded. Since no specific person was in charge of making sure the show that was prepared was the one shown, it was easy for outside issues to influence what was put in front of the audience. Whereas, having one person in charge of maintaining artistic integrity would ensure that the production prepared is the production presented.

2. A company manager responsible for the well being of the traveling company and acts as a liaison with the schools. The company manager is the emotional support of the production by celebrating successes and mediating complications.
3. A technician responsible for making sure the set is assembled and disassembled correctly, the lights and sound are set properly, and that all technical needs during the run of the show are met.
4. Eight teaching artists responsible for the performance of the play and the facilitation of the workshops. (Bahr, "USF: Education Department")

For the traveling production, the education department has two very specific goals. First, by presenting shortened versions of the plays (ninety minutes as opposed to 120-180 minutes), they are training the audience to watch Shakespeare. Realizing that the language and topics can be overwhelming to young audiences, the format of the performance focuses on clear dialogue and physical action to express meaning within a set time-limit. As schools choose to host the company on a yearly basis, their students become better acquainted with the work and their level of understanding increases as their ears are trained to the language. Second, this program functions as an in-service training for educators "as they watch the teaching artists (members of the cast and crew) interacting



with the students and grasp the relevance of Shakespeare in today's classroom" (Bahr, "USF: Education Department").

The education department sends invitations to all schools in the state and surrounding areas to host the touring production. This allows the school to have eleven professional Theatre artists (a company manager, stage manager, technician, and eight actors) come into their school and work for most of the day with their students. The cost per school is currently \$1,000 for the show and talk-back. Since this is a full-scale production, a list of requirements to support the performance (stage dimensions and electrical needs) is sent to the school to confirm that proper accommodations can be secured before a performance date is set.

Usually, the day begins with the company arriving at the host school at 7:00 a.m. to unload set, lights, and sound equipment. The actors also begin preparations for the performance. It is the company manager's job to handle all interactions with the administration and staff of the school. The actual performance begins around 9:00 a.m. and is completed and the talk-back has begun by 10:30a.m. Depending on the quantity and/or quality of the questions, the talk-back lasts between twenty to thirty minutes and the entire performance portion of the show is completed by 11:00 a.m. The actors and crew then take a short lunch break before the actors move into the classes that have requested workshops and the technician and managers begin striking and loading the set. The workshops cover a variety of topics related to performance: understanding the text (language of Shakespeare), improvisation, and stage combat.

While the play is performed for an audience that can include the entire school, the workshops are handled on a smaller scale and allow the students and teaching artists to interact on a more personal level. The workshops begin with a game to get the participants on their feet and interacting as a group. Since the teaching artists have experience working with students (experience that continues to

grow through the run of the show), this is their opportunity to assess quickly the dynamics of the group and get a feel for the level of material and instruction that the students are capable of handling. This also allows time to troubleshoot for students or situations that will detract from the experience. The goal of the workshops is to allow students to move from observer to participant and help them gain a love (appreciation) for the world that is Shakespeare. Following the warm-up game, the workshop proceeds to exercises that lead to the creation of a performance piece (depending on the workshop topic), and concludes with the students performing the pieces for each other.

In 2008, the education department created a master plan that would allow them to serve all districts within the state of Utah by 2011. “Since 2000, the Festival’s primary outreach goals have focused on Utah’s secondary schools. After the 2007-2008 school year, through its touring performances, the Festival has reached seventy-five of Utah’s 112 high schools. Plans have been laid to reach all 112 high schools by the year 2011. Recognizing the need for theatrical education in the elementary level, and having our secondary goals within reach, pilot programs are now being created to reach every elementary school” (Bahr, “Professional Outreach”).

Mounting the traveling production each year is a huge monetary task that is paid for through Utah state legislative monies, grants, donations, and the fee paid by the host schools. In 2010-11, the legislative appropriation equaled 47% of the total cost of expenditures: (“Education Opportunities”)

Legislative Appropriation	Funding Leveraged from Other Sources	Total Expenditures on Approved Education Programs
\$259,178	\$288,884	\$548,062

**Figure 1. USF Cost Expenditures**

In order to maintain funding, the education department is required to provide a means of assessment for evaluating the educational success of their programs:

The Festival utilizes various evaluation methods to continually assess and improve its own programming. These methods include daily performance reports from teaching artists and stage managers, teacher evaluation forms, peer organization observation forms, and compiled data from students and teachers.

Data collected includes numbers of students, audience behavior and engagement, and records of student improvement. The Festival uses the invaluable information obtained through assessment to design and implement new programming and tools. Programs created based on evaluation include: Tour preparatory workshops, theatre etiquette information forms, Shakespeare Dance and Art Competitions, and Playmaker performance. (Bahr, "Professional Outreach")

Also, recognizing the value of introducing students to the plots and language of Shakespeare prior to a performance - which increases the overall enjoyment and learning potential of the tour - has led to the creation of a preparatory workshop that was launched during the 2007-2008 run. This workshop was piloted to a limited number of schools in two variations: plot construction for elementary levels and language for secondary. "In its first year, the preparatory workshop reached nearly 1,100 students from second to twelfth grade. The touring cast and crew noted the difference in the attentiveness of prepared audiences who, having heard or even spoken key lines in their classroom just days before, were excited to feel some ownership and command over the language" (Bahr, "Professional Outreach"). While the value of this workshop is evident, there simultaneously exists the frustration of how to utilize the teaching artists as both performers in the touring show and workshop facilitators, pre and post production, when all of the events cannot be condensed into one school day. This is both a problem of labor and finance.

## **The Teaching Artists of the USF**

Michael Bahr identifies all members of the traveling company as teaching artists in that they are artists in the classroom bringing the text and world of Shakespeare to the students. The teaching artists are qualified for this position based on their function in the company and past experience working with students. The advantage the touring production has is that the cast and crew are professionals as opposed to the early days of undergrads making up the team. Still, the TAs of the USF receive little training to qualify them as more than actors running workshops. According to the “Your Strategic Plan Report,” Bahr hopes someday to offer a program where “Artists from across the country can receive in-depth training in the art of theatre, theatre education and pedagogy. [Where] Artists will recognize that this company provides in-depth training, specifically in how to utilize theatre in education.” While “training” is the key word, there does not currently exist a training program for teaching artists housed within the USF. This further means that even Bahr recognizes that the Teaching Artists currently going into the schools with the tour are not functioning to their full potential. Hence the question, “what is full potential.”

The next chapter explores the outreach programs of two other professional Shakespeare companies. The Oregon Shakespeare Festival provides the options of a one-day visit model and a residency model for their K-12 schools. The TA hired by Shakespeare Santa Cruz has professional credentials and does not participate in the performance aspect of the outreach program. A history of each festival, the development of a touring program, and the utilization of TAs will be reviewed for comparison purposes and to help establish benchmarks of best practices for the USF.

## CHAPTER FOUR: SAME IDEAS, DIFFERENT APPROACHES

### Introduction

For comparison purposes, I have selected two professional festivals who participate in the National Endowment for the Arts Shakespeare in American Communities program by offering touring shows to K-12 schools in their states. The focus of the research is: 1. The format of the touring productions offered by each festival, and, 2. The function of the teaching artist in the tour as defined by each education department. The Oregon Shakespeare Festival (OSF) is important to study on account of the influence it had on the creation of both the Utah Shakespearean Festival and its education department. Often referred to as the “Granddaddy” of American Shakespeare Festivals, the OSF has been able to offer live professional theatre experiences to the young and old for more than 60 years. The other festival, Shakespeare Santa Cruz (SSC) was selected because it is younger than the other two and is the only one that contracts a professional teaching artist to work in conjunction with the touring program. This will allow for comparative discussion between amateur and professional Teaching Artists

and their impact in the classroom setting. The Utah Shakespearean Festival, Oregon Shakespeare Festival, and Shakespeare Santa Cruz have all offered outreach programs to K-12 schools in their states for more than five continuous years.

### **History of the Oregon Shakespeare Festival**

Before taking a teaching position at Southern Oregon Normal School (now Southern Oregon University) in 1931, Angus L. Bowmer had been involved in theatre for as long as he could remember. In his youth, he toured as a performer with his uncle's family. While a student at Washington State Normal School at Bellingham (now Western Washington University), he acted in many plays. Since his college years predated Theatre departments in institutes of higher learning, his emphasis was teaching English. It was as a student at Washington State Normal that he had the opportunity to work with Ben Iden Payne, an Englishman who had an approach to directing and performing Shakespeare that caught Bowmer's attention. Payne's preference for going through the dialogue without stops and running full productions without intermission incited the young performer's interest in staging Shakespeare in a way that would better reflect Elizabethan acting practices.

Once teaching at Southern Normal, Bowmer began formulating the idea of staging Shakespeare's plays with college students and faculty members for the community of Ashland. The old Chautauqua building located in Ashland's Lithia Park beckoned to Bowmer as he envisioned it to be the perfect spot to recreate an Elizabethan theatre. By 1935, he was able to persuade the city council to allow him to run a Shakespeare festival in conjunction with the annual fourth of July celebration. The council granted a minimal budget and commissioned the Works Progress Administration (WPA) to build

the set. The festival was “born” on July second with a performance of *Twelfth Night*. *The Merchant of Venice* ran on the third and the festival closed with *Twelfth Night* on the fourth. Although the council believed the festival would lose money, Bowmer proved them wrong by bringing in more revenue than even the cock fights that were hosted on the stage during the day.

### **The OSF Institute**

The Second World War brought a halt to the festival as many students and teachers, including Bowmer, went into the service. It wasn't until 1947 that the Oregon Shakespearean Festival resumed production. In addition to the plays being performed, there existed a recognized need to include some form of education for the playgoers beyond the performances. During the years leading up to the festival starting again, Bowmer had the opportunity to take classes at Stanford under the tutelage of Dr. Margery Bailey. Once the festival was on its feet, it was to Dr. Bailey that Bowmer turned for instruction and advice on all things Elizabethan. Dr. Bailey became a figure in the festival's early community by offering lectures that related to the plays being performed. Still, Bowmer wanted to expand the educational capacity he felt was inherent in the festival:

I don't remember how many times prior to 1963 we presented various detailed proposals for some kind of special department with emphasis on the availability of the unusual laboratory which could be provided by the festival. For at least 15 years a theatre building was the second on the list of requests to the State Board...The failure to take advantage of the Festival's facilities to provide a dynamic classic theatre program for SOC must not be blamed entirely on the local administration. Oregon's Unified System of Higher Education was the square hole into which the Festival's round peg did not fit.

A significant step in the development of the Festival was taken when, according to the 1953 souvenir program, Dr. Bailey was no longer listed as “Academic Advisor” but was named “Director of the Educational Division of the Oregon Shakespearean Festival.” This educational arm of the Festival became the “institute of Shakespeare Studies” and finally in 1956 assumed its long familiar name, “Institute of Renaissance Studies”(Bowmer 194).

In his memoir, *As I Remember, Adam*, Bowmer reflects on the influence Dr. Bailey had during those initial formative years:

Thus it was that Dr. Bailey spent the last 15 years of her life shaping a unique education program which utilized our Elizabethan theatre productions as a laboratory. She also shaped the Festival’s concepts of Shakespearean production so that reliable scholarship made basis for an exciting theatricality inherent in the playwright’s stage and script. May it ever be thus! (196)

However, presenting great theatre and creating an education department did not guarantee a long life for the Festival. As with all live theatre, it needed an audience that continually regenerated itself. The story is told that Angus Bowmer found himself on the stage one day looking out over a sea of white hair. If he wanted to keep the festival alive, he realized that he would need to bring in a new and younger audience.

...The entire emphasis of the Oregon Shakespearean Festival’s education program was due for a change. But the change could not take place until after the Festival season had expanded into the school year.

The first steps toward this change came when we began to realize that our audience members seemed to be getting older each year. As a result of this observation, Gary Aldridge,



assistant to Carl Ritchie in the public relations department, was assigned the task of organizing a program of High School Student Tours. This was in 1964, Shakespeare's four hundredth anniversary year. The assignment was a difficult one, because it required teachers to give up part of their summer vacation period. Gary's efforts were quite successful, however, and this year marked the beginning of an exciting school program that burgeoned in the early years of the seventies. (Bowmer 197)

Initially, these school visits involved sending those associated with the festival into schools to work with teachers for up to 30 days at a time. Bowmer and his wife were among those who went into the schools.

### **The OSF Outreach Today**

The School Visit Program (SVP) has become a vital component of the Festival's education department. The goal of the SVP "is to inspire a life-long relationship with theatre and the works of William Shakespeare"(Gosnell). Over the years, the focus of the workshops has shifted from working only with drama students to "working with all students who are studying Shakespeare"(Gosnell).

The SVP has two options dependent on availability of the teams and finances from the schools. In the letter that accompanies registration forms to request a visit by the SVP, Joan Langley, Director of Education and the OSF Institute, and Katherine Gosnell, Outreach Programs Manager, state:

Behind OSF's School Visit Program lies the belief that something as small as a single day's exploration of the living art of theatre can make a huge difference in the lives of students and

their teachers. The arts provide a structure that holds the magnitude of our experiences and helps us come to terms with our shifting world. One of the goals of the School Visit Program is to provide active and personal involvement in great literature that will excite, inspire and even change the lives of students.

The first component is the single day school visit. This program is one of the oldest outreach programs in America and is organized as follows:

- Each actor is paired with another actor and the team is assigned a director.
- Each team prepares three forty-minute programs: 1) an all Shakespeare program – typically the script for the Shakespeare program is created by the department. 2) A combination Shakespeare and literature program, and 3) a program suitable for younger audiences (which can include or be solely comprised of material from the Shakespeare and combination programs.) In addition, teams must compile and rehearse a ninety-minute evening program (comprised of material from the other forty-minute programs.)
- Each actor must attend all SVP Workshops on “Workshop Facilitation.” In those meetings, teaching standards, techniques, requirements and the specific curriculum are introduced. Each actor must be prepared to teach the workshop prior to departure for tour.
- Teams perform and teach in local schools before heading out on the road. Discounted “preview” visits are offered to local Ashland schools. This allows them to offer the program at a deep discount to local schools and is an opportunity to test out material before departing on tour. The workshops are created in house by the Curriculum Specialists and given an initial test

at Ashland High School before it is taught to the touring actors in the workshop series on Conducting Workshops.

- The cost for the 2009 tour was \$750 per day. Schools could sign-up for one day or for multiple days.

The second component, the Partnership, was created more recently in response to Mrs. Gosnell discussing the impact the day visits were having on the teachers and students. The actors felt that a “longer more in depth experience would be more successful” (Gosnell). The Partnership “was created to deepen the work the Festival has been doing in schools for the past thirty-eight years. The goal of the School Visit Partnership Program is to create vital partnerships with Oregon teachers by providing professional development to teachers and curriculum that links to our two, three or five day residencies” (“Bring OSF to Your School”). An important aspect of this program is the emphasis by the department on making the teachers and administrators accountable for continuing the learning opportunities beyond hosting the actors in the school. This component is a three year commitment that utilizes the first component and then extends in the following ways:

- The OSF partners with the school for three years.
- Each year, OSF Education staff provides training, curriculum and support to teachers at the school or in the region.
- Each year, OSF provides assessment tools and surveys to evaluate the Partnership.
- Each year, an OSF team of actors is in residence at the school for two, three or five days performing and teaching workshops for students.

- A scholarship is provided for two teachers to attend the OSF “Teacher’s Symposium: Shakespeare in the Classroom” during the summer of the first partnership year.
- Each year, a debriefing/planning session is held with participating teachers from the school via phone conferencing or email.
- In the third year, OSF sponsors a trip to the Oregon Shakespeare Festival for up to fifty of the students to attend two plays and four education events.

Because the second component includes more time with the teaching artists, the Festival requires specific commitment from the administration and faculty of the schools that are visited:

- English and drama teachers and the school administration partner with OSF for three years.
- Each year, teachers incorporate curriculum materials and exercises from the teacher’s workshop into their Shakespeare unit.
- Each year, teachers complete provided assessment tools and surveys and return them to OSF.
- Each year, the school hosts an OSF team of actors for two, three or five days.
- Two teachers attend “Shakespeare in the Classroom” in Ashland during the summer of the first partnership year.
- Each year, teachers participate in a debriefing/planning session.
- Each year, the school pays 10-15% of the estimated cost of the program.

The cost of the second component is significantly higher because both the OSF and the participating schools are more invested in each other. However, the partnership is offered at 10-15% of the total direct cost of the program thus making it a more feasible option.

<b>Curriculum Development:</b> <ul style="list-style-type: none"> <li>• Staff time (curriculum for both the teacher training visit and additional SVPP workshop development and training of actors) \$2,500</li> <li>• Notebooks for all English and drama teachers with copies of curriculum materials and mailing costs (per school cost) \$ 100</li> </ul>		<b>Team Visit: (Regular fee for two, three or five day visit at \$750/day in 2009)</b> <ul style="list-style-type: none"> <li>• Two day visit \$1,500</li> <li>• Three day: \$2,250</li> <li>• Five day \$3,750</li> <li>• Evening Performance fee \$ 550</li> </ul>	
<b>Teacher training visit:</b> <ul style="list-style-type: none"> <li>• Per school cost of travel and hotel costs for two OSF teaching artists (airplane fare, hotel, rental car, gas, meals, staff time, etc. Based on some regional trainings) \$1,120</li> </ul>			
<b>Total Direct Costs</b> Two day visit: \$5,720 Three day: \$6,520 Five day: \$8,020			
<b>Partnership at 10-15% of total Direct Costs</b>			
<b>Fifteen percent of:</b> <ul style="list-style-type: none"> <li>• Two day visit \$ 858</li> <li>• Three day \$ 978</li> <li>• Five day \$1,200</li> </ul>		<b>Ten percent of:</b> <ul style="list-style-type: none"> <li>• Two day visit \$ 572</li> <li>• Three day \$ 652</li> <li>• Five day \$ 802</li> </ul>	

**Figure 2. Total Direct Costs**

While some schools in Oregon would be able to pay the total direct costs of the Partnership (\$5,720 for a two day visit), Gosnell felt that asking for 10-15% of the direct cost (\$858 for 15% of a two day visit) would make the program accessible for all schools in the state. Each year, Gosnell invites 5-10 schools to host a site visit with a team of performers for \$100. If the site visit goes well for both the performers

and the schools, she then invites them to start the Partnership Program. This is currently being offered only to Oregon schools.

The regular School Visit Program typically offers one workshop. This is created by the curriculum specialist and taught to all of the acting teams. The more intensive partnership begins with workshops on *A Midsummer Night's Dream* and *Romeo & Juliet* the first year, *Macbeth* and *Julius Caesar* the second, and *Hamlet* for the final year. "Performance material varies each year, but the workshops have a progression to them over the three years and the teacher training follows along on these same lines" (Gosnell).

### **OSF Teaching Artists**

The actors/workshop facilitators who go into the K-12 schools to present the performances and run the partnerships are trained through workshop sessions prior to the travelling season to function as both artists and teachers. They are taught a specific curriculum developed by a curriculum specialist that meets many state core standards. The TAs are also given the opportunity to practice their presentations and classroom interaction first in the safety of the workshop setting with the outreach and curriculum specialists and then in trial school settings. This allows the outreach program a level of consistency and control over what is being taken into the K-12 schools as a representation of the goals set forth by the OSF.

### **History of Shakespeare Santa Cruz**

Shakespeare Santa Cruz (SSC) was founded in 1981 on the campus of the University of California, Santa Cruz, with Audrey Stanley as the first artistic director. Hailing itself as “one of the only true repertory theatre companies in Northern California” (“Shakespeare Santa Cruz”), SSC runs three to five shows (by Shakespeare and other influential playwrights) on alternating nights from mid-July through August. Two shows run outdoors in the Sinsheimer-Stanley Glen (called The Festival Glen) and the others run on the UCSC Theatre Arts Mainstage. The company prides itself on finding the vision for all of their plays by looking through a contemporary lens. The mission statement of the company gets to the heart of their artistic goals: “Shakespeare Santa Cruz strives to cultivate the imagination, wit daring, and vision that the greatest playwrights demand of artists and audiences alike” (“Shakespeare Santa Cruz). Director Marco Barricelli said in response to his choices of *Love’s Labour’s Lost*, *Othello*, and James Goldman’s *A Lion in Winter* for the 2010 season:

It is terribly important to me in building my third season during these economically challenging times that we continue to focus on quality and not take a safe road into theatrical malaise. The boldness of our choices remain paramount; adventuresome offerings that continue to push our capabilities, challenge our audiences, and dig deep into everyone's souls ... these are the markers I used to guide me in selecting this splendid season. (Shakespeare Santa Cruz)

SSC prides itself of being on the cutting edge and inspiring its audience to be swept away by performances of shows that are nothing like they have ever seen. In an interview with the Santa Cruz Sentinel.com, Barricelli further explains the motivation for their production choices:

We are a Shakespeare company. But we are performing in America, with predominantly American artists. Our artisans are mostly Americans and our audience is predominantly

American. It's important to me to acknowledge that and have that be a part of the theatrical experience, so we don't become a kind of Euro-centric theater.

Interesting with this festival is the absence of desire to expand the season or to incorporate itself away from UCSC. What they do and how they do it fits nicely for them within the confines of one and a half months.

### **SSC Outreach**

Since SSC considers itself part of UCSC, it does not have a specified Education Department. Instead, educational offerings are run by a member of the festival staff who functions as the Education Coordinator. However, the programs, summer internships, "Shakespeare to Go," and workshops conducted by a teaching artist, merit discussion.

The festival offers internship opportunities in two areas, artistic (acting, directing, dramaturgy) and production (stage management and technical). "As an intern, you will have a direct link with top theatre professionals, exposure to the latest skills and techniques in your field, professional theatre experience on your resume, and an inside advantage for marketing your new skills" ("Internships"). Interns arrive near the end of June and can stay through the run of the shows or, as often happens, leave once the show they have been working on opens. All interns can apply to participate in "The Fringe" show that runs for two nights near the end of the season. This is an opportunity for the summer interns to mesh what they have learned during their stay with their own performance talents into a stage production. "Past productions include *Lysistrata*, *The Antipodes*, *Fools in the Forest*, *The Mock-*



*Tempest*, “and the 2008 world premiere of the English language translation of Carlo Goldoni’s *La Famiglia dell’Antiquarian* (The Antiquarian’s Family)” (“Shakespeare Santa Cruz”).

The “Shakespeare to Go” program began in 1988 and functions in collaboration with the UCSC Theatre Arts Department. The program is funded by the NEA Shakespeare in American Communities grant, organized by the education coordinator, and utilizes a Theatre Arts faculty member to direct and cast a shortened version of one of the coming season’s Shakespeare offerings with students from the Theatre Arts Department. Schools can book performances during the touring season, which runs from April first through June third with Monday, Wednesday, and Friday performances. If the school is in Santa Cruz county, the cost of one show is \$450. For schools outside of the county, the cost is \$500. A double show is offered for \$650. Included in the cost of the performance is a study guide that allows teachers to better incorporate the experience into his/her classroom.

### **The Professional TA and SSC**

Along with the opportunity to host “Shakespeare to Go”, schools can also schedule one hour workshops with a professional teaching artist (collaborates with the festival, but is not employed by the festival) for \$50 per hour, per class. For the 2010 season, SSC collaborated with Luanne Nunes de Char, “a freelance director, teaching artist and casting associate” (SSC Education). Ms. Nunes de Char’s four workshops are described on the SSC Education website under the topic of “Shakespeare to Go”:

- Intro to Shakespeare - This interactive workshop covers the basics of Shakespeare, his life and times and the stories he is so famous for writing. Students will learn about iambic pentameter, poetry, and the Elizabethan lifestyle. We’ll get on our feet and speak some of the Bard’s most

famous speeches and discover the secrets that Mr. S left behind so that he could speak to us from the grave. Appropriate for ages 10 – adult. *Addresses grade appropriate Content California Standards in English Language, History, Visual and Performing Arts.*

- Meet Bill - It's never too early to discover great literature. Leave your desks behind and learn to move, speak and explore with the words of William Shakespeare. We'll perform our own version of scenes and stories that have been told for 500 years. Appropriate for grades K – 5. *Addresses California Content Standards in English, History and Performing Arts.*
- Speaking Shakespeare - Put down those books! These great stories were meant to be spoken out loud. We'll examine scenes and speeches from various plays to see how an actor makes the words and characters of Shakespeare come alive. *Love's Labor's Lost* has some of the smartest writing and wildest jokes in Shakespeare's cannon. We'll create characters and scenes to help understand the language and humor in Shakespeare's writing. Appropriate for grades 6 – 12. *Addresses California Content Standards in English and Performing Arts.*
- Loving *Love's Labour's Lost* - The play opens with a king and his three noble companions taking an oath to devote themselves to three years of study, promising not to give in to the company of women. What could go wrong with that? We'll take a look at the jokes, the mockery, discuss story points and even, yes, do a little performing of our own using scenes Shakespeare To Go's actual script. Appropriate for ages 12 to adult. *Addresses California Content Standards in English and Performing Arts.*
- In addition to the titled workshops, Ms. De Char is also available for teacher training in-service.

The use of a professional TA allows the program confidence in a higher quality of workshop being presented in the K-12 schools because a screening process is in use to hire a TA for each season. Also, the professional TA usually has a better understanding of the function of the TA in the classroom because s/he wears the title of “Professional TA.” SSC also benefits from the option of hiring a new TA each season, which then offers new workshops for the participating classrooms from year to year.

### **Much Is Being Done**

The USF education department is modeled after the OSF education department. However, each has created unique outreach programs for K-12 schools. SSC shares similarities with the other two programs by taking a Shakespearean program into K-12 schools, offering workshops to enrich the experience, and utilizing the state core. The pivotal difference is that USF and OSF see their artists as TAs “in training” while SSC hires a certified/professional TA.

The next chapter begins with a discussion of the pros and cons of the outreach touring programs offered by each festival with a special focus on the utilization of TAs. From this discussion, benchmarks of best practices will be formulated for effectively using TAs in outreach programs. The focus of the chapter will be an analysis of how the USF education department can better serve Utah K-12 schools by training TAs and developing programs that get the TAs into classrooms in more and different ways.

## CHAPTER FIVE: BEST PRACTICES & BEYOND

### **Introduction**

The USF, OSF, and SSC have all made working with K-12 students a priority of their festivals. Both the USF and the OSF house an education department, and SSC works in conjunction with the education arm of the Theatre Department of the University of California, Santa Cruz. The purpose of this chapter is to compare the educational best practices of each program with the goal of discovering more or different best practices to help strengthen the K-12 outreach program of the USF. It will then define five benchmark standards, discuss the degree to which the USF education department is meeting the standards, and then present models from other sources for USF's consideration in designing/reconfiguring programs fully to reach all of the benchmarks.

### **Best Practices – Strengths and Weaknesses**

The driving goal of all three professional Shakespeare company outreach programs studied in this work is to bring the texts of William Shakespeare to life for K-12 students. The secondary goal is to give K-12 teachers some tools for teaching Shakespeare through a performance perspective. The Utah Shakespearean Festival approaches this task by training Teaching Artists to present a shortened version of a full-length Shakespeare text, facilitate workshops that help students explore the work as actors and performers, and provide curricular material that is aligned with state standards. The strengths of this program include the following:

- Teachers are given access to curriculum related material that includes information on the life and times of William Shakespeare, information on the play (synopses and characters), and links to scholarly articles.
- K-12 students are given the opportunity to watch a live professional production of a Shakespeare play created specifically for a younger audience. The performance includes “complete costumes, sets and theatrical lighting” (“History”).
- A 15-minute “talk back” session led by the TAs helps the K-12 students understand and discuss what they have watched.
- K-12 schools/classes can also have workshops facilitated by the TAs presented in conjunction with the performance. The workshops cover the topics of “Stage Combat, Performing Shakespeare's Text, and Developing Character through Improvisation” (“History”).
- Classes are offered at the festival for teachers interested in exploring ways to better relate the works of William Shakespeare and performance to their curriculum. The classes include “Theatre Methods for the Classroom: Elementary and Secondary, Tech Camp for Directors,

and Acting for Directors” (“History”). The methods classes are taught by Michael Bahr and the other classes are taught by professionals employed for the season by the festival.

The weaknesses of this program include the following:

- This is a one-day school visit program that may or may not have a clear link to curriculum goals of individual K-12 teachers.
- Potentially, an entire school can watch the performance, but only a limited number of students can participate in the workshops.
- The workshops cost extra.
- The workshops are generic – same topics regardless of age level.
- The actors function as TAs only to the extent of performing the show and then facilitating the workshops. Individual TAs do not have a hand in developing the performance script, creating the workshop materials, nor do they work specifically with the K-12 teachers.
- No planning occurs between the classroom teacher and the TA prior to the workshop sessions.
- The TAs are not given formal training to work in the K-12 classroom.
- The USF does not develop a curriculum that ties the performances and workshops into aspects of the state core.

The Oregon Shakespeare Festival has developed two outreach programs for their K-12 schools.

The first is the “One-day Visit” and the second is the “Partnership” program. The strengths of the One-day Visit include:

- Curriculum materials are made available to K-12 teachers.

- K-12 students are given the opportunity to watch an approximately 50 minute program of either a shortened Shakespearean play, selected scenes from various Shakespearean plays, or a combination performance that includes the work of Shakespeare and other dramatic literature. A discussion follows the performance section. The TAs present the performance portion of the visit and facilitate the workshops.
- The workshops are offered as part of the visit at no separate cost.
- The TAs visit the schools in teams of two. The education department trains a number of teams to work in the K-12 schools which allows them the ability to have teams work simultaneously in a number of K-12 schools.
- The curriculum for the workshops is developed by a specialist in the education department of the festival. The curriculum is created to tie the performances and workshops with aspects of the state core.
- The TAs are required to participate in training workshops prior to going into the K-12 schools. They are taught the curriculum and then must show proficiency in teaching the curriculum to K-12 students through practice performances (offered to schools at a reduced rate).
- Classes are offered at the festival for K-12 educators.

The weaknesses of the One-day Visit are similar to that of the USF except that the workshops are included with the performance and the TAs have undergone a limited form of training. The Partnership program is the important aspect of the OSF in regards to this paper. It is this program that allows the TAs to function in a capacity that better utilizes their skills as performers and teachers. The Partnership offers the benefits of the One-day Visit and then furthers the experience by including:

- Two, three, or five-day residencies. The TAs stay in the K-12 school and work with various teachers and students for a longer period of time. Ties to the state core can be better developed for specific classrooms.
- Time for the TAs to work specifically with the K-12 teachers. The TAs “create vital partnerships with teachers by providing professional development and curriculum links” (Langley).

The weaknesses of this program include:

- The TAs do not help develop the performance and workshop curriculum.
- Their training as TAs is not extensive.
- All of the students can watch the performance, but only a limited number receive the full partnership experience. The number of classrooms worked with depends on the parameters of the contract created between the OSF education department and the K-12 school.

Shakespeare Santa Cruz’s outreach program, “Shakespeare to Go,” is a one-day performance visit with the option of scheduling a TA to work in the classrooms on another day. The benefits of this program include:

- Curriculum materials (in the form of a study guide) are provided for the K-12 teachers.
- K-12 students are given the opportunity to watch a professionally directed Shakespeare show.
- The cost of a visit is less than that of the USF and the OSF.
- Workshops with a professional TA are available at an extra cost. K-12 schools can choose to use the workshops as a way to prepare their students for the performance or as a way to



help them better understand what they experienced after watching the performance. Since the TA is a professional, s/he has extensive training and experience in working with the K-12 student.

- Like the festival itself, the outreach program is closely tied to the University of California Santa Cruz. This tie allows Shakespeare to Go to work closely with the theatre and education departments of the university to recruit actors and to develop a quality performance experience (meaning the performance is age-level accessible) for the K-12 students.
- The TA is available for teacher in-service at an extra cost.

The weaknesses of this program include:

- The TA and the performers do not work together in developing the performance, curriculum, or workshop sessions.
- The festival does not offer classes for K-12 teachers.
- The workshops are created in a generic fashion.
- The festival does not have its own education department.

All three festivals offer beneficial experiences for K-12 teachers and students. The opportunity to watch a live Shakespearean production allows students to work on being an appropriate audience, begins to train their ear to the language of Shakespeare, and introduces them to great literary characters. For the purpose of this work, the important aspect of the festivals is how they use their TAs to further the theatre experience of the K-12 teachers and students. The next section establishes benchmarks to help the USF education department explore areas for improvement.

## Identifying Benchmarks

Comparing the approaches of the USF, OSF, and SSC touring programs and their utilization of TAs has allowed for some initial benchmarks of best practices to be established. The following benchmarks represent the most important ideas gained from this study:

1. Define the role of the TA within the education department.
2. Train the TAs to accomplish the goals of the education departments.
3. Identify better/different ways to engage the K-12 teachers and students.
4. Vary the performance and workshop approaches. There are many ways to share a live theatre experience with K-12 students. The one-size-fits-all model does not work.
5. Residency models are the better model.

A discussion of each benchmark will allow the USF education department to look at itself critically and reconfigure their program as they see fit.

1. Define the role of the TA within the education department.

The Kennedy Center for the Arts has long seen the importance of professional artists working in the K-12 school. By the mid 1990s, they began to “recognize a growing need to improve professional development opportunities available to these artists, a need made more acute by demands for increased accountability in education” (Gradel). As a result, in 1998, they “convened the *National Conversation on Artist Professional Development & Training*” that brought numerous arts organizations around the country together with the Kennedy Center to discuss this topic. The result was the creation of *Creating Capacity: a Framework for Providing Professional Development Opportunities for Teaching Artists*. All of the organizations agreed that professional development need not follow a rigorous structure. Instead, the artist and sponsoring organization should come together, establish common

ground (art and educational philosophies) and then create professional development that best meets their needs. The next step would then be to include the K-12 classroom teachers as part of the discussion and professional development activities.

*Creating Capacity* divides TAs into four basic categories:

1. Presenting Artist:

Performs/Exhibits for students and teachers but does not engage audiences in interactive learning experiences. Is not expected to provide the educational context for the performance/exhibit. Rather, that context is provided by the sponsor and/or school. The presenting artist is acting as a text for the students to read, but is not involved in the interpretation of the text.

2. Interacting Artist:

This artist informs/exhibits for students and teachers with some interaction with audience. This interaction is often limited and presented from the perspective of the artist (rather than focused on the developmental needs of the students). The artist may create or interpret artistic work with appropriate educational intent. The artist creates context for learners to engage with the artistic process and the product.

3. Collaborating Artist:

This artist may perform/exhibit for students and teachers including interaction with audience. Works in residency (long or short-term) in classrooms. Engages collaboratively with the school and teachers to plan instruction and assessment to meet

learner needs and school objectives. Has developed the ability to facilitate the creative and learning processes in others.

4. Master Instructional Artist:

This artist leads program development and also understands and can articulate the changes in partnering relationships. The artist is deeply involved in curricular planning and development on an equal-partner basis with school partners. The artist provides professional development for educators and other artists. (Gradel)

Bear in mind that one category is not valued over another. The category within which the TA functions is contingent on the educational goals of the program. For SSC the performing TAs are functioning as Presenting Artists and the professional TA is an Interactive Artist. The OSF TAs are Interactive Artists for the one-day visit and Collaborating Artists for the partnership.

Currently, the USF education department uses their TAs as Interacting Artists. The model of TAs presenting a fully mounted production and then facilitating workshops has worked for a number of years. However, one of the limitations the department has put on itself and its TAs is the end result of reaching every K-12 student in Utah. Instead, the department needs to decide what they feel the K-12 schools in Utah need from the theatre experience.

The one-day visit model is best for some K-12 schools in Utah. These are the schools with administrators, teachers, and students who have limited live theatre experience and whose community is not relying on the school to provide these experiences. These schools recognize that the arts are valuable, but see the participation in the arts as “non-academic” time. The USF education department would be wise to maintain a troupe of Interacting Artists for the purpose of presenting a one-day model.

What keeps the USF education department from meeting this benchmark are the number of K-12 schools with administrators, teachers, students and communities looking for a different outreach model. These schools are eager to incorporate more of the performing arts in better ways. These are the schools that see participation in the arts as an important facet of academic time. These schools are ready for TAs from the USF to come in and work with their teachers and students in a more intensive model that include broadening the role of TA to Collaborative and Master Instructional TAs.

The Portland Center Stage Theatre in Portland, Oregon offers a Collaborative Artist model titled “Visions and Voices.”

Visions & Voices brings professional actor/writers into public high school classrooms for free, intensive residencies during which the artists spend five to six hours each week teaching students about the basic elements of theater and assisting each of them in writing a short play.

Designed to meet Oregon state benchmarks for Arts and for English/Language Arts, the program’s curriculum addresses theatrical conventions and dramatic structure, as well as acting, writing and constructive critical response.

The Visions & Voices program culminates each school year with free, open-to-the-public readings of plays selected from all the residency sites, performed by professional actors and presented at the Gerding Theater at the Armory. (“Education”)

The Portland Center Stage Theatre model is interesting because the end result is the work of the students being published in a live theatre performance. By incorporating a similar model, the USF education department could create a troupe of TAs whose purpose is to go into the K-12 school with the end result being a published copy of the students work. This meets the Common Core Standards for writing at all levels. This would also allow some freedom in the approach to teaching Shakespeare. A TA spending time in a classroom working with one teacher can highlight the traditional language of

Shakespeare, but can also introduce the work in a more contemporary light. Finally, this model would allow a TA to better understand the rituals, behaviors, and teaching methods of the classroom and adapt the lessons as needed.

## 2. Train the TAs to accomplish the goals of the education department

To fully utilize the skills of the TAs in the department, goal specific training needs to occur. The TAs represent the department when they are in the K-12 schools and community, and it is important that they are well versed on the scope and sequence of the model in which they participate. It is also imperative that the TAs understand how their work helps K-12 teachers infuse theatre into the Common Core Standards.

While TAs are not traditional teachers (meaning they do not have a group of students that they work with each day for a traditional school year calendar) they do have the ability to work with students in both instructional and creative settings and to collaborate with K-12 teachers on infusing their art form into the curriculum being taught.

Choosing to be a TA as a career path has come into its own over the past 20 years. Fading into the background is the idea that “artists teach because they cannot achieve financial success as artists first” (Reeder 16). Instead, artists are finding that teaching is a way for them to better understand their art as they are forced to articulate the creation process. In her article, “Teaching Artistry,” Laura Reeder identifies ways that TAs use their art to teach:

We have a stronger sense of our origins and life experience.

We are more frank and inquisitive about the process of discovery.

We fine-tune our expertise and develop fluency and dynamics in our media.

We understand the role of our art in the world of other artists.

We are driven to sustain art in a global community.

We use our artistry to reflect on, and transform our culture. (16)

The current state of K-12 education requires a greater focus on core subjects that are easily assessed for knowledge acquisition. However, administrators and teachers recognize the value of teaching the arts when trying to educate the whole child. The problem occurs in finding the means and funding to implement the qualities a TA brings as espoused by Reeder. Introducing a program that trains TAs in conjunction with a professional theatre festival seems not only practical, but a good use of resources. The USF already has connections with every school district in Utah through the outreach touring program. Schools have brought artists into their classrooms through this program and are accustomed to how they function. While administrators and teachers may be reluctant to buy into the idea that working with the touring program is more than just a “break” from the standard school day, it is up to the USF touring program to bring qualified collaborative and master TAs to work with teachers and begin the process of engaging students in the arts. Reeder ends her article with the statement, “As social theorists are drafting the framework for the next generation of learners, the model of the teacher-artist-learner begins to look a lot like the critical thinker that we hope to shape with our learning standards” (21).

Also, as the USF education department begins looking at ways to engage students in the arts through trained TAs, it is important that the term “Purposeful Engagement” lead this process. Even in situations where administrators and teachers want arts experiences in their classrooms, state and federal mandates require that educational experiences have a purpose and it is better if those

experiences have a measurable outcome. In his article, “Toward the Purposeful Engagement of Students with Artists,” Patrick K. Freer discusses the importance of defining a common meaning for the term “purposeful engagement” because within the term lies the means by which programs can quantify the outcomes of their work in the K-12 system.

Currently, a program titled “Sound Learning” exists that is a partnership with “the Georgia State University (GSU) School of Music’s Center for Educational Partnerships in Music, the Atlanta Symphony Orchestra, professional musicians in the Atlanta area, and schools in metropolitan Atlanta.” Like the USF touring company, the overarching purpose of the program is to engage the students in the arts.

Sound Learning is a curriculum-based music education partnership designed to enrich children’s music learning and advance the role of music in children’s development and interdisciplinary learning. The partnership is centered on research-based principles and best practices in music and arts education, interdisciplinary education, and partnership organization. Sound Learning is not an independently imposed curriculum. Rather, Sound Learning works organically within each school to enhance and enrich the work that teachers and children are already doing.

Each school participating in the Sound Learning partnership receives at least one residency with musicians from the Atlanta Symphony Orchestra, other professional musicians, or university student musicians. Each residency consists of four visits during the course of the school year. Musicians are chosen for their musical excellence and interest in school-based education outreach. Sound Learning does not present assembly-style performances, although some schools present celebratory “concerts” at the conclusion of each year. Sound Learning



programs take place in individual classrooms so that teachers, students, and musicians can interact and make music collectively.

The most amazing aspect of this program is that it has the K-12 teachers, artists, Atlanta Symphony Orchestra personal, GSU coordinators, and other guest presenters working together in on-going professional development days (formal and informal) throughout the school year to better meet educational goals (all subject areas) as outlined by the Georgia State core. This is also an excellent model for helping other arts programs establish quality programs for schools.

Freer's job as lead researcher (to assess qualification for full funding of an NEA grant) allowed him the opportunity to evaluate the overall effectiveness of a program that "links school classrooms with professional musicians and a university school of music." In regards to best practices for professional Shakespeare festivals working with TAs in K-12 schools, Freer's findings on "purposeful engagement" can be directly applied.

From what our research team has learned through this evaluation, the "purposeful engagement" of students needs to be directly related to authentic experiences in the creation and "doing" of art and music. For us, authentic artistic experiences are those that involve students in at least one of the many roles in which artists function. Authentic experiences in music include singing, playing instruments, composing, improvising, and listening. The word *authentic* must be extended to include an alignment between the activity and the artwork being explored...Powerfully authentic are experiences that allow for student deliberation of artistic choices, opportunities to enact those choices, careful deliberation of the results, and subsequent occasions for the refinement or modification of those choices. Residency programs that enable students to act as co-artists, then, involve students in the artistic process by largely

eliminating the distinctions between artist and student. When these characteristics of purposeful engagement are designed within the context of the residency program, then students, teachers, and musicians alike are able to make similarly authentic connections to curricular areas beyond the immediate art form.

Another important finding from the study was that students were least engaged when allowed to only observe the artist performing the art. A final finding of note is that the classroom teacher's involvement in the creation of the art directly correlated with the students' ability to relate the art to the "life of the classroom."

The "Sound Learning" model may seem a little overwhelming, but it is an excellent example of how K-12 schools can work with professional arts organizations and places of higher learning to accomplish a common and measurable goal. It is a workable model that has TAs in the classroom offering purposeful engagement experiences. It also suggests three important questions that the USF education department might consider:

1. Is the current performance model the best means to bring Shakespeare and/or theatre arts into Utah K-12 schools?
2. Are the students engaged in authentic theatre experiences (artistic choices are being made, performed, and evaluated)?
3. Does the current model allow students to recognize an application between what they are watching in the gym and their world of learning in the classroom?

The touring program is not a bad way to bring theatre to Utah K-12 students. It is a successful model that can continue without change, but it is also a limited model. Using the festival as a means to train TAs opens the spectrum as to what can be accomplished with classroom visits.

With the current Interacting TA model, it is important that the TAs understand how to articulate the experience of being a part of a fully mounted travelling production. They also need to have some training on facilitating the workshop sessions. Since the schools are paying extra for these workshops, they need to be worth their time. Artists who come into the classroom in TA-mode are going to be more effective than artists who are “there to play.” Students need to be engaged and that engagement is up to the facilitator.

The degree to which the USF education department reaches this benchmark is limited because the type of TA offered is limited. In *the USF Strategic Plan: Education Department*, the following three ideas are listed under the topic of vision:

<p>[It will be] a Theatrical Educational Training institution for actors, technicians, educators and students.</p>	<p>Artists from across the country can receive in-depth training in the art of theatre, theatre education and pedagogy.</p>	<p>Artists will recognize that this company provides in-depth training, specifically in how to utilize theatre in education.</p>
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**Figure 3. USF Vision**

According to these ideas, the education department plans to incorporate the training of all levels of TAs with a special focus on Collaborating and Master Instructional TAs – “in-depth training...”

Now is the perfect time for the education department to reconfigure their current TA model. In August 2010, Utah adopted the new Common Core Curriculum. As K-12 schools around the state try to understand and implement this new core, the education department could create TA outreach

programs that are aligned with the Common Core and that help K-12 teachers understand how Theatre helps them implement the Language Arts portion of the Common Core in their classroom. They could also offer teachers in the K-12 schools more/better professional development in the arts by grade level. Further, the TAs would be more involved in the curriculum development process and would have more control over the classroom experience.

The Shakespeare Center of Los Angeles offers a full program package titled “Will Power to Schools” with the work of TAs at the core. This model creates a partnership that includes professional development for K-12 teachers, TAs in the K-12 classroom, curriculum materials (study guides), and financial support to see a professional production at the Center. With this benchmark, the idea of reaching many would need to be changed to meeting fewer in a more arts intensive way.

### 3. Identify better/different ways to engage the K-12 teachers and students

The current model used by the USF education department allows the K-12 teachers to view the touring program as non-academic time. The standard performance is in front of most, if not all, of the school. For the K-12 teacher, this constitutes an assembly. For the K-6 teacher, it is grouped in with “Meet the Masters” programs and fundraiser kick-offs. For the 7-12 teacher, it is part of the spirit assemblies and talent shows that make up the year. The workshops are the important component of the touring program that brings the experience to a more personal level. An important question in rating the effectiveness of reaching this benchmark is assessing to what degree the workshops are actively teaching versus an hour of playing theatre games. Also, the department needs to decide to what degree the classroom teacher should be involved in the workshop process.

The second USF model that reaches this benchmark is the professional development offered by Michael Bahr during the school year at various locations for K-12 theatre and language arts teachers. Bahr is a dynamic TA who understands teachers, students, theatre, and the state core. His professional

development programs are beneficial to all subjects, but cater primarily to theatre and language arts teachers.

Teachers who have had the opportunity to complete professional development with a theatre TA will be more comfortable with introducing theatre concepts and participating in theatre activities with his/her students. Furthermore, students who see their teacher participating in theatre activities are more likely to participate as well. For the USF education department, relying on Michael Bahr to do all of the teacher professional development is too narrow of a focus. TAs trained to work specifically with teachers would allow professional development to occur around the state simultaneously.

One approach would be to offer certified theatre teachers the opportunity to take TA training classes at the festival and then offer the professional development in their communities and at conferences (Utah Theatre Association and the Utah Advisory Council of Theatre Teachers) during the school year. The training classes would need to differentiate carefully between their goals as educators and their goals as TAs, but it would access a pool of TA candidates who have the theatre knowledge and educational pedagogy that would not need to be employed by the USF. The professional development TAs could do their own scheduling and set their own rates.

#### 4. Vary the Performance and Workshop Approaches

The touring model of the USF has remained relatively unchanged for the past 10 years. The greatest obstacle of the current model is the fact that if a school chooses to bypass the workshops, none of the students is engaged in the creation of theatre. If a school does opt for the workshops, only a limited number of the students can participate. Also, there is not a guarantee that the students have been prepared to watch the performance in a way that will enhance what they are seeing and understanding. The current model also does not take into account the age of the students. The performed show is the same whether the students are seven or 17.

The A Noise Within company in Pasadena, California offers free preview tickets for teachers who will be bringing their students to a performance. This allows the teacher to prepare better the students for the live theatre experience. Since students of all ages will be watching the same performance, this allows the teacher to create lesson plans to make it enjoyable for his/her particular students. The lessons can be as simple as a synopsis or as complex as a class performance that explores a theme from the play.

The workshops are another complication of the touring experience. Workshops connected to Shakespeare touring programs are pretty standard – Who is William Shakespeare? What was Elizabethan England really like? How can I insult my friends in a language that won't get me in trouble? In the quest for providing better practices for the touring shows, the workshop experiences need consideration. The one-day visit model does not allow for the tour to be much more than a break from the traditional school day for the K-12 students. The workshops are fun, but have stayed the same long enough to be “only practices” instead of “best.” A best practice for the workshop is to change it to a residency, but a residency is not always feasible.

The American Players Theatre in Spring Green, WI offers Shakespeare, Literature, and Creative Dramatics. Their model is a residency model, but offers ideas for an alternative workshop model. The important one is the “Creative Dramatics.” This program is designed specifically for K-5 students with a more advanced form for the six to eight classroom. The purpose of Creative Dramatics is to engage students in the creation of theatre. A one-hour workshop is enough time to create a story from a picture book for K-3 students, or to create a written piece of work based on what they took from the performance for fourth through sixth students. The workshops are the best means to stay valued by the K-12 schools because they are the bridge that connects the performance to the Common Core.

5. Residency Model is the Best Model

The USF touring program is a short-term contract between a K-12 school and education department. Generally, a residency model requires a longer-term commitment from both the K-12 school and the offering theatre program. For the OSF, the Partnership program requires teachers and administrators to commit to classes during the summer festival season. It also has the schools working with TAs from the festival for three years to offer consistency and progression to the students. It is a solid model and works well for the OSF.

For a residency model to work for the USF education department, it would have to be separate from the touring show. Many of the professional companies that offer solid residency programs have two things in common; one, they bring the students to the theatre (not vice-versa); and two, they are based in large, metropolitan areas. The USF is based in rural Southern Utah and it is not feasible for them to bring the students to the theatre. Plus, they already offer special student shows for K-12 schools that want to provide this opportunity for their students. The other issue of not being in a large metropolitan area, means that the USF needs to branch well beyond its host city to reach a significant number of students. Fortunately, creating a strong residency program from the USF education department is not an unattainable goal. It simply requires more creativity.

The Theatre for a New Audience in New York City has created a strong residency model. This program offers three residency options:

1. The World Theatre Project - A 13-week program that introduces students to Shakespeare and other great playwrights. All lessons are hands-on and address State Learning Standards in English Language Arts, the Arts, and the New York City Curriculum Blueprint for Teaching and Learning in Theater.” The project consists of five components:
  - Ten teaching artist visits to the classroom. In partnership with the classroom teacher, the Theatre for a New Audience trained teaching artist use the first three visits to

prepare students to see the play by teaching the plot, themes and characters from the play. The remaining sessions are used to identify themes from the play that students wish to focus on; identifying scenes from the play that illustrate those themes, and writing and rehearsing the material for a performance.

- Nine hours of professional development workshops for teachers. With the assistance of a Theatre for a New Audience teaching artist, teachers refine strategies for linking the play to Language Arts or another curriculum. Teachers are directly involved in planning for the needs of their students. They receive Curriculum Guides with grade appropriate lesson plans and a copy of the play.
- Attendance at Theatre for a New Audience's Off-Broadway production of Shakespeare or another classical play. Seen by students in morning matinees, this is the same full production also seen by regular theatergoers.
- A Culminating Event at which students perform scenes from the play for parents, administrators and their peers. After attending the play, teachers and students choose a scene that they interpret and perform. The artist returns to the classroom to help rehearse. Students expand their horizons and the scope of their literate environment by being exposed to new ideas and participating in creative activities.
- A Reflection Session. The teaching artist, students, and teachers reflect on the experience of the residency and culminating event. This reflection allows for the TAs to assess the process and for the students and teachers to better assess what the process has taught them.



2. New Voices Project – For grades four through twelve. A thirteen-week program in which students write their own plays inspired by classical literature. New Voices Program

Components Include:

- Twelve artist visits in the classroom. A Theatre for a New Audience trained teaching artist teaches the elements of playwriting through hands-on lessons to students who in turn write their own short plays.
  - Planning professional development workshops for teachers. The teaching artist and education staff meet with the school administration and teachers to plan the residency. Theatre for a New Audience believes that it is of the utmost importance to design the residency around the school's needs. Professional development provides an opportunity to learn new skills and to discover ways for the teaching artist and classroom teacher(s) to partner.
  - An Actor Workshop with professional actors. Professional actors help develop the plays by visiting classrooms to read students' first drafts aloud. Students then make revisions with the help of the teaching artist and classroom teacher.
  - Culminating Event. To validate students' work, the actors return and perform staged readings of completed scripts for an audience of parents, administration and peers.
  - A Reflection Session. The teaching artist, students, and teachers reflect on the experience of the residency and culminating event.
3. Professional Development – Planned in coordination with school administration and are provided as either a single session or as a series of sessions.
    - a) Shakespeare Workshop

- In this workshop, teaching artists lead participants through the process of making Shakespeare accessible to students.
- The content of the sessions are planned and designed with input from the school administration that is hosting the workshop.
- Using one of Shakespeare's plays such as *Romeo and Juliet* or *Julius Caesar*, participants learn the plot, themes, characters and language of that play. All the lessons are taught through improvisations or theatre games which actively engage teachers, while simultaneously demonstrating the exercise. Various speeches and scenes from the play are used to demonstrate the exercises as well.
- At the conclusion of the workshop, the participants are paired and assigned a scene. The pairs create a concept for this scene and then perform the scene, demonstrating the concept for the class.
- Reflection time is built into these workshops so that participants can brainstorm on how to adapt the lessons for use with their own students.
- All teachers receive hand-outs with detailed explanations of all the lessons that were presented so that they may refer to them in the future when they are implementing the lessons on their own.
- The classroom lessons that teachers learn in this workshop address New York City and State Learning Standards in the Arts and English Language Arts, as well as the NYC Department of Education's Curriculum Blueprint for Teaching and Learning in Theater.

b) Playwriting Workshop

- In these workshops, teaching artists lead classroom teachers through a series of acting exercises, improvisations and theatre games which teach the genre of playwriting. Lessons include focus on conflict, character, inner conflict, setting, dramatic arc and conflict resolution.
  - The lessons culminate with participants writing short plays that are performed by other participants in the class. Teachers are encouraged to give critical responses to their fellow participants' scenes. The writers then use these responses to determine any rewrites that the play may require.
  - All teachers receive hand-outs with detailed explanations of all the lessons that were presented so that they may refer to them in the future when they are implementing the lessons on their own.
  - Reflection time is built into the session to discuss how the teachers can adapt these lessons to bring them back to the classroom. When this workshop is presented as a series, teachers have the additional opportunity during the course of the workshop to report on successes and challenges they encounter in presenting the lessons to their students. Teaching artists then advise the teachers on ways to adjust these lessons to better meet student needs.
  - The classroom lessons that teachers learn in this workshop address New York State Learning Standards in the Arts, New York State Learning Standards in English Language Arts and the Curriculum Blueprint in theatre.
- c) Design Your Own Professional Development Workshop
- Collaborate with Theatre for a New Audience's Education Director Katie Miller and Staff to design your own professional development workshop. Whether you are looking for a

deeper interaction with Shakespeare's text or an interactive approach to drama and literature, the sessions will be specifically tailored to focus on curriculum areas of interest as determined by teachers and administrators. (*Shakespeare in New York*)

This is a well developed model of a program that employs numerous TAs and is able to offer public schools in NYC a subsidy that covers nearly 70% of the programs cost.

Many Utah K-6 schools have infused the visual arts program of "Meet the Masters" into their curriculum. At Granite Elementary in the Canyons School District, the first Friday of each month, all of the students gather for an assembly on a famous painter. The students are shown slides of the artist's work and are educated on his/her background, education, and artistic approach. The presentation of this program is typically a parent in the school community who has read the lesson plan and then prepared the visual presentation and discussion topics. Over the course of a school year, the Granite Elementary K-6 students will attend nine "Meet the Masters" assemblies and then will complete art projects from the perspective of the artist discussed. The USF education department could develop a similar program with the benefit of the presenter being a Collaborative or Master Instructional TA who goes into individual classrooms and works with a specific grade level for nine visits.

Another idea would be to train Collaborative or Master Instructional TAs who have a literature or writing background to develop a playwriting program aligned with the Common Core. This program could include five to nine TA visits with the K-12 teachers offering two to five additional writing instruction times without the TA present.

Finally, this model also addresses the need of Professional Development for K-12 teachers in the arts. Collaborative and Master Instructional TAs could lead workshops that allow K-12 teachers to

experience the process of Theatre before they ask their students to do the same. Professional Development opportunities would also allow TAs to begin networking with K-12 teachers.

In Salt Lake, Davis, and Utah counties, there are a number of teachers working as arts specialists in K-6 schools through funding from the Beverly Taylor Sorenson Foundation. These teachers are working full-time in the schools implementing visual arts, dance, music, and theatre. The grant is given for three years and then schools can reapply for the grant based on its effectiveness in implementing the arts. The USF education department could begin with these teaching artists to start creating an outreach residency of its own. The theatre specialists could receive Master Instructional Artist training from the education department and then work with them to develop Shakespeare and acting intensive lesson ideas to take back to the K-6 teachers to begin developing state standards tied plans.

### **Looking to the Future**

The USF education department is a strong program that offers many opportunities for patrons and K-12 teachers and students to experience and understand the world of theatre with a particular focus on William Shakespeare. The touring program consisting of Interacting Artists has been successfully bringing theatre to K-12 students for over ten years. The funding provided by grants, the Utah Office of Education, and private donors has made this a reasonable expense for Utah schools.

The leadership of Michael Bahr, his staff and the support of the USF board of directors makes now a perfect time for the program to look at the work being done by its TAs and to develop programs that will make them a leader in Utah in the training of artists who work in K-12 schools. It will also provide them the opportunity to offer K-12 teachers new materials and programs that do not require

the hosting of a major event. This would be an ongoing program that trains TAs, employs TAs, and collaborates with free-lance TAs to broaden the range of theatre infusing in the curriculum of K-12 schools throughout the state.

In the next chapter will include a summary of my recommendations for the USF education department based on the research of this work. From the recommendations will come a suggestion for creating a TA training program offered by the USF education department as a means to improve consistently the quality of their outreach programs. Concluding the discussion will be lesson and unit plan ideas created from the English Language Arts component of the Common Core Standards.

## CHAPTER SIX: CONCLUSION

### Introduction

As an iconic figure in the Utah Theatre scene, the USF is perfectly poised to broaden the work done by the TAs associated with their program. By offering more opportunities for theatre infusion in the K-12 classroom, the education department could become an important resource for K-12 teachers. In order for this to happen, the education department needs to evaluate the possibilities that TAs could offer in strengthening their ties to Utah K-12 schools. The previous chapter introduced five benchmarks by which the festival can gauge their effective use of TAs and how TAs can be better utilized in the future. Following is a review of each benchmark with recommendations for the education department.

The first benchmark requires the education department to define how TAs currently fit and how they could fit in better ways. The current model of using only Interacting Artists is too narrow a focus. By broadening their lens to include Collaborative and Instructional Artists, the department could begin

developing a number of residency outreach programs. Residency programs would also allow the festival to create unit lesson plans that are aligned with the new Common Core State Standards.

The second benchmark requires the education department to develop training programs for their TAs. Depending on the types of TAs the department wants to train, classes and workshops could be developed into a certification program that would help TAs work within the department or as free-lance TAs. Also, a training program would give the department better control over the type of TA that is sent into the K-12 schools and it would allow for the TAs to create their own lesson plans and/or units.

The third benchmark asks the education department to identify better/different ways to engage the K-12 teachers and students. The one-day visit model is well established. It does not need to be changed. Instead, it needs to be added upon. The one-day visit does not require the TAs or education department to collaborate with K-12 teachers beyond offering the general “enrichment” packet. By offering Collaborative and Master Instructional Artists, TAs from the department would be able to spend more time working with teachers and helping them see how theatre can be better infused into their curriculum. Because these are trained TAs, they could also specialize in one of the many facets of theatre (acting, design, analysis, writing).

The fourth benchmark asks the department to vary the performance and workshop approaches. Currently, the one-day visit is limited and while schools will repeatedly host the performance from year to year, I wonder if K-12 teachers are inclined to host the present list of workshops from year to year. Pulling from the OSF model, having the TAs work in partnerships who bring compilation pieces into the classroom would allow the TAs to work in a smaller space and spend more time with the students. Instead of performing for the entire school in a “one-shot” deal, the TAs could develop lessons that

allow for the students to view a performance and then actively engage in theatre by creating an original piece with the TAs.

The fifth benchmark encourages the department to really look at a residency model because it is the best model for getting K-12 teachers to use theatre in their classrooms. The great thing with the residency model is that it can be developed by the education department staff and TAs, but then the actual business aspects of the program can stay within the realm of the department or it can be handled by the department through free-lance TAs. Also, a residency model would allow the department to broaden the scope of theatre that can go into the K-12 schools. The NEA funded touring show requires a Shakespearean performance piece. However, TAs going into the schools through a residency program could offer a broad range of theatre related topics. The final important aspect of a residency model is that it would allow the department to create a program that challenges the students on a higher level. A progressive residency format would allow teachers and students in a class to interact with increasingly more challenging and complex theatre concepts and ideas.

For the education department now, the important thing that they need to begin looking at is creating a TA training program. Creating a TA training program would be challenging, but not impossible. The USF education department has the faculty resources to offer a training experience to artists interested in teaching. The training program could be divided into the three levels of Interactive Artist, Collaborative Artists, and Master Instructional Artist. A certification or degree program (if aligning with SUU is an option) would allow for the department to offer qualified TAs to Utah K-12 schools.



## Creating a TA Training Program

The USF education department already recognizes the resource it can be for artists interested in becoming TAs. The “USF Strategic Plan: Education Department” identifies the desire the education department has to place a special focus on offering TA specific training under the topic of “Vision:”

<p>[It will be] a Theatrical Educational Training institution for actors, technicians, educators and students.</p>	<p>Artists from across the country can receive in-depth training in the art of theatre, theatre education and pedagogy.</p>	<p>Artists will recognize that this company provides in-depth training, specifically in how to utilize theatre in education.</p>
<p><b>Staff Goals</b></p> <ul style="list-style-type: none"> <li>• Education Director who oversees full-time office manager, full-time outreach coordinator (programmer) and full time teaching artist who develops, plans and implements curriculum leading a team of seasonal teaching artists.</li> <li>• Director provides vision, networking and funding.</li> <li>• Manager books office operation, outreach coordinator and teaching artist development workshops, curriculum, outreach, tour performances, workshops and playwrights, Shakespeare Competition, and coordination of interns.</li> <li>• Serve schools, districts, SUU, the Festival artists, future patrons, and present patrons</li> </ul>		

**Figure 4. What Our Business Will Look Like**

The USF education department is already doing many things well. It is exciting that they are also interested in doing more.

Since the USF already employs professional actors for their touring program, it can be assumed that most of them would join the program as Presenting Artists with a strong background and understanding of the theatre arts. The training would begin as an artist is hired in phase one as an Interactive Artist. The performance component for this phase would include being a member of the touring show and would require the artist to be fully trained on K-12 discussion techniques and workshop facilitation. During this phase, educational pedagogy is introduced through workshops to help the performers find success as they work in the K-12 classroom during the touring season.

Phase two would move the performer towards becoming a Collaborative Artist. In this phase, the artist would have more traditional classes on educational pedagogy (as opposed to workshop sessions), be introduced to the Language Arts Common Core Standards, and would begin creating lesson plans that allow the K-12 teachers and students to become actively engaged in the creation of Theatre. At this level, the TA would no longer be a part of the one-day visit troupe. Instead, s/he would move into the K-12 classroom in a shortened residency model. This model would have the TAs doing much of the work of introducing the theatre topics and engaging the students, but it would also allow them to engage the teachers in the creation of theatre. This phase could still have a strong performance component that allows the TAs to present compilation pieces in partnerships, but would not be performed for the entire school at one time. This phase allows the TA to move things to a more intimate theatre experience for the teachers and students.

The third phase would move the performer towards becoming a Master Instructional Artist. This phase would require an “intern” like set-up that allows the training TA to go into the traditional K-12 setting and work with K-12 teachers. At this point, s/he would collaboratively create lessons and units and then instruct the students following a side-by-side model where the teacher and TA are

instructing together. The pivotal aspect of this phase is that through in-service and professional development workshops, the TA is training the teacher in theatre technique. A significant advantage of this model is that the TA would be able to function in any of the three TA categories dependent upon the company/school in which s/he is employed. However, the performance aspect that the TA could bring would only be a minor part of the process of actively engaging the students in the creation of theatre. With this model, the TA would go into the K-12 classroom for an extended amount of time (extended meaning 9-12 visits).

Trained TA would allow the department to offer numerous outreach programs that would not require the level of maintenance required of the current touring show. TAs functioning at the Collaborative and Master Instructional level would be less cumbersome performance-wise, but would offer a much stronger Common Core tie. The next section offers ideas of lesson plans and units that could be expanded in residency settings. In August of 2010, Utah adopted the Math and Language Arts components of the Common Core State Standards. The purpose of the new standards is to clarify ways to help students become college and career ready by their graduation from 12<sup>th</sup> grade. Fortunately, the standards in the Language Arts components require theatre experiences at most grade levels. For unit and lesson plan ideas that comply to the Common Core Standard for Language Arts, see Appendix.

### **Looking to the Future**

The USF education department is a strong program that offers many opportunities for patrons and K-12 schools to experience and understand the world of theatre with an emphasis on William Shakespeare. The touring program consisting of Interacting Artists has been successfully bringing

theatre to K-12 students for over ten years. The funding provided by grants, the Utah Office of Education, and private donors has made this a reasonable expense for Utah Schools.

The leadership of Michael Bahr, his staff and the support of the USF board of directors makes now a perfect time for the department to look at the work being done by its outreach and to develop programs that will make them a leader in Utah in the training and utilization of artists who work in K-12 schools. It will also provide them the opportunity to offer K-12 teachers new materials and programs that do not require the hosting of a major event. Instead, they would offer programs where the focus of the work is residency formatted and allows for the creation of theatre to occur. This would be an ongoing program that trains TAs, employs TAs, and manages free-lance TAs to broaden the ways that theatre is taught in Utah K-12 schools.

## APPENDIX

### Unit & Lesson Plan Ideas

For the purpose of this work, I have selected standards from the highest grade represented from each school level. I will begin with ideas for fifth grade (elementary), move to eighth grade (middle), and conclude with eleventh and twelfth grades (high). Of course, it would be up to the TAs and collaborating schools to create residencies for grades as they see fit, but the education department would be wise to create units and lesson plans that can be offered to schools as they begin introducing this way of working with TAs in the Utah K-12 system.

5 <sup>th</sup> Grade	
Common Core Language Arts Standard	Lesson & Unit Plan Ideas
<b>Reading Literature – Key Ideas &amp; Details</b>  <b>RL.5.1.</b> Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.  <b>RL.5.2.</b> Determine a theme of a story, drama, or poem from details in the text, including how	Collaborative Artist Lesson Plan: <ol style="list-style-type: none"><li>1. Partnership performances of scenes from the work of Shakespeare followed by the students stepping into the role of news anchor to talk with the characters about choice made during the scenes.</li><li>2. Performance of scenes from plays followed by students creating a visual</li></ol>

<p>characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.</p> <p><b>RL.5.3.</b> 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).</p> <p><b>Reading Literature – Craft &amp; Structure</b></p> <p><b>RL.5.6.</b> Describe how a narrator’s or speaker’s point of view influences how events are described.</p> <p><b>Writing – Production &amp; Distribution of Writing</b></p> <p><b>W.5.4.</b> Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p> <p><b>W.5.5.</b> With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.</p> <p><b>Speaking &amp; Listening – Presentation of Knowledge &amp; Ideas</b></p> <p><b>SL.5.5.</b> Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.</p>	<p>representation a theme from one of the scenes (collage, visual art representation)</p> <p><b>Master Instructional Artist Unit Plan:</b></p> <ol style="list-style-type: none"> <li>1. Create a picture book based on a Shakespearean play (or any dramatic work).</li> <li>2. Create a Shakespearean puppet show.</li> <li>3. Stage a debate between characters from a work of dramatic literature</li> </ol> <p><b>Collaborative Artist Lesson Plan:</b></p> <ol style="list-style-type: none"> <li>1. Have students write a letter from one character to another describing an event that they have observed in performance. Have students respond to another students letter.</li> </ol> <p><b>Master Instructional Artist:</b></p> <ol style="list-style-type: none"> <li>1. Help students create a short play script from a novel to be performed. Students will focus on creating the world of the play, dialogue, and dramatic elements. Unit would include prewriting, writing, revising, staged readings, performance selections, and staged performance.</li> <li>2. Students could also write scenes and monologues using Shakespearean or contemporary language.</li> </ol> <p><b>Master Instructional Artist:</b></p> <ol style="list-style-type: none"> <li>1. Create a set model from a piece of dramatic literature. This could include a live viewing of the show. Students would be introduced to and discuss various components of main ideas and themes from the play. Students would be instructed on age appropriate set-design components. The models could be made of various materials.</li> </ol>
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8 <sup>th</sup> Grade	
Common Core Language Arts Standard	Lesson & Unit Plan Ideas
<p><b>Reading Literature – Integration of Knowledge &amp; Ideas</b></p> <p><b>RL.8.7.</b> Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.</p> <p><b>RL.8.9.</b> Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.</p> <p><b>Writing – Text Types &amp; Purposes</b></p> <p><b>W.8.3.</b> Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</p> <ul style="list-style-type: none"> <li>• Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.</li> <li>• Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.</li> <li>• Use a variety of transition words, phrases, and clauses to convey sequence, signal</li> </ul>	<p>Collaborative Artist Lesson Plan:</p> <ol style="list-style-type: none"> <li>1. Students would read the play with their teacher. The TA would then provide a live viewing of the same play. The TA, teacher, and students would meet in small groups and complete a Venn diagram and then move to a large group discussion of the dynamics of the live production.</li> <li>2. Students would watch a movie based on one of Shakespeare’s plays (Lion King, West Side Story) and would draw parallels to the play.</li> </ol> <p>Master Instructional Artist:</p> <ol style="list-style-type: none"> <li>1. Building from lesson two above, students could then create their own adaptation of a scene from the play. Setting, mood, contemporary ideals would all be infused. The class would work in small groups and take a different section of the play. When staged, the scenes would tell the story of the play.</li> </ol>

<p>shifts from one time frame or setting to another, and show the relationships among experiences and events.</p> <ul style="list-style-type: none"> <li>• Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.</li> <li>• Provide a conclusion that follows from and reflects on the narrated experiences or events.</li> </ul> <p><b>Writing – Production &amp; Distribution of Writing</b></p> <p><b>W.8.4.</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p><b>W.8.5.</b> With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.</p>	<p>Collaborative Artist:</p> <ol style="list-style-type: none"> <li>1. Pulling from characters of a dramatic work, students could create a short dialogue that offers information about the character’s past.</li> <li>2. Students could create a classified ad for one of the characters from a play.</li> </ol> <p>Master Instructional Artist:</p> <ol style="list-style-type: none"> <li>1. Students could, in groups, create a “Renaissance Newspaper.” It would include the components of a contemporary newspaper, but the subject matter would be centered on research and play reading.</li> <li>2. Students could create a sitcom script from a piece of dramatic literature.</li> </ol>
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11 <sup>th</sup> & 12 <sup>th</sup> Grades	
Common Core Language Arts Standard	Lesson & Unit Plan Ideas
<p><b>Reading Literature</b></p> <p><b>RL.11-12.1.</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p><b>RL.11-12.2.</b> Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including</p>	<p>Collaborative Artist Lesson Plans:</p> <ol style="list-style-type: none"> <li>1. TA would work with the students to break down a monologue or scene using a Lexicon. The students could then memorize the monologue/scenes for credit. The TA would offer a variety of monologues/scenes.</li> <li>2. A lesson on subtext in the works of Shakespeare.</li> </ol> <p>Master Instructional Artist Unit Plans:</p>



how they interact and build on one another to produce a complex account; provide an objective summary of the text.

**RL.11-12.3.** Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

**RL.11-12.4.** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

**RL.11-12.5.** Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

**RL.11-12.6.** Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

**RL.11-12.7.** Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

**Speaking & Listening – Comprehension & Collaboration**

**SL.11-12.1.** Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on

**1. Dramatic Mash-up**

Have the students study a play by Shakespeare. Have the students also read a contemporary play. Have the students create a script where the characters from one play are placed into the plot of the other play. Have the students prepare a 5-10 minute performance or the students could act as directors in collaboration with a Theatre class doing the acting.

**2. Dr. Phil Episode**

Students study a dramatic script and create detailed character analyses of some of the characters. These characters are then invited as guests on the Dr. Phil show. The TA or teacher could play Dr. Phil. The show is given a topic from the play and the students then gather on the stage for a taping of the show. The students not on stage are the live studio audience. The students will need a solid grasp of the play, characters, and how they would fit in a contemporary setting.

**3. Modern Adaptation**

Students would create a script based on the plot of one of Shakespeare’s plays. This would include all writing components and could be collaborated with the Theatre department for performance opportunities. Students would watch modern movie adaptations of Shakespeare’s work.

**Collaborating Artists Lesson Plan:**

1. Have students hold a discussion as one of the characters. Each student would be assigned a character from the play (or groups could be a character) and their research on the work would be through



<p>defined in standards 1–3 above.)</p> <p><b>W.11-12.5.</b> Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p>	<p>better understand the staging of a dramatic work.</p>
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**Figure 5. Unit & Lesson Plans**

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