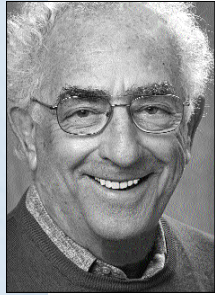


Shakespeare Lives!

The Legacy Document

Preface by Gerald Freedman



SHAKESPEARE LIVES! had a natural and spontaneous birth. My experiences and association with the New York Shakespeare Festival as a director over a fifteen year period was now coupled with being Dean of Drama at the North Carolina School of the Arts. Bob Moyer was a member of the faculty at NCSA and head of the high school program with knowledge of the N.C. school system. The Kenan Institute was newly formed and soliciting outreach educational programs to enrich the State of North Carolina. These three elements came together with my long time interest in the formation of Shakespeare's Globe in London as a theatre professional and fundraiser for Sam Wanamaker's dream.

Shakespeare Lives! was an idea to change the dynamic of teaching Shakespeare in the public schools; to make it live and breathe and exist in space: to come off the page as only the partnership with Shakespeare's Globe could affect. The rebirth of the Globe and its mission to bring original practices to the texts was the engine to make this happen. What I didn't foresee was how these same techniques when applied to other subject matters would open up the minds, imaginations, and creativity of the teachers participating in the program. The energy stimulated by the program has poured forth, resonating throughout their teaching experience and enriched them and their students. SL! is a valuable and important part of the School of Drama

Gerald Freedman, Dean of Drama, NC School of the Arts

Preface by Patrick Spottiswoode

When Gerald Freedman and Bob Moyer came to the Globe to ask whether Globe Education would be interested in establishing a summer program with NCSA for NC teachers, I was hesitant, to say the least.

Globe Education already provided programs for teachers from across the USA and from other countries. Would not this be just "another course"?



However, I was interested to see how one might work with a group of teachers who lived relatively close to each other. Combining distance learning with learning on-site might allow for a more sustainable course. Classes could be held at NCSA before the teachers came to the Globe. Then, following the course at the Globe, teachers could be challenged to put their learning into good and immediate use by working with their students on Shakespeare scenes prior to gathering together for a Fall Festival. Globe Education had been running an Our Theatre Festival for schools in its immediate community since 1997 that had been a tremendous success and could act as a model.

In these ways Shakespeare Lives! would not be in danger of becoming a summer course that was packed away with the T shirt and forgotten before the Fall semester began.

Further strengths included bringing students and teachers together in classes at NCSA so that students and their teachers could learn together, so that students could see that their teachers are also learners. Hence we encouraged teachers to send e-diaries while at the Globe to share their discoveries and experience of being at the Globe with their students. It was an early form of blogging.

Teachers were also encouraged to "Adopt an Actor" (one of Globe Education's web-based distance-learning programs) from the Globe Theatre Company and then meet and work with the actor when they got to London.

Both Gerald and Bob were excited by the prospect of extending the remit of the program and the Kenan Institute was too. It was important for Globe Education to have allies that were keen to experiment and explore or to modify the course depending on the needs of the teachers or the experience of the year before.

Working with NCSA faculty has been a joy for Globe Education staff as well as for the teachers. Working with the staff at the Thomas S. Kenan Institute was a delight, too. Globe Education was not used to such a hands-on and interested approach from funders. Jeanne Butler and her team did not just hand over a cheque. They offered advice, too. They sought further funding to match their contribution allowing NCSA and Globe Education to get on with the teaching.

It is a fascinating model and already has offspring. The combination of a stateside institution like NCSA, the Globe in London, a funder like the Kenan and a hungry group of dedicated teachers has ensured that Shakespeare Lives! has been an important learning experience for all and one that will not be a "violent fire" that soon "burns out itself".

Patrick Spottiswoode, Director, Globe Education

Introduction

By Robert P. Moyer

Program Curator

THE QUESTION: HOW TO CHANGE THE TEACHING OF SHAKESPEARE IN ENGLISH CLASSROOMS?

THE ANSWER: CHANGE THE TEACHER!



That precept has guided the program known as Shakespeare Lives! since its creation by the North Carolina School of the Arts, Globe Education, and the Thomas S. Kenan Institute for the Arts. These agencies came together, not just with a serendipitous relationship amongst the people involved (which certainly existed), but also with a collaborative vision of how to effect that change.

Now, eight years, and 58 teachers from 11 counties later, more than 20,000 students have learned that Shakespeare does indeed live, thanks to the practices that emerged from this creative alliance. Innovative at least, and revolutionary at most, those strategies and their impact are the subject of this document. You will read in detail how simple decisions created such extensive change. When approached with the project plan based in North Carolina, Patrick Spottiswoode, director of Globe Education, had the prescience that this could be more than just a "summer camp," a curricular "shot in the arm." As he has noted in his comments above, we took the teacher out of the classroom, Shakespeare off the page, put them both on the reconstructed stage of Shakespeare's Globe-and then asked the teacher how to apply that learning. In this scenario, the teacher is not only the creator, but the expert as well.

As you read through this document, you will discover other decisions which empower the teacher-participating in workshops with their students that they bring with them in stateside workshops; directing scenes with their students from the play they worked on in London; and, now, taking their place as managers of Shakespeare Lives! by constituting the steering committee that will guide us into the future.

The past eight years have produced unprecedented success, and unexpected results. We have not only changed the teaching of Shakespeare in the classroom, we have changed the teaching of literature. We are well-equipped and poised to move forward in this venture that teachers have consistently rated as "the best workshops" they have ever attended, and as a "life-changing" experience. What better harbinger of program success than having the participants take over? And what more evidence that the teacher is both creator and expert? The future is bright, and is summed up aptly by the name of the teacher-developed, "alumni" production now held each year at the Blackfriars Playhouse in Staunton, Virginia: Shakespeare Lives On!

Program Overview

How can we improve the teaching of Shakespeare in high school classrooms? Once asked, this question forged a powerful alliance among the Thomas S. Kenan Institute for the Arts, the North Carolina School of the Arts School of Drama, and Globe Education at Shakespeare's Globe in London, resulting in Shakespeare Lives!, a teacher-training program.

For the teachers accepted into the program, the experience will cover a minimum of two years of their lives. The first year program consists of three main components: Camp Shakespeare (a three-day workshop for the participating teachers and students selected by these teachers), a two-week intensive residency at Shakespeare's Globe Theatre in London, and a performance of a play by William Shakespeare resulting from SL! principles practiced in the classroom. The second year teachers step in with other top-flight educators as organizers, mentors, and workshop leaders to help the new crop of teachers.

In 1999, the first class of SL! teachers was selected from two North Carolina counties. These teachers were the first to work with Gerald Freedman, Dean of the School of Drama, and Robert Moyer, Director of the pre-professional high school drama program, from the North Carolina School of the Arts as well as Globe Education Practitioners.

This partnership between the North Carolina School of the Arts and Globe Education opened the door for practical experience as well as an arena for experimenting with the best program for answering SL!'s guiding question.

In the intervening years, SL! has grown to encompass 11 counties spread across North Carolina with a broadened question: How can we improve the teaching of literature in middle and high schools? As a result, middle school teachers have joined the ranks of graduates. Also, the program members have expanded to include a few disciplines other than English and drama. With the influx of diverse backgrounds, knowledge, and educational expertise, the program itself has evolved. Much like an educational endeavor, SL! takes into account the needs of its participants, and the original program is now a mosaic built on the talents and enthusiasm of each institution and member.



Globe Education

Globe Education has 22 permanent members of staff and a freelance group of 50 practitioners. It works with over 90,000 people of all ages and nationalities at the Globe and with many more thousands through outreach and distance learning projects.

Pre-school three and four year olds may come to the Globe in the morning for workshops on *The Tempest* followed closely by elementary and high school students while undergraduates are having class with the Globe Education Lecturer. Numerous events for the general public are also arranged every year from lectures and workshops to staged readings and short courses.

Globe Education currently offers two MAs and provides modules for a further two MA courses. It recently secured a Government award for a PhD studentship that will provide the graduate with three years funding to study the influence of the Globe's playing conditions on early modern plays as well as on new plays commissioned especially for the theatre.

Three members of Globe Education staff are dedicated to working with schools in the local Southwark community. Projects include the flagship *Our Theatre* production that has influenced the Shakespeare Lives! course.

The Government's Department of Education has recently commissioned Globe Education to train 260 of its Education Consultants to support the teaching of Shakespeare in every high school in England and Wales with practical and active classroom approaches.

This is one of a number of initiatives in which Globe Education is sharing its approaches and discoveries with teachers throughout the UK. However Globe Education also works with international schools and teachers on a number of courses that include Shakespeare Lives!

In this way Globe Education seeks to live up to the ambitions of the Globe's founder, Sam Wanamaker, who hoped the Globe would serve local, national and international audiences and share its discoveries and approaches with both young and old.





Public and Private Support

Even the most energetic group of educators with a desire to improve teaching will fail to realize its dream without the support of public and private organizations. Fortunately for Shakespeare Lives!, support has been steady from the start because those individuals and institutions that care about quality in art and education recognize the program's potential.

Jeanne Butler, who was director of the Thomas S. Kenan Institute for the Arts when the idea was proposed, was the first to build financial support for SL!. In 1998, with the North Carolina School of the Arts ready to support this mission, and two school systems ready to join in, The Kenan Institute for the Arts helped to make SL! a reality, and has generously supported SL! each year from 1998 to 2006.

The mission of the Thomas S. Kenan Institute for the Arts is to provide strategic and financial support for creative projects that are associated with the North Carolina School of the Arts. As a progressive, thoughtful, and broadly capable advocate of the arts and for the individual artist, the Institute believes that assisting innovative and imaginative endeavors - especially those that challenge what is expected, daring to be unconventional - can invigorate the artistic energies of a society.

The Kenan Institute for the Arts has four main principles for their support of programs and projects: (1) that the projects not fall into the category of "ongoing operational expenses of the NCSA"; (2) that the funding be used to initiate new, innovative projects that serve the best interests of the students, faculty, and staff of NCSA, in particular those that provide greater visibility of the NCSA; (3) that the Kenan funds be leveraged with additional financial support from other sources; and (4) that Kenan funding for all projects will be limited to the fledgling year(s) of each project. The key component of the Kenan's philosophy is that programs learn to become self-sufficient. This commitment drew the praise of Patrick Spottiswoode, Director, Globe Education, in a June 2000 interview:

The Kenan Institute is active all the time, and interested in the intellectual nature of the program. They're invested in every sense, especially in seeking matching funding - such as securing funding for the second year from family foundations in the teachers' hometowns.... They have listened to us, listened to what we really want, and they provide it, because they understand why we want what we want. And that's a new model for me for funding organizations. (Renner 3)

Butler skillfully orchestrated the initial collaboration among NCSA, the participating school systems, and the Kenan Institute, which has sponsored the program since the first year. Through this support, 58 North Carolina educators have participated in the introductory workshops, traveled to and studied in London, and guided their students in a performance that brings to life the mission of SL!. At present, the Kenan Institute, under the guidance of the current executive director, Margaret Mertz, is supporting SL!'s transition to independence.

The North Carolina School of the Arts, with its emphasis on performance learning, has been a key partner in this teacher-education program. Robert Moyer, as chair of the high school drama department, has been the driving force behind SL!. He brings a love of acting and working with high school students as well as a prestigious career on the stage. Without Moyer, SL! would not have the focus that holds it together.

NCSA support makes it possible for teachers to enjoy such fine facilities on campus in Winston-Salem numerous times throughout the school year. Once at the school, teachers use classrooms and performance spaces. Students who travel with the participating teachers also benefit from the facilities and the expertise of NCSA faculty such as Moyer. In addition, Moyer travels to each school that will participate in the student performance in November. This travel takes him across the state so he has one-on-one time to watch rehearsals, give direction, and offer praise and reassurance. NCSA provides a centrally located base of operations and theater experts to shape and mold the teachers.

Shakespeare Lives!

Components

Teacher Selection

Shakespeare Lives! seeks highly qualified individuals to join the program, and wants to share its philosophy for teaching Shakespeare with as many educators as possible; therefore, the program does demand a high level of commitment during and after the training process. Program participants are expected to exhibit flexibility, determination, and willingness to change, reflect, and share.

Teachers accepted into SL! must commit for two years. In the first year, teachers must attend an organizational meeting in the spring, Camp Shakespeare in June, the two-week summer residency at Shakespeare's Globe Theatre in July, a one-day teacher workshop for planning and reflection in September, an actors' workshop for teachers and students in October, and the multi-school student performance in November. The second year involves working with the new class as they complete their first year activities: attending and directing teacher workshops (including Camp Shakespeare), traveling to London as an assistant, coordinating special projects, and mentoring the new teachers. In fact, the program coordinators depend on each new, eclectic group of educators to learn from one another and to individually enhance the program with their own expertise, growth, and passion. SL!, The Kenan Institute, Shakespeare's Globe Theatre and other financial backers invest a great deal of funding, training, and time with each participant to the tune of nearly \$10,000 per person in 2005-2006. For this reason, the program leaders search for candidates able to give of their time in a consistent and productive manner.

An interested teacher must be an employee of a public school system and an English instructor in North Carolina. Criteria include, but are not limited to experience, enthusiasm for Shakespeare, support from their local systems, and willingness to commit to the project for an extended period of time. Most of all, teachers must be willing to take the experience back to their classrooms. Each teacher is expected to bring at least one student to each campus workshop as well as a group of students to perform a selected Shakespearean scene during the November performance. Finally, teachers must diligently check email and bring a positive attitude for collaborative situations.

As a part of the written application, candidates respond to questions such as "Why do you think you are qualified to participate?" and "How do you believe this experience will enhance your teaching?" They will explain how they envision implementing the training in their classrooms, what makes them suitable for

the program, and how they feel about presenting a collaborative scene themselves in front of an audience on the Globe Theatre stage as well as in front of their students. Program leaders seek individuals with a desire to move outside of conventional strategies for teaching Shakespeare, leaving their own comfort zone in the process. Teachers selected for the program are individuals who are committed to excellence and are able to share this passion with their students. In recent years, SL! has looked to individual county arts councils and school systems for nominations. Moyer appreciates close collaboration with school systems to select qualified teachers: "We trust them to know their own people better than we do."

For many teachers selected by SL!, the accomplishment becomes a public occasion. School systems regard the program as an honor reflecting positively on the teacher, the school, and the district. From Salisbury to Concord to Winston-Salem, from Ashe County to Columbus County, radio, TV and newspaper features have touted the benefits for the teachers and their students. School system leaders recognize the significance of a program focused on improved teaching and support the program in their districts.



Shakespeare Lives!

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Camp Shakespeare



Before embarking on their journey to London, program participants need time to get to know one another and prepare before the intense teacher education experience provided by Globe Education. In the first years of Shakespeare Lives!, participants met five times during the spring semester for one-day workshops at NCSA. Eventually the five separate days were compressed into a three-day experience in June called Camp Shakespeare. This way the experience remains fresh in the teachers' minds as they prepare for the trip in July, and lessens travel stress for the increasing numbers from more distant countries. However, "teacher mind" has become an epithet to avoid in these early stages, regarded as a filter that can prevent deeper self and pedagogical change.

As curator of SL!, Moyer leads the development and presentation of the teacher workshops. Under his tutelage, teachers focus on personal development with movement, voice, and Alexander Technique that focuses on self-awareness. Much of the energy expended during this initial training dissolves the teacher and releases the actor which is why teacher/student collaborations have proven so productive. The format of the workshops is designed to prepare teachers for the intensive work required of an actor for the scene they perform in London. These sessions utilize active workshops focusing on student and teacher "players" and a text: learning suffused with a sense of play.

Each day, teachers and students encounter new challenges through the activities and reflections designed to explore the unique actor-audience-architecture dynamic within Shakespeare. To begin, Moyer leads participants in game-like warm-up activities. These "games" are essential to introduce participants to one another and to encourage teachers and students to be less self-conscious with their movements and speech - to encourage their willingness to play. Additionally, participating in this type of activity models instructional practice for the teachers while offering them a chance to remember what it feels like to be the learner. For the students, this often is their first opportunity to see a teacher acting more freely and less formally - an easily overlooked and effective component of the program. For the teachers, this is a first and important test to see how well they will adjust to the instructional philosophy of SL!. As Moyer says, "It makes the teacher relate to how they feel. Being a colleague with my student is a change."

Once dispensing with initial reluctance and warming up their bodies, Moyer moderates a morning session on interpreting, embodying or directing text. After lunch, participants are treated to a guest instructor - exceptional talent pulled from SL! veterans, NCSA, Shakespeare's Globe Theatre, and other universities and organizations. Guests have included theater architecture specialist Dr. Frank Hildy, chair of the Department of Theatre at The University of Maryland and the Director for The Shakespeare Globe Centre (USA)-Research Archive; Globe Master of Movement Glynn MacDonald; NCSA faculty Mary Irwin, Dale Girard, and Geordie McMinn; Globe Education Practitioners Adam Coleman and Joanne Howarth, Globe Education Head of Learning and Teaching Practice Fiona Banks, and Mr. Spottiswoode himself. The focus of these sessions can be text analysis, Shakespeare's crafty use of language, historical background for the Globe Theatre, or a conversation with a practicing actor about learning to use the space on the stage and how to interact with the audience. Each of these sessions is a precursor of what teachers will be expected to do once they reach London.

At day's end, the participants come together to reflect on their learning and how the day has affected them personally. Also, teachers are asked to keep a journal during Camp Shakespeare and continuing throughout the program. This continual feedback loop lends another unique, transformative quality to the program; the focus is on how the teacher sees himself as an actor and student rather than as an educator - to escape the teacherous "teacher mind" that so quickly intervenes before the experience can be fully digested. Teachers carry this tool with them throughout their London odyssey as a part of their Globe training, when they return to their classrooms in the fall, and as they continue their involvement in the program. SL! teachers are continually asked to think about what they have experienced - what does it mean for them on a personal and professional level - but to defer the teacher mind's need to apply lessons immediately to the classroom.

With its desire to shape the learner, SL! encourages growth even with these introductory workshops. From monthly workshops originally, and now from day-to-day Camp Shakespeare, the session topics and instructional format are adapted to accommodate the varied needs of the teachers and students. However, even with this built-in flexibility, program facilitators do not lose sight of their primary London goals - playing as performers, and then teaching schoolchildren using the newly acquired strategies.

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Globe Education at Shakespeare's Globe

Following Camp Shakespeare, teacher participants leave for a two-week residency in London at the rebuilt Shakespeare's Globe Theatre. Far from a relaxing, sightseeing vacation, this experience may be the most intensive and innovative staff development experience to be found anywhere. In only 14 days, participants sprint through at least 20 organized workshops, three live performances at the Globe, field trips to London schools working with Globe Education, rehearsals for their own experimental scenes from a Shakespearean play, and preparations for a culminating workshop with students visiting the Globe. Each step and every day draws individuals away from the teacher within to release the student trying to find his way out.

Once the new participants enter the theatre they begin their work with Globe masters, actors, directors, and Globe Education Practitioners (GEP) in rehearsals, in workshops, and through observations of workshops conducted for other groups at Shakespeare's Globe. This begins two weeks of 10 to 12 hour days devoted to the three A's - actor, audience, and architecture. Each one to two hour workshop is presented either in lecture format or through hands-on participation. Active involvement, modeling best practices, is expected to reshape the attitude and thinking processes of the individual teacher; therefore, only a few lectures exist within the larger curriculum.

A defining moment for the new SL! teachers is their moment on this hallowed stage. Nearing the end of their intensive two-week immersion, they play as actors on the Globe Theatre stage. Between extremely focused workshops and trips to points of interest in London, they find time for rehearsal. Early in the process a scene is selected from that season's offerings, and then roles are assigned based on interactions with the teachers.

The final performance is both terrifying and exhilarating. The group of teacher-actors enters the Globe prepared to perform at the stroke of midnight, marked by the tolling bells of St. Paul's Cathedral just across the Thames. Globe practitioners as well as other special guests attend the performance, providing a nurturing audience for the actor teachers, who now are fully engaged in the actor/audience/architecture dynamic. At the end of the event each teacher is honored by having his or her name called out along with the names of the original Globe stage performers. Experiencing the role of actor on this storied stage is nearly overwhelming as well as enlightening, while providing an invaluable experience for each participant to take back to her life and classroom.

Teachers perform the scenes they've developed with Globe Education Practitioners on the Globe stage by Tuesday of the second week. Taking this experience one step further, SL! teachers then develop and conduct their own workshops for students in London schools. Globe Education has collaborative partnerships with several schools

in the district, but these students may be experiencing the Globe for the first time. Of special note is the use of "workshop" rather than "lesson plan" as the teachers prepare for the students - a change that speaks to the alteration the participants need to experience for a successful instructional shift: a learning laboratory intentionally removed from their classrooms while honing their already strong teaching skills.

Preparation begins with a search for the individual teacher's own passion in the form of a guiding question to be pursued, followed by a discussion of what makes a successful workshop. Responses from participants include "What do you want your students to know, understand, and be able to do?", "What piece of text will fit in there to get the student to that purpose and organizing that?", and "Each individual person comes away with a moment of insight. Each person has a different one." Through this discussion, SL! participants express their own past experience with teacher education workshops combined with what they have learned from the Globe practitioners.

The teachers pick a piece of text to work with and a particular focus for the workshop based on what the students' schools have requested and on their own passions. In pairs and as a small group they develop sequential activities for the students. Either the class of students is brought to the theatre or the SL! teachers go to the school. Once in the space, teachers present the workshop without fear of



harsh criticism from the Globe personnel. The Globe displays complete confidence in these teaching professionals doing what they're best at while serving as Globe ambassadors to these youths. Chris Stafford, Globe Practitioner in Residence, reassures them on the eve of the workshop: "The workshop is not an assessment of the course, instead it is a way of bringing all the discoveries you've made at the Globe into your teaching practice. This is a way for you to demonstrate and try new approaches to teaching and as with anything new there is no guarantee of 'success'." As always, this learning experience is seen as experimental research. When the workshop is completed, the teachers and their instructors debrief in a time of reflection about what went well, what could use revision, and how the students responded. This also is a time for the teachers to receive praise from the Globe practitioners. The combined effect boosts confidence that the teachers need to change their classroom habits.

Practical application of the training focuses on adapting the text to meet student needs, using ensemble work with an entire classroom full of students, helping students become more comfortable with Shakespeare's language, and utilizing space - both physical and personal. This process develops empathy among the teachers for their students' experience.

Elaine Cox, a recent participant, shared that she loved adapting the script: "[I] will never go back to the class and make them do the whole thing." Cheryl Gaines, another graduate of the program, felt frustrated during a challenging activity in one of her workshops and felt the range of emotions her students experience in her classroom. Each of these moments changes the teacher to change the teaching.

According to Fiona Banks, "It is vital that all teachers and practitioners 'own' the material that goes to make their workshop, that they choose activities that they are excited by and that contribute to their overall learning objective. An understanding of the theory that lies behind activities or workshop structures is central to this process. Throughout the course students engage with different styles of practice. Practitioners are encouraged to synthesise - to adapt, adopt and reject this practice in order to develop their own. If students merely reproduce a workshop they enjoyed or found

useful, they can only hope to be imitators of another practitioner's art. This course is not about that - it is about empowering teachers to create their own 'art' - practice that will continue to evolve and to work in their own classrooms and that can inform the way they communicate with different groups of students with varied needs."

SL! teachers expect not merely to reproduce successful lessons they've experienced, they must own their learning first before finding reasons to justify each sequential activity. The workshops provided during the two-week session model instructional practice and give teachers the rare opportunity to engage in personal dialogue with theatre professionals and London schoolchildren to understand the reasons why, then later to figure out the how in the classroom.


During these conversations with practicing directors and actors, the teachers are able to pose questions directly to the source. Tim Carroll, Master of Play for *Richard II* in 2003, answered questions ranging from "How do you create a culture of freedom for actors?" to "Talk about the Middle Temple [another theatre] and the difference in the atmosphere at the Globe" to "How do you get the actors to get the lines done?" Carroll answers each question with candor and provides an insider's view of working with a Shakespearean performance. In a similar format, SL! teachers have the opportunity to pose questions to the professionals who perform on the Globe Theatre's stage. These are the individuals who have mastered the language, the nuance of the characters, and the spatial concerns of the stage. Questions for actors such as Liz Kettle, Julies Melvin, and Yolanda Vasquez have included: "Do you have a certain approach to playing a character?", "Do you have horror stories from audiences?", and "How does the stage change or shape meaning?" This access to field-leading theater and educational professionals transcends any college level course, website, or one-day district sponsored workshop.

In addition to the full schedule, the Globe Education experience varies from a typical teacher development program with its focus on active learning. No photography by the participating teachers is allowed during the workshops or rehearsals. They are asked even to leave most note-taking to the program assistant accompanying the group. The only written record the new teachers are asked to keep is the daily journal reflecting on their experience. The rationale is that teachers will be free to experience the workshop or activity fully, knowing nothing is being lost because of the assistant's note-taking. Their own journal will free up the "teacher mind" and promote creativity.

Angie Holtzclaw, a 2005 SL! teacher, encapsulates the experience when she shares that "[i]n all of my preparations for becoming a teacher, taking grad classes, English certification, workshops, staff development: of all my experiences, this one will benefit me and my students more than anything I've ever done." With its emphasis on encouraging high expectations for student learning, involving teachers as students, and being willing to admit to and discuss failures in the classroom when returning to the States, SL! provides an active learning laboratory focused on recreating teachers.

Before they leave, teachers are encouraged to think of their two-week session as just the beginning of greater professional growth. The Globe practitioners have offered up the tools, given an opportunity to practice new skills with a student audience, and allowed teachers to feel the anguish and exhilaration of a live performance. Once they return home, SL! mentors are waiting to nurture their new found knowledge and sustain their excitement. These teachers know they enter the classroom better prepared to handle instructional challenges and they expect success for their students.





Shakespeare Lives! Components Follow-Up Support

After the rejuvenation and personal growth of the Globe Education experience, Shakespeare Lives! participants return to their schools in the fall full of enthusiasm and ready to change their teaching and their students' encounters with literature. They also return to the realities of the classroom and the school day - space restrictions and simply finding enough time. If the change doesn't happen now, it won't happen; thus, this period is crucial for the teachers' development. As a means for nurturing recent graduates and with an eye toward the student performance in November, SL! brings participants together for two formal workshops during the fall. In addition, Moyer and veteran program teachers in the program make site visits to offer encouragement, feedback, and assistance preparing the students.

When they reconvene around a classroom table on the NCSA campus in September for the one-day workshop, these teachers have their first opportunity after a month to report back on their initial successes and frustrations. This is also an opportunity for Moyer to continue to nurture the changes teachers are trying and the risks they are taking. He probes for deeper reflection about their authentic experience in the classroom and continues to model educational practices for the classroom through his warm-up activities and games. When working with one group of SL! teachers Moyer describes the art of indirect directing: "[t]he problem must be 'asked' to be solved. Don't answer the question-you have the model for allowing students and actor to grow."

The enthusiasm during the September teacher workshop is palpable as the new teachers share stories around the table in quick succession of those first days back in the classroom. It is similar to listening to first-year teachers who finally had a really good day in the classroom and are invigorated with their success. Lois Folger, fresh from her work, reports: "I'm a different teacher. It's just wonderful. Tomorrow might be wretched. But I'm living in the moment and it's wonderful." And it's not just success with the games and warm-up activities, which would naturally draw students in. Teachers are using the SL! strategies with their instruction of other pieces of literature and are seeing the quick results with their students by considering literature as malleable to the immediate needs and interests of the teachers' students. Sarah Pyles found that adapting the text worked well with her study of *The Crucible* and Jeannie Boyd found the same to be true with *Beowulf*. As Boyd guided her students through text-cutting, her students were empowered to play with the language while building comprehension.

The returning teachers are also newly aware of being the student rather than the instructor. From their time in London, they are more comfortable being performers, less hesitant to seem somewhat foolish in front of their students, and able to model the bravery and commitment required by performance. And their students become colleagues in the process of learning. Angie Holtzclaw shared her experience: "I gave everybody a line from the Middle English prologue of *The Canterbury Tales* so we all felt ridiculous. Oh look, we all just read out loud and none of us knew the words. And that was the problem with reading aloud [before], it was too long or they didn't know the words. And the kids are just blossoming."

By focusing on key passages instead of the whole piece and introducing techniques for grappling with the language, SL! veterans are enabling their students to experience success. Greg Tuttle has reinvigorated his high school classroom by turning the instruction over to his high school students. In his last study of *The Tempest*, he gave his second level Shakespeare class four weeks to select from the text to develop activities for his first level class. The more experienced students taught the novices for three days. Greg was thrilled with the results and the students took ownership of the learning process. He has also seen the emotional impact this style of teaching has for his students. After one of Greg's students performed *Julius Caesar* in slow motion, Greg said "[i]t was the best performance I've ever seen. I said, 'You are Caesar, Son.'"

Once the teachers have had the time they need to share their initial responses, the workshop moves into its second phase - planning for the collaborative student performance in November. In 2005, SL! focused on *The Tempest*. Past performances since 1999 have included *Macbeth*, *Hamlet*, *Julius Caesar*, *Much Ado About Nothing*, *Richard III*, and *A Midsummer Night's Dream*. Regardless of the play selected, the preparation process remains the same. Staying true to its philosophy of active, student-centered learning and performance, the SL! workshop facilitator allows the teachers to decide which scenes from the play are most important, to organize these scenes into manageably sized "chapters", to determine which teacher will be responsible for each one, to assign identifying colors to each character, and to discuss the logistics of the fall performance (i.e. travel time to NCSA, number of students involved, accommodations).

In October, the teachers return with some of their own students for a one-day workshop at NCSA to prepare for the live performance. Either an instructor from NCSA or a Globe Education Practitioner works with Moyer to present the workshop. Program veterans are also on hand to participate in and lead sessions, extending the teachers' learning well past the obligatory second year. As a follow up to this workshop, Moyer and the mentoring teachers

make at least two visits to the participating schools before the November festival to offer constructive criticism and performance assistance, benefiting from the relationships already built with the students attending earlier workshops.

Both of these workshops continue the reflection, exploration, and rejuvenation for the teachers. Directly and indirectly, students benefit from the experience by working alongside other schools and visiting teachers, then taking the excitement back to their home schools for the final run up to the performance.

Shakespeare Lives!

Components

Collaborative Culmination

Each November, the first-year participants come together in a theater and showcase the talents of their students. This festival is the culmination of the workshops presented through Camp Shakespeare, the trip to Shakespeare's Globe Theatre, the fall workshops and rehearsals, and the dedication and enthusiasm of the teachers. As the students perform they bring to life the dream of SL! Without the guidance of their trained teachers, these adolescents would not have the depth of understanding of Shakespeare's work or a true appreciation for the complexities of a live dramatic presentation.

The day begins with intensive rehearsal sessions for each school. Throughout the experience, students learn what the teachers have learned: The theater experience is strengthened through an intimate interaction between actor and audience. The space of Shakespeare's theater utilized the close proximity of the audience to allow sharing the experience, thus creating a more lively atmosphere than most modern theater allows. For several of the seven years, alumni have added columns to the stage to increase the authenticity. Students practice on the stage to familiarize themselves with the space, then fan out across campus to both tighten their scenes and relax before performing. The inevitable last minute adjustments are worked out smoothly because these teachers have been trained to adjust to the space and student needs from the start. Even so, all nerves stay on edge and excitement crackles as the time draws near for the full performance.

"It changed my perspective on the theater," said Chuck Tabb. "Before this, I had been onstage a number of times, but I had always been told 'ignore the audience.' The fourth wall was soundly intact. Once I saw the potential of what this program offered for my students onstage, from the demanding physical aspects of working onstage to the training of the voice in preparation for performing, I changed my entire perspective. I found that this also changed my students' perspective about acting onstage. The 'LIVE' aspect of theater has translated into the classroom, with wonderful and amazing results."

Once on stage, each student experiences for himself that special connection shared between actor and audience. As the time passes on stage, they work around missed cues, dropped lines, and uncooperative props. They enjoy the audience's expected laughter, and delight in surprise responses. This acting for an audience is the ultimate authentic learning experience - the proud payoff for student, teacher, parent, and principal.

The festival is a celebration involving the students, their parents, the teachers, the NCSA faculty, and the Globe practitioners. Each year Spottiswoode crosses the Atlantic to enjoy the efforts of SL! practitioners and their students. And each year, Spottiswoode and his colleagues at the Globe take away a sense of awe at the North Carolina based program. In a June 2000 interview Spottiswoode acknowledged the unique quality of SL!. "We do think this is a model program. It goes back to being long term for the teachers. It's prequel and sequel, and the Globe's the thing in the middle. What's the Shakespeare sonnet line, 'Violent fires soon burn out themselves.' I think a lot of the courses are 'violent fires.' But this one is not because of its longevity. The program did capture the imagination of a lot of our staff. It brought my staff together . . .".



Evolution

Shakespeare Lives! exists to change the teacher in order to change the teaching. Once teachers have experienced SL! as participants, not only are they changed but the program incorporates and reflects their talents. Part of the adaptive nature of the program is its willingness to allow teachers to share their expertise in other fields as well as their desire to share the principles of SL! with their colleagues.

Perhaps the most telling sign of SL!'s ability to shape and also be shaped is the growth of its participants as teacher leaders. The skills and experience of program teachers are serving as models for others in the classroom who have not been a part of SL!. With a desire to spread the good news, SL! members are using what they have learned to plant seeds that they hope will lead to practical change throughout the state.

An entire culture of collaboration has emerged within the ranks of SL! because of the continued opportunities to participate, practice, and meet with other outstanding educators. The first additions to the London programming were Saturday mini-institutes at Jacobs Fork Middle School in Catawba County and Parkland High School in Forsyth County. In February 2001, Rae Thompson, a member of the program's first class, coordinated other program teachers, Moyer, NCSA faculty member Ben Furey and Shakespeare's Globe's Banks to create the "mini-institute" Shakespeare Lives! Out of the Box in Catawba County. Eighty students and teachers came together for the one-day workshop that was conceived of, developed by, and conducted by SL! graduates. In October 2002, with the leadership of Laurel Naughton, a similar "mini-institute" was presented in Winston-Salem. Shakespeare: Making the Dream Alive - The Process from Participation to Performance in One Day presented Shakespeare through hands-on interaction. Once again, SL! veteran teachers staffed the workshop in their ongoing effort to spread the program's techniques and philosophy. This willingness and desire to share with others is indicative of the impact the program has on educators.

A small team of teachers spent a day with teachers and students at South Rowan High School in 2003. Also, alumni organized an outdoor collaborative student performance of *Macbeth* in Winston-Salem's Washington Park in 2001. More recently, alumni have organized both a planning retreat and subsequent annual student festivals at Blackfriars Theatre in Staunton, Virginia - a place Spottiswoode refers to as the second most beautiful theatre in the world.

With their love of teaching literature through drama, Cheryl Gaines and fellow middle school teacher Jeffrey Shu have both developed after school programs for their schools, sparking a genuine interest in Shakespeare's plays. Not only do their students participate in the drama club's activities at their school sites, they now have the opportunity to share their work with other students during SL! events like the annual Blackfriars Pilgrimage to Staunton, Camp Shakespeare, or other program offerings throughout the year. At Blackfriars, school groups select scenes from Shakespeare's plays for live performance. With their instructor's help, students work to condense the text, select costumes, and perfect their movements and physical expressions. Through this process they come to understand character motivation, the interaction between actor and audience, and the power of this Elizabethan space during a performance.

Lacey Treadway, a ninth grade student at Southern Guilford High School, attended Blackfriars in February, 2005, as one of Gaines' students. She was particularly pleased that her school had selected *A Midsummer Night's Dream*, and gaining recognition for standing out from the crowd. Lacey was fascinated by watching the same scene performed by different schools with slightly different nuances. Her fascination with Shakespeare, awakened by her experiences with Gaines, has carried her into her ninth grade drama class charged with personal achievement and satisfaction.

In Guilford County four alumni teachers brought together their years of experience, their love of Shakespeare, and their diverse educational backgrounds for a first annual SL! Guilford County Shakespeare Festival. Lynne Murray, Sherri Raeford, Christine Merriman, and Cheryl Gaines gathered a group of students from each of their schools to perform scenes from *The Tempest*, *Macbeth*, *A Midsummer Night's Dream*, and *As You Like It*. In addition, each of the four SL! alumni presented workshops for students invited to attend the festival. Altogether, about 110 students, two administrators, and several parents attended. These school leaders were more than pleased with the results and have already begun the process of planning the second annual performance.

Murray's passion for the program has taken over her classroom. When you walk in the doors, posters from the Globe seasons hang on the walls and the "heavens," which was painted by over two hundred of her students, look down from above. During her first year with the program, her students were so ignited that they wanted to perform and entire play, choosing *A Midsummer Night's Dream*. The students designed costumes and the set and helped direct the play. Prior to the performances, Murray's students worked with elementary students using art to introduce them to the play. A common mantra from the high schoolers was, "We have to perform so the children can follow our story." And indeed they did. Because Murray is also a National Paideia Faculty member, she has conducted workshops using exercises from the Globe at three national conventions. The Paideia Center provided the grant for Murray to paint the heavens on her ceiling. In addition, Murray is planning to explore how teachers are transformed by their Shakespeare Lives! experiences in her doctoral dissertation.

Clearly, SL! has the potential to reach students in an arena that stretches beyond the classrooms of the participants. With the enthusiasm that is sparked in one teacher, the desire to share with others almost seems inevitable. By encouraging other teachers within a county to participate in the program, SL! graduates are working to guarantee the success of the program's goal - finding a better means for teaching Shakespeare.





Once teachers learn to re-think the way they approach their instruction of Shakespeare and then see the results with students in their classroom, they want to reach out to others. The two-year experience does not result in a three-ring binder left to sit on the shelf and collect dust, but instead in a revitalization of educators. It is the nature of good teachers to share what works well, and to seek out what works well. These collaborations demonstrate the innovation and enthusiasm on the part of program participants and anticipation on the part of interested teachers and students.

The Future

Taken as a whole, Shakespeare Lives! has proven to be a valuable professional development experience for the teacher participants involved in the program for the past six years. A core of veteran teachers remains actively involved with the program each year. The steering committee works diligently to coordinate activities and keep the program on track with its original mission statement. New life enters the program each year with the inclusion of yet another group of expectant, eager, talented candidates. The program has flourished in ways both expected and surprising. But what of the days ahead? What lessons have been learned, what bridges built, and what new paths will be followed with each successive program year?

A high standard of achievement and leadership has become both a product of and the engine driving the SL! process. Cindy Lundy, Laurel Naughton, Jeffrey Shu, Rae Thompson, and other program veterans have focused on their program training for graduate work, National Boards entries, and Teacher of the Year awards. But an increasingly important focus for SL! is the use of research to track the effects for teachers and students. SL! Alumni Annette York used the program in her middle school classroom and incorporated the results into her master's thesis. York collected data from student journals, classroom observations, student interviews, and a final student product utilizing their knowledge of Shakespeare, concluding that students demonstrated, through written and oral responses, an understanding of character motivation and development as well as plot elements, and that Shakespeare can work well with a variety of ability levels among students. Through the interviews, students gave responses that demonstrated an ability to make real-world connections with themes and ideas from *Macbeth*. They also were able to clearly articulate how their choices of Clip Art, color, and props for the final project expressed their understanding of character motivation and thematic issues. York was pleased with the results and felt the structure of her instruction, based on SL! activities and principles, contributed to her students' learning.

Murray joins York in looking critically at what makes the program successful. Currently, she is involved in two research projects—one studying the impact of the program on teacher participants, the other on students. In the summer of 2005, Murray followed teachers throughout their experience at Camp Shakespeare, the London residency, and the student festival. Gathering over 150 pages of workshops, written reflections, and interviews, Murray is looking for patterns across the data. The conclusions may offer some insight into the how's and why's teachers feel transformed by this professional experience. In addition to examining the impact of the program on teachers, Murray is also conducting an action research project in her own classroom. Because of her experiences with the program, she passionately believes that Shakespeare must be accessible to all students. Therefore, she selected her most challenging senior English class for her project. Her early discoveries show that using performance techniques not only build a sense of community, but also allow the voices of marginalized students to be heard.

There's a strong bond formed between Globe Education and SL! teachers in the States. The use of Globe's personnel and resources for the summer institute is at the heart of changing teachers' attitudes and practice. The hands-on training with Globe Education Practitioners and even visits to North Carolina by these individuals provides an invaluable teaching model for SL!. This relationship has grown with each successive year, intertwining with NCSA and other public school teachers, and shows no sign of weakening.

Shakespeare Lives! Program Funding History 1997-2006

	Kenan Institute	Other sources	
1997-98	35,000		
1998-99	-	10,000	(Richard & Marie Reynolds Foundation.; no new funds from TSK - balance from previous year used)
1999-00	50,000	35,000	(The Blanche and Julian Robertson Family Foundation \$20,000, Cemala Foundation \$15,000)
2000-01	35,000	35,000	(Altria, formerly Philip Morris USA)
2001-02	50,000	35,000	(The Blanche and Julian Robertson Family Foundation)
2002-03	60,000	1,125	(earned income from Camp Shakespeare)
2003-04	126,500		
2004-05	55,000	75,920	(2-yr National Endowment for the Arts \$65,000; NC Arts Council \$2,500, Teacher contribution \$8,420)
2005-06	41,250	22,480	(English Speaking Union Greensboro Branch \$6,118, Teacher contribution \$16,362)
Total	452,750	214,525	

Survey Results: What Teachers Say, What Teachers Do

During the summer of 2005, 32 of 48 participants in SL! (66 %) completed an online survey designed by the Steering Committee and administered by www.surveymonkey.com to gather demographic data about participants' growth as a result of SL!. In addition to teachers' school districts and content areas/grade levels, topics such as their assessment measures, use of the SL! activities in their classrooms, and evidence of professional development during and after their experience were addressed. The survey results indicate that the respondents found SL! beneficial for both them and the roughly 20,000 students they've taught since joining the program.

Since the inception of SL! eight years ago, participation has increased steadily from multiple school districts, including educators from a variety of grade levels and content areas. At the time of their participation in SL!, respondents worked in the following counties: Forsyth (38%), Catawba (16%), Guilford (16%), Cabarrus, Rowan, and other (30%). This information indicates the growth and outreach of the program. Educators within an ever widening area have found the opportunity to experience SL!. According to the survey, teachers from grades 6 through 12 have participated in the program. While most teachers have English/Language Arts backgrounds, teachers of Theatre Arts pull in a close second. Of greater interest are the other areas of expertise shared by these participants. The educators in this program have taught visual art, speech, English as a Second Language, elementary grades, social studies, and science. A significant 12.5 % of the participants even have experience as administrators.

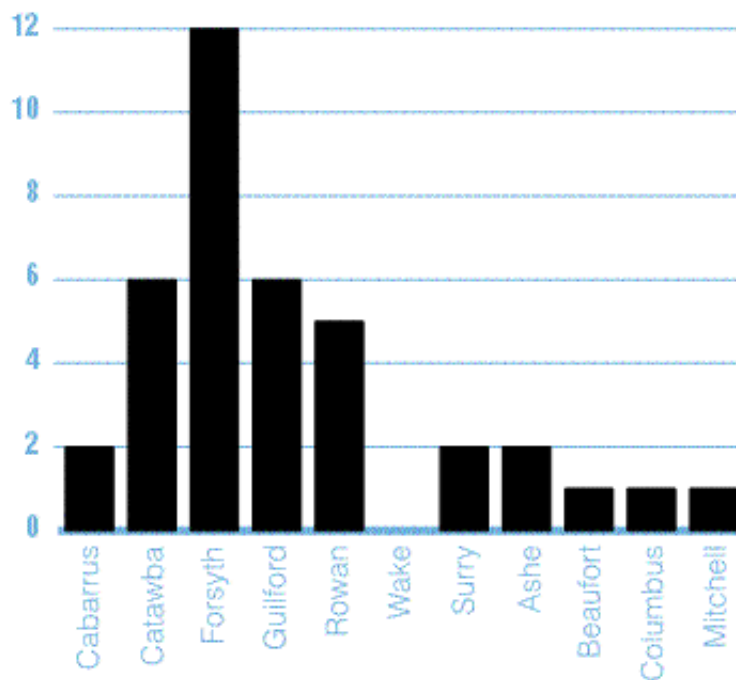
The open-ended questions on the survey yielded the most intriguing data about participants' experience with SL!. Many commented that their teaching style shifted once they realized that teaching Shakespeare is about utilizing movement, space, and voice. This awareness has spilled over into their classroom environments. Respondents are creating a more student-centered classroom with physically energetic activities which engage their students. For many, this has meant stepping far outside of their comfort zone by allowing students to have more con-

trol of the learning experience. SL! participants have also learned to embrace collaborative inquiry. Their classrooms are alive with peer interaction and small group work. As one teacher explained: "The experience changed me by allowing me to see that a word-for-word study of Shakespeare could be replaced by an 'events/themes/circumstances' approach, which got students involved and active rather than bogging them down with the works themselves, especially for students in the middle grades where I teach." Another participant summed up the essence of this new approach by saying "The process of learning the SL! approach to 'teaching' Shakespeare and dramatic performance has given me a greater appreciation of the importance of 'doing' the learning, not just 'hearing about' it."

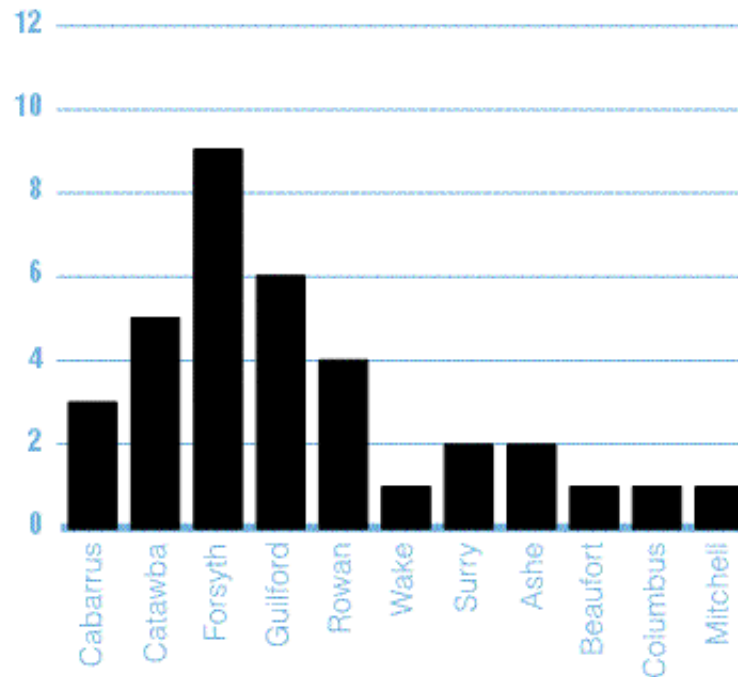
Respondents have begun integrating SL! techniques with other pieces of literature. One teacher used *Julius Caesar* as a way to examine the effects of war in modern society. Another has made a commitment to incorporate a Shakespearean work with the major themes of each unit during the year. She writes "when I taught *The Outsiders*, I used the scenes in which the two families battle in *Romeo and Juliet* to draw comparisons between the two works, even having my students act out fight scenes from *Romeo and Juliet*. I used this to help my students understand how battles between groups in a community are a universal and old problem." The teaching is changed because the teacher is changed.

Through the online survey, teachers expressed the overwhelming consensus that SL! has been one of the most important professional development experiences of their careers. Many responses focused on the fact that teachers knew they had changed as educators when they realized that Shakespeare was meant to be 'play-full', and started to see themselves as partners with their students. One teacher feels she is now "the sort of teacher that I wanted to be but did not believe that I could be" while another feels SL! "pushed me to stretch myself and I have grown as a teacher and leader in my school."

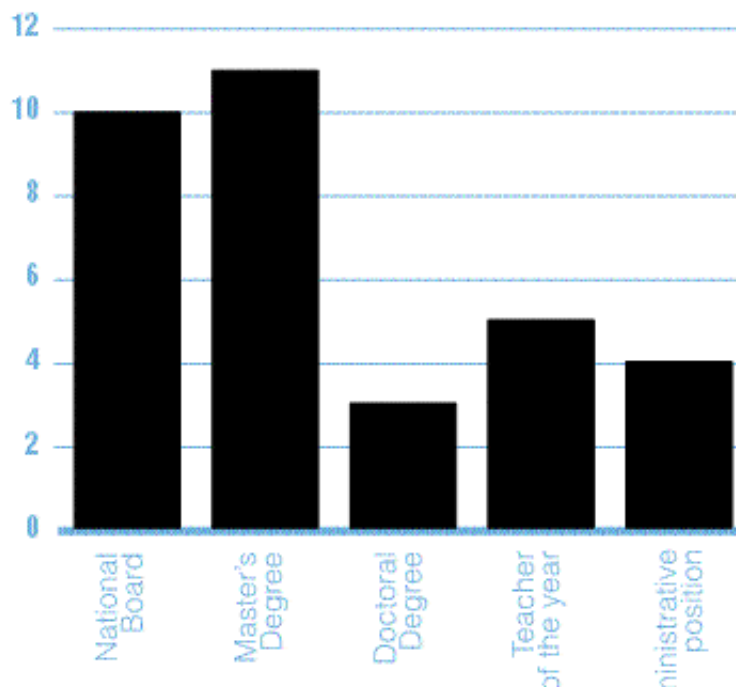
In what county did you work when you entered Shakespeare Lives!?



In what county do you currently work?



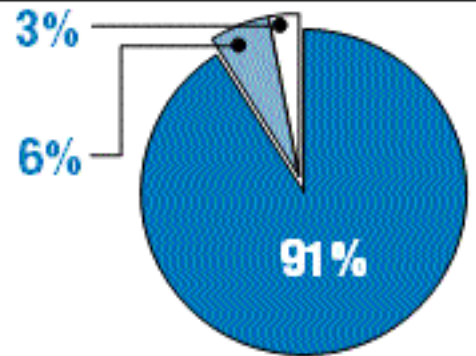
Shakespeare Lives!
Alumni awards/accomplishments



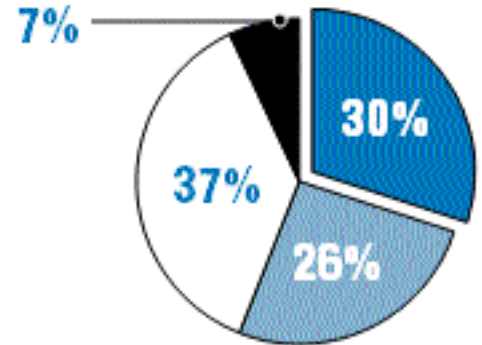


Strongly agree Agree Neutral Disagree N/A

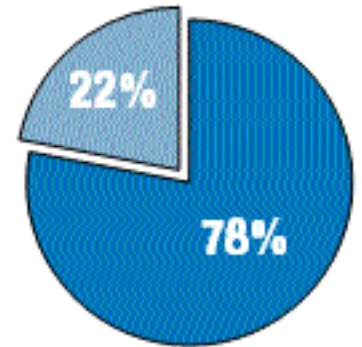
I have been able to positively impact my classroom and/or school because of my Shakespeare Lives! experience.



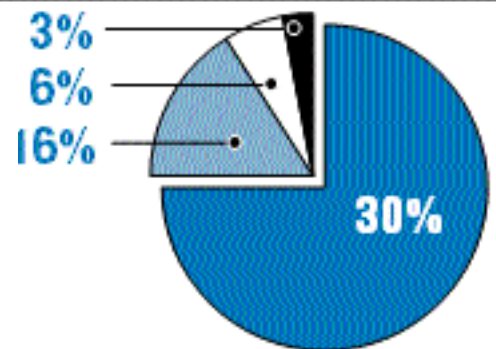
I am a leader in my school and/or district.



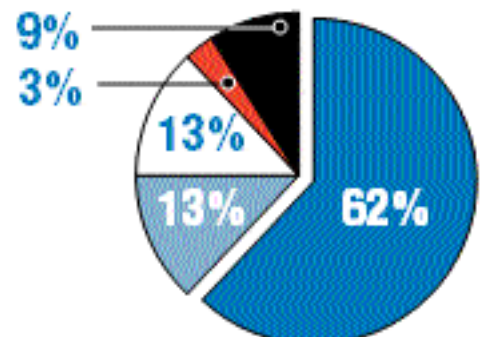
Shakespeare Lives! has been useful in the classroom.



My students demonstrate an enjoyment and understanding of Shakespeare's work.



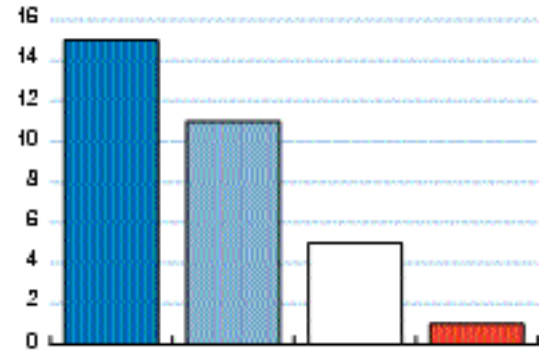
I attribute some of my awards, honors or recognitions to my experience with Shakespeare Lives!



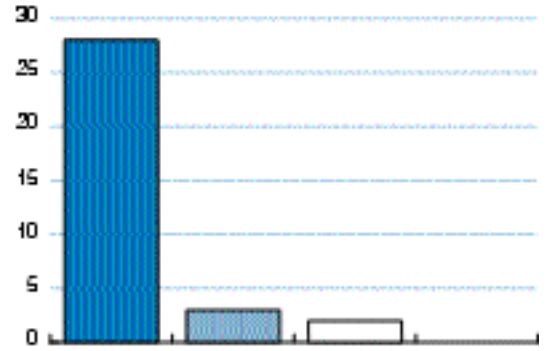


Strongly agree Agree Neutral Disagree N/A

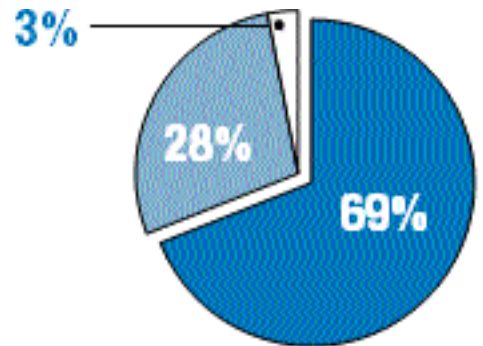
Other teachers ask me about best practices teaching Shakespeare.



I would recommend the program to others.



I would like to stay involved with the program.





Testimonials

Jeffrey P. Shu: "I was a first-year teacher when I applied to the program with head-knowledge of such things as multiple intelligences and learning styles, but only a few ways to apply them. Shakespeare Lives immerses its applicants in the real world of theater, giving me content area knowledge I would never have had. But it also promotes performance as an essential teaching tool. The student buy-in shoots through the roof, with definite, measurable benefits for the students after grappling with difficult texts: self-confidence, historical contexts, character ownership, and vocabulary and context clue development among others. The true genius of SL!, though, is that it gives the teachers these same amazing experiences - the pure joy of whole-body learning - along with the teaching tools."

Gerrie W. Blackwelder: "The Shakespeare Lives! project was a turning point in my career as a teacher and learner. In London, watching the Globe players and performing on the legendary stage, I affirmed that Shakespeare had an amazing gift for teaching audiences the hard lessons of life through "play".

As a classroom teacher, I have come to learn that I have a responsibility to teach the difficult lessons of literature through "play" as I give my students the powerful opportunity to "voice" the lessons that they learn through constructing the scenes and developing "character" on the stage and in themselves."

Laurel Naughton: "Shakespeare Lives! has changed my life in many different ways, but primarily my teaching style. Through the methods learned in our workshops, Shakespeare has become a member of our class. The students are excited for a subject about which they used to feel, at most, apathy. Instead of just reading a play, the students now breathe life into what was considered archaic language written by some 'way dead guy'"

"Shakespeare lives! has not only changed my teaching, it has affected my students' learning. They're more open-minded, and they feel empowered. It's almost as though their logical and critical thought processes have improved."

"This program is more than a workshop -- it's for a lifetime. It's a unique opportunity for actors and educators to experiment with Shakespeare's words and concept. It's ongoing and life-changing for everyone involved -- especially the students."

Lynne Murray "Shakespeare Lives changed me personally by making me more reflective in both my teaching and my life. As a veteran teacher, I was beginning to wonder if I was continuing to make an impact in my classroom. By getting students out of their seats to play, students became more engaged in the beauty of Shakespeare's language, in the universality of being human, and in civil dialogue with each other. As a result, I feel energized and reassured that I have much yet to offer. Borrowing from Glynn McDonald, Shakespeare Lives helped me "to gather so that I can give."

Shakespeare Lives! alumni awards/accomplishments since program participation

Teacher	Achieved/Working on National Board Certification	Earned/Working on Master's Degree	Earned/Working on Doctoral Degree	Selected as Teacher of the Year	Administrative Position
Gerrie Blackwelder	✓	✓			
Jeannie Boyd					
David Brown					
Jenn Buelin	✓				
Amanda Bullock					
Ginny Comer					
Rick Courtright			✓		
Elaine Cox	✓	✓	✓	✓	
Arlene Crider					
Andrew Crook	✓				
Diana Detterick					
Mary Ann Flowers	✓				
Lois Folger					
Sarah Frederick					
Cheryl Gaines	✓	✓			
Angie Holtzclaw					
Gordon Jones					
Cheryl Lange					
Jenn Long	✓	✓			
Cindy Lundy				✓	
Barbara Massey		✓			
Ingrid Medlock		✓	✓		✓
Christine Merriman	✓				
Linda Moody					
Judi Moriarty					
Lynne Murray	✓	✓	✓		
Laurel Naughton	✓	✓			
Sarah Piles		✓			
Marion Pittman-Couch					✓
Sherri Raeford		✓		✓	
Jonathan Ray					
Dan Seaman					
Maureen Shay					
Jeff Shu	✓	✓		✓	
Frank Snider					
Chuck Tabb					
Rae Thompson		✓		✓	✓
Greg Tuttle					
Becky Wheeler					
Annette York		✓		✓	

Achieved/Working on National Board Certification	11
Earned/Working on Master's Degree	13
Earned/Working on Doctoral Degree	4
Selected as Teacher of the Year	6
Administrative Position	4



Credits

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Other Contributions: Jeanne Butler, Gerald Freedman, Lynda Lotich, Margaret Mertz, Patrick Spottiswoode.

Resources

Renner, D. (2000). Partnering with teachers. *Centerpiece Focus on: Education*, 1-5.

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Shakespeare Lives! www.shakespearelives.org

Thomas S. Kenan Institute for the Arts. www.kenanarts.org/kenan-programs-det.asp?service-id=218640048

Welcome to this wondrous place. The Shakespeare Globe Centre (USA).