

U.S. Department of Education
Washington, D.C. 20202-5335

APPLICATION FOR GRANTS
UNDER THE

Office of Elementary and Secondary Education (OESE) Assistance for Arts Education (AAE) Program

CFDA # 84.351A

PR/Award # S351A210080

Grants.gov Tracking#: GRANT13347551

OMB No. 1894-0006 , Expiration Date:

Closing Date: Apr 15, 2021

PR/Award # S351A210080

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This application was generated using the PDF functionality. The PDF functionality automatically numbers the pages in this application. Some pages/sections of this application may contain 2 sets of page numbers, one set created by the applicant and the other set created by e-Application's PDF functionality. Page numbers created by the e-Application PDF functionality will be preceded by the letter e (for example, e1, e2, e3, etc.).

There were problems converting one or more of the attachments. These are: 1234-SSJ Attachments.pdf

Application for Federal Assistance SF-424

* 1. Type of Submission:

- ☐ Preapplication
☒ Application
☐ Changed/Corrected Application

* 2. Type of Application:

- ☒ New
☐ Continuation
☐ Revision

* If Revision, select appropriate letter(s):

* Other (Specify):

* 3. Date Received:

04/15/2021

4. Applicant Identifier:

5a. Federal Entity Identifier:

5b. Federal Award Identifier:

State Use Only:

6. Date Received by State:

7. State Application Identifier:

CA

8. APPLICANT INFORMATION:

* a. Legal Name:

Shakespeare Center of Los Angeles, Inc.

* b. Employer/Taxpayer Identification Number (EIN/TIN):

* c. Organizational DUNS:

d. Address:

* Street1:

1238 W 1st St

Street2:

* City:

Los Angeles

County/Parish:

* State:

CA: California

Province:

* Country:

USA: UNITED STATES

* Zip / Postal Code:

90026-5831

e. Organizational Unit:

Department Name:

Division Name:

f. Name and contact information of person to be contacted on matters involving this application:

Prefix:

* First Name:

Ben

Middle Name:

* Last Name:

Donenberg

Suffix:

Title:

Artistic Director

Organizational Affiliation:

* Telephone Number:

Fax Number:

* Email:

PR/Award # S351A210080

Application for Federal Assistance SF-424

* 9. Type of Applicant 1: Select Applicant Type:

M: Nonprofit with 501C3 IRS Status (Other than Institution of Higher Education)

Type of Applicant 2: Select Applicant Type:

Type of Applicant 3: Select Applicant Type:

* Other (specify):

* 10. Name of Federal Agency:

Department of Education

11. Catalog of Federal Domestic Assistance Number:

84.351

CFDA Title:

Arts in Education

* 12. Funding Opportunity Number:

ED-GRANTS-011521-003

* Title:

Office of Elementary and Secondary Education (OESE): Assistance for Arts Education (AAE) Program
Assistance Listing Number 84.351A

13. Competition Identification Number:

84-351A2021-1

Title:

Assistance for Arts Education (AAE) Program 84.351A

14. Areas Affected by Project (Cities, Counties, States, etc.):

Add Attachment

Delete Attachment

View Attachment

* 15. Descriptive Title of Applicant's Project:

Shakespeare & Social Justice Arts Education

Attach supporting documents as specified in agency instructions.

Add Attachments

Delete Attachments

View Attachments

Application for Federal Assistance SF-424**16. Congressional Districts Of:*** a. Applicant * b. Program/Project

Attach an additional list of Program/Project Congressional Districts if needed.

17. Proposed Project:* a. Start Date: * b. End Date: **18. Estimated Funding (\$):**

* a. Federal

* b. Applicant

* c. State

* d. Local

* e. Other

* f. Program Income

* g. TOTAL

*** 19. Is Application Subject to Review By State Under Executive Order 12372 Process?**☒ a. This application was made available to the State under the Executive Order 12372 Process for review on .☐ b. Program is subject to E.O. 12372 but has not been selected by the State for review.☐ c. Program is not covered by E.O. 12372.*** 20. Is the Applicant Delinquent On Any Federal Debt? (If "Yes," provide explanation in attachment.)**☐ Yes ☒ No

If "Yes", provide explanation and attach

21. *By signing this application, I certify (1) to the statements contained in the list of certifications and (2) that the statements herein are true, complete and accurate to the best of my knowledge. I also provide the required assurances** and agree to comply with any resulting terms if I accept an award. I am aware that any false, fictitious, or fraudulent statements or claims may subject me to criminal, civil, or administrative penalties. (U.S. Code, Title 218, Section 1001)**

☒ ** I AGREE

** The list of certifications and assurances, or an internet site where you may obtain this list, is contained in the announcement or agency specific instructions.

Authorized Representative:Prefix: * First Name: Middle Name: * Last Name: Suffix: * Title: * Telephone Number: Fax Number: * Email: * Signature of Authorized Representative: * Date Signed:

**Shakespeare & Social Justice Arts Education
Congressional Districts of Project**

NY-008

CA-034

CA-053

At Large Congressional District of District of Columbia

NOTICE TO ALL APPLICANTS

OMB Number: 1894-0005
Expiration Date: 04/30/2020

The purpose of this enclosure is to inform you about a new provision in the Department of Education's General Education Provisions Act (GEPA) that applies to applicants for new grant awards under Department programs. This provision is Section 427 of GEPA, enacted as part of the Improving America's Schools Act of 1994 (Public Law (P.L.) 103-382).

To Whom Does This Provision Apply?

Section 427 of GEPA affects applicants for new grant awards under this program. **ALL APPLICANTS FOR NEW AWARDS MUST INCLUDE INFORMATION IN THEIR APPLICATIONS TO ADDRESS THIS NEW PROVISION IN ORDER TO RECEIVE FUNDING UNDER THIS PROGRAM.**

(If this program is a State-formula grant program, a State needs to provide this description only for projects or activities that it carries out with funds reserved for State-level uses. In addition, local school districts or other eligible applicants that apply to the State for funding need to provide this description in their applications to the State for funding. The State would be responsible for ensuring that the school district or other local entity has submitted a sufficient section 427 statement as described below.)

What Does This Provision Require?

Section 427 requires each applicant for funds (other than an individual person) to include in its application a description of the steps the applicant proposes to take to ensure equitable access to, and participation in, its Federally-assisted program for students, teachers, and other program beneficiaries with special needs. This provision allows applicants discretion in developing the required description. The statute highlights six types of barriers that can impede equitable access or participation: gender, race, national origin, color, disability, or age. Based on local circumstances, you should determine whether these or other barriers may prevent your students, teachers, etc. from such access or participation in, the Federally-funded project or activity. The description in your application of steps to be taken to overcome these barriers need not be lengthy; you may provide a clear and succinct description of how you plan to address those barriers that are applicable to your circumstances. In addition, the information may be provided in a single narrative, or, if appropriate, may

be discussed in connection with related topics in the application.

Section 427 is not intended to duplicate the requirements of civil rights statutes, but rather to ensure that, in designing their projects, applicants for Federal funds address equity concerns that may affect the ability of certain potential beneficiaries to fully participate in the project and to achieve to high standards. Consistent with program requirements and its approved application, an applicant may use the Federal funds awarded to it to eliminate barriers it identifies.

What are Examples of How an Applicant Might Satisfy the Requirement of This Provision?

The following examples may help illustrate how an applicant may comply with Section 427.

- (1) An applicant that proposes to carry out an adult literacy project serving, among others, adults with limited English proficiency, might describe in its application how it intends to distribute a brochure about the proposed project to such potential participants in their native language.
- (2) An applicant that proposes to develop instructional materials for classroom use might describe how it will make the materials available on audio tape or in braille for students who are blind.
- (3) An applicant that proposes to carry out a model science program for secondary students and is concerned that girls may be less likely than boys to enroll in the course, might indicate how it intends to conduct "outreach" efforts to girls, to encourage their enrollment.
- (4) An applicant that proposes a project to increase school safety might describe the special efforts it will take to address concern of lesbian, gay, bisexual, and transgender students, and efforts to reach out to and involve the families of LGBT students.

We recognize that many applicants may already be implementing effective steps to ensure equity of access and participation in their grant programs, and we appreciate your cooperation in responding to the requirements of this provision.

Estimated Burden Statement for GEPA Requirements

According to the Paperwork Reduction Act of 1995, no persons are required to respond to a collection of information unless such collection displays a valid OMB control number. Public reporting burden for this collection of information is estimated to average 1.5 hours per response, including time for reviewing instructions, searching existing data sources, gathering and maintaining the data needed, and completing and reviewing the collection of information. The obligation to respond to this collection is required to obtain or retain benefit (Public Law 103-382). Send comments regarding the burden estimate or any other aspect of this collection of information, including suggestions for reducing this burden, to the U.S. Department of Education, 400 Maryland Ave., SW, Washington, DC 20210-4537 or email ICDocketMgr@ed.gov and reference the OMB Control Number 1894-0005.

Optional - You may attach 1 file to this page.

1236-GEPA.pdf

Add Attachment

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View Attachment

General Education Provisions Act (GEPA), Section 427 Assurances

It is vital that access to the services offered through the Shakespeare and Social Justice Arts Education (SSJ Arts Education) project led by the Shakespeare Center of Los Angeles is available to all eligible participants. Barriers that can impede equitable access or participation include types such as gender, race, national origin, color, disability, or age. The program is specifically designed to promote positive behavior, and positive learning culture and climate. In order to do so, it must strive to eliminate barriers that prevent people from having access to the programs and services required to fully participate.

The following barriers will not impede equitable access to or participation in the SSJ Arts Education program: gender, sexual orientation, race, national origin, color, or disability. These or any other barriers (to be monitored in all project components) will not prevent students, teachers, support staff and others from access to or participation in this federally funded program. No immigrants seeking services will be denied access. Any superficial barriers imposed by any project staff will be cause for disciplinary action. All project material will be created in multilingual formats as needed, the staff will be multilingual, and all cultural beliefs will be honored.

Continued efforts will be made to make facilities more accessible and user-friendly for all community members, including limited English proficient participants in the SSJ Arts Education program. This will include marketing all outreach materials in native languages to best serve the needs of potential participants served.

SCTG provides for training to serve participants confronted by the challenges described above. For example, specific staff members will be trained to be trauma informed. Many staff providing services are bilingual and able to provide services to participants for which English is not their first language.

In our outreach efforts, for example, we will be sure to be open, and friendly to persons facing challenges that may limit access to program offerings. This includes multilingual materials, access from the street to the building; access to restrooms, workstations, water fountains, and program areas. All printed material information available to the public is accessible in electronic formats that can be easily committed to Large Print. Videos and other material will also be made available as required in other languages.

The Shakespeare Center of Los Angeles and all partners plan to review existing policies and procedures to ensure alignment with GEPA, Section 427. Upon completion of the reviews, steps will be taken, as needed, to revise, modify or develop new policies and procedures for complete alignment and compliance. This review will continue annually.

CERTIFICATION REGARDING LOBBYING

Certification for Contracts, Grants, Loans, and Cooperative Agreements

The undersigned certifies, to the best of his or her knowledge and belief, that:

(1) No Federal appropriated funds have been paid or will be paid, by or on behalf of the undersigned, to any person for influencing or attempting to influence an officer or employee of an agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with the awarding of any Federal contract, the making of any Federal grant, the making of any Federal loan, the entering into of any cooperative agreement, and the extension, continuation, renewal, amendment, or modification of any Federal contract, grant, loan, or cooperative agreement.

(2) If any funds other than Federal appropriated funds have been paid or will be paid to any person for influencing or attempting to influence an officer or employee of any agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with this Federal contract, grant, loan, or cooperative agreement, the undersigned shall complete and submit Standard Form-LLL, "Disclosure of Lobbying Activities," in accordance with its instructions.

(3) The undersigned shall require that the language of this certification be included in the award documents for all subawards at all tiers (including subcontracts, subgrants, and contracts under grants, loans, and cooperative agreements) and that all subrecipients shall certify and disclose accordingly. This certification is a material representation of fact upon which reliance was placed when this transaction was made or entered into. Submission of this certification is a prerequisite for making or entering into this transaction imposed by section 1352, title 31, U.S. Code. Any person who fails to file the required certification shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure.

Statement for Loan Guarantees and Loan Insurance

The undersigned states, to the best of his or her knowledge and belief, that:

If any funds have been paid or will be paid to any person for influencing or attempting to influence an officer or employee of any agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with this commitment providing for the United States to insure or guarantee a loan, the undersigned shall complete and submit Standard Form-LLL, "Disclosure of Lobbying Activities," in accordance with its instructions. Submission of this statement is a prerequisite for making or entering into this transaction imposed by section 1352, title 31, U.S. Code. Any person who fails to file the required statement shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure.

* APPLICANT'S ORGANIZATION

Shakespeare Center of Los Angeles, Inc.

* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE

Prefix: * First Name: Middle Name:
* Last Name: Suffix:
* Title:

* SIGNATURE:

* DATE:

U.S. DEPARTMENT OF EDUCATION
SUPPLEMENTAL INFORMATION
FOR THE SF-424

OMB Number: 1894-0007
Expiration Date: 09/30/2020

1. Project Director:

Prefix:	First Name:	Middle Name:	Last Name:	Suffix:
<input type="text"/>	<input type="text" value="Ben"/>	<input type="text"/>	<input type="text" value="Donenberg"/>	<input type="text"/>

Address:

Street1:	<input type="text" value="1238 W 1st St"/>
Street2:	<input type="text"/>
City:	<input type="text" value="Los Angeles"/>
County:	<input type="text"/>
State:	<input type="text" value="CA: California"/>
Zip Code:	<input type="text" value="90026-5831"/>
Country:	<input type="text" value="USA: UNITED STATES"/>

Phone Number (give area code)	Fax Number (give area code)
<input type="text"/>	<input type="text"/>

Email Address:

2. Novice Applicant:

Are you a novice applicant as defined in the regulations in 34 CFR 75.225 (and included in the definitions page in the attached instructions)?

☐ Yes ☐ No ☒ Not applicable to this program

3. Human Subjects Research:

a. Are any research activities involving human subjects planned at any time during the proposed Project Period?

☐ Yes ☒ No

b. Are ALL the research activities proposed designated to be exempt from the regulations?

☐ Yes Provide Exemption(s) #: ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6

☐ No Provide Assurance #, if available:

c. If applicable, please attach your "Exempt Research" or "Nonexempt Research" narrative to this form as indicated in the definitions page in the attached instructions.

<input type="text"/>	<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>	<input type="button" value="View Attachment"/>
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Abstract

The abstract narrative must not exceed one page and should use language that will be understood by a range of audiences. For all projects, include the project title (if applicable), goals, expected outcomes and contributions for research, policy, practice, etc. Include population to be served, as appropriate. For research applications, also include the following:

- Theoretical and conceptual background of the study (i.e., prior research that this investigation builds upon and that provides a compelling rationale for this study)
- Research issues, hypotheses and questions being addressed
- Study design including a brief description of the sample including sample size, methods, principals dependent, independent, and control variables, and the approach to data analysis.

[Note: For a non-electronic submission, include the name and address of your organization and the name, phone number and e-mail address of the contact person for this project.]

You may now Close the Form

You have attached 1 file to this page, no more files may be added. To add a different file, you must first delete the existing file.

* Attachment:

Shakespeare & Social Justice Arts Education Abstract

Project Objectives & Activities

Activities for the Shakespeare & Social Justice (SSJ) Arts Education project are to convene an expert leadership team, including youth, to develop a standards-based curriculum for secondary school instruction for Shakespeare's works that integrates Social Justice standards, drama-based pedagogy, critical race theory and culturally relevant pedagogy. The project will also develop educator training modules for the curriculum, and will train 500 principals and teachers over 5 years. SSJ will be disseminated nationally via partnerships with schools, centers for the arts, the Southern Poverty Law Center's Learning for Justice network, and universities.

Objectives are: 1) create a curriculum for teaching Shakespeare and social justice built around an interdisciplinary multimedia repository of arts-enriched techniques and tools, through collaboration of students, teaching artists, teachers, and others; 2) student voice guides curriculum development; 3) curriculum is aligned with national association standards for English language arts (ELA), visual and performing arts, and Social Justice Standards; 4) develop training for each Shakespeare & Social Justice (SSJ) unit; 5) Teaching Artists provide teachers with drama-based pedagogical and communications techniques to integrate arts into academic instruction while engaging students; 6) facilitate summer and academic year trainings for classroom teachers; 7) partner with arts organizations to train Teaching Artists and partner Teachers to facilitate an annual SSJ training; 8) build new partnerships with Local Education Agencies (LEAs) to reach more teachers; 9) outreach to Southern Poverty Law Center (SPLC) Learning for Justice network of 500,000 educators to disseminate training and curriculum; and 10) teachers increase the number of assignments where students revise/adapt Shakespeare's language, character, and scenes in their own expressions of identity and cultural context.

Applicable Priorities

Shakespeare Center of Los Angeles (SCLA) meets the Competitive Preference Priority for Applicants that are National Nonprofit Organizations, as it has staff in Los Angeles, CA and Nashville, TN, and has facilitated its *Will Power to Youth (WPY)* program in Los Angeles, CA, Richmond, VA, Dallas, TX, and St. Louis, MO. WPY Effectiveness is shown by a matched comparison study that found WPY participants graduated high school at higher rates (75%) than District (45%) and more than double the rate of peers at Belmont High School (33%).

Proposed Project Outcomes

Outcomes are: 1) 500 principals and teachers complete 24 hours of contact training plus approximately 12 hours of follow up (homework and teacher inquiry groups); 2) teachers demonstrate readiness to teach curriculum; 3) teachers facilitate SSJ curriculum for an estimated 24,000 students; 4) SSJ partners expand from 15 in year 1 to 25 by year 5; 5) an increased number of unique downloads of curriculum each year; 6) increase student engagement in academic classes; and 7) students develop skills to take action on social justice issues.

Proposed Project Partners

SSJ partners include the Southern Poverty Law Center, Los Angeles Unified School District, Houston Independent School District, San Diego Unified School District, Fort Bend Independent School District, Cambridge Public Schools, Camino Nuevo Charter Academy, Endovate, Shakespeare Theatre Company (Washington, DC), Theatre for a New Audience (Brooklyn), Old Globe Theatre (San Diego), Houston Shakespeare Festival, Arizona Center for Medieval and Renaissance Studies and RaceB4Race at Arizona State University, the Arts in Education Program at the Harvard Graduate School of Education, the University of Houston, and the Hammer Museum.

Project Narrative File(s)

* **Mandatory Project Narrative File Filename:**

[Add Mandatory Project Narrative File](#)

[Delete Mandatory Project Narrative File](#)

[View Mandatory Project Narrative File](#)

To add more Project Narrative File attachments, please use the attachment buttons below.

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(b) Quality of project services	11
(c) Quality of project personnel	17
(d) Quality of the management plan	20
(e) Quality of the project evaluation	25

The Shakespeare Center of Los Angeles (SCLA) *Shakespeare & Social Justice (SSJ) Arts Education* offers an ambitious vision for transforming how complex arts texts - specifically, Shakespeare's works - can be taught. It combines social justice pedagogy and leading Black, Indigenous and People of Color (BIPOC) educators in social justice from the Southern Poverty Law Center, arts education from Harvard University's Graduate School of Arts Education, critical race theorists and scholars of early modern literature from Arizona State University's RaceB4Race Institute, English language instruction from University of Houston's Department of Education, master teaching artists, Shakespeare Theatre in Washington, DC, Old Globe Theatre in San Diego, Theatre for a New Audience in Brooklyn, the Houston Shakespeare Festival, educators from Los Angeles, Cambridge, San Diego, New York City, and Houston schools, and Washington, DC schools affiliated with partnering centers for the arts.

SSJ offers an urgent and innovative curriculum with principal and teacher training that illuminates Shakespeare's text through social justice principles, with a particular emphasis on encouraging *Action* against bias. While it is aligned with traditional standards-based study of Shakespeare, it draws upon SCLA's decades of award-winning, nationally recognized social justice informed arts-based teaching strategies that incorporate human relations work designed to raise social awareness, advance anti-racist values and actions, and support pro-social youth development among low-income, disadvantaged youth attending Title One schools.

SSJ Arts Education builds upon the highly successful three-decade track record of effectiveness addressing arts education for disadvantaged students (part of *Competitive Priority*). SCLA's acclaimed *Will Power to Youth* (WPY) program is recognized by National Endowment for the Humanities, National Endowment for the Arts, and the federal Office of Juvenile Justice and Delinquency Prevention for its arts-based curriculum which has transformed youth self-

perception, learning trajectories, and personal development for more than 1,000 youth ages 14-18 in youth enrichment programming, by making youth the leaders in their own education.

Students in WPY (over 95% are low income and people of color), are guided by SCLA trained Teaching Artists experienced in facilitating in-depth dialogue with youth about pressing issues in their lives, by exploring Shakespeare's characters, plays, themes and conflicts. They build confidence and multiple literacy skills through playwriting, acting, and, most of all, the Dialogue Groups that inspire students' personal expressions of their lived experience while drawing from the situations found in Shakespeare's plays. Youth write and perform their own versions of Shakespeare scenes after decoding and paraphrasing Shakespeare through use of the Oxford English Dictionary and Shakespeare lexicons, a critical step to ownership of the English language and to the ultimate end of "re-storying" these texts in their own vernacular. Through the personalization of Shakespeare's text in a community cohort of 30 youth with similar economic and academic barriers, they build a foundation of anti-racist understanding.

These WPY elements are at the heart of *SSJ*, which will develop one curriculum unit each year (Y1-5) centered on social justice themes embedded in Shakespeare's plays, such as racial identity and otherness, or the locus of power and security. It will excavate Shakespeare's works in tandem with research-based frameworks for engaging youth in academics and teaching arts and social justice. Each *SSJ* unit will consist of multiple mini-modules, with each curriculum module paired with a teacher training module. By the end of year 5, *SSJ* will facilitate teacher training for 500 teachers through national engagement of partner theater companies. In year 5, we will get *SSJ* accredited and more broadly disseminate it to teachers. SCLA is a national nonprofit with staff in Los Angeles and Nashville, with programming for disadvantaged youth provided in CA, that is taught and replicated in TX, MO, and VA (*Competitive Priority*).

(a) Quality of the project design; *Goals, objectives, and outcomes are specified/measurable.*

Goal 1 is to integrate arts education in high schools through alignment of Shakespeare works with academic and social justice standards. Objectives are 1) create a curriculum for teaching Shakespeare and social justice aligned with Southern Poverty Law Center's Learning for Justice standards and built around an interdisciplinary multimedia repository of arts-enriched techniques, through collaboration of students, teaching artists, principals, teachers, and others (measured by the repository of units); 2) student voice guides curriculum development (measured by participation of Youth Leaders in focus groups and curriculum development); and 3) curriculum is aligned with national association standards for English language arts, visual and performing arts, and Social Justice Standards (measured by a rubric cross-walking standards).

Goal 2 is for professional development to prepare teachers to integrate drama-based pedagogical and communications techniques in the study of Shakespeare through social justice lenses. Objectives are: 1) develop training for each Shakespeare & Social Justice (SSJ) unit (measured by completed units); 2) Teaching Artists offer teachers with drama-based pedagogical and communications techniques to integrate arts into academic instruction while engaging students (measured by teacher reflections); and 3) facilitate year-round in-person and online trainings for classroom teachers (measured by certificates of completion). Outcomes are: 1) 500 teachers complete 24 hours of training plus approximately 12 hours of follow up (measured by homework completion, teacher inquiry group attendance and issuance of certificates); 2) teachers demonstrate competency to teach curriculum (measured by quality of teachers' sample lesson plan against rubrics for arts integration and SPLC Social Justice Standards created by Co-Directors and Arts Education Senior Advisor in Year 1); and 3) teachers facilitate SSJ curriculum for an estimated 24,000 students (measured by twice-annual teacher survey).

Goal 3 is to disseminate SSJ to principals and teachers around the country. Objectives are: 1) partner with three professional regional theaters that are robust centers for the arts to train one Teaching Artist and one partner Teacher at each to co-facilitate an annual and local SSJ training; 2) build new partnerships with Local Education Agencies (LEAs) to reach more principals and teachers (documented by LEA agreements); and 3) outreach to Southern Poverty Law Center (SPLC) Learning for Justice network of 500,000 educators to disseminate training and curriculum (measured by outreach materials). Outcomes are: 1) SSJ partners expand from 15 in year 1 to 25 by year 5 (measured by partner agreements); and 2) an increased number of unique downloads of curriculum each year (tracked by software). Downloads and use of curriculum by educators outside of SSJ professional development will not be evaluated but will contribute to dissemination of curricular materials to teachers and classrooms across the country.

Goal 4 is to enhance student engagement in academic instruction and will be achieved with objectives above and: Teachers increase number of assignments where students “restory” Shakespeare’s works in their own expressions of identity and cultural context (measured by teacher survey). Outcomes are: 1) increase student engagement in academic classes (measured by class attendance and student engagement surveys); and 2) students develop skills to take action on social justice issues (measured by annual student surveys asking about collective action projects such as public performances and discussions, attitudes toward social justice theory and practices, and individual actions by students aligned with SPLC Social Justice Standards).

Design of the project is appropriate to, and will address, the needs of the target population

SSJ’s target populations are disadvantaged high school students and teachers with a focus on these students in ELA courses; it is not feasible to target particular subgroups more narrowly. Youth perspectives today are shaped by the pandemic and social unrest arising in response to

inequities. As “Generation Z,” they wish to explore emerging identities (Pew Research 2019). Teachers need fresh materials and skills to make literature accessible. No works are more ubiquitous with the ability to shape SJ attitudes than Shakespeare (Turchi and Thompson 2013).

Our design is particularly appropriate to addressing needs of disadvantaged students who are BIPOC; they can feel disconnected from early modern texts, especially if teachers assume that Shakespeare’s cultural capital is obvious, or that “universal themes” are more important than identifying racism, misogyny, and Anti-Semitism undeniable in these works. SSJ selected the following curriculum components to combat these dynamics by engaging students in a re-visioned study of Shakespeare. SPLC Social Justice Standards will be the framework, integrating critical race theory, culturally relevant and drama-based pedagogies in standards-based Shakespeare study. SSJ will enhance student engagement through teaching strategies that promote youth leadership, dialogue and collaboration, correlated with academic achievement (McMahon & Zyngier, 2009). SSJ emphasizes the *Action* SPLC standard to build teachers’ and students’ skills in standing up to instances of bias and injustice.

The SSJ project acknowledges that critical race theory for teacher education is not just theory, but a “pedagogy, curriculum and research agenda that accounts for the role of race and racism in US education” (Solorzano & Yosso, 2001, p. 3). SSJ will incorporate scholarship and expertise from the AZ Center for Medieval & Renaissance Studies and its RaceB4Race initiative, which is led by BIPOC scholars working on issues of race in premodern literature, history, and culture. Their cutting-edge work will inform the development of SSJ modules.

SSJ incorporates culturally relevant pedagogy to teach complex literature in order to privilege students’ existing knowledge, assets, and frames of reference to make instruction more engaging and authentic to students’ lives (Ladson-Billings, 1994). It affirms students’ cultures

while helping them develop critical skills for taking collective action on issues of importance to them (Powell et al, 2016). Culturally relevant pedagogy is recognized as increasing engagement and achievement of diverse students by centering learning around their cultures, languages, and experiences (Irvine & Armento, 2001; Villegas & Lucas, 2002). SSJ is designed to approach literature pedagogy in ways that mirror research on Math in a Cultural Context (MCC) that found significant improvements in student achievement through linking Alaska Native Yup'ik cultural knowledge with math standards. A randomized control trial of MCC found it improved students' math performance, with statistically significant effect sizes (Kisker et al, 2012). An MCC random assignment study found the gain between pre- and post-test was 16% for treatment students, but only 4% for control students (Lipka & Adams, 2004). By building our curriculum on youth voice, SSJ will similarly contextualize high school learning in the lives of students.

Culturally relevant pedagogy is operationalized through Southern Poverty Law Center's (SPLC) Social Justice Standards. SSJ intentionally selected these standards as these **shift the focus from simply reducing prejudice to taking action against systemic injustice**: this is vital to today's students. Four anchor domains of Identity, Diversity, Justice, and Action are tailored for grades 9-12; the four anchors will frame each SSJ curricular unit with many smaller modules that address literacy skills and analysis. Analyzing Shakespeare texts through these themes, SSJ will draw from work of early modern race scholars to create an anti-racist curriculum infused with social justice teaching to empower collective action in classrooms and the community. Evidence for effectiveness of this type of learning is found in a social justice program called ruMAD. Situated within a mainstream curriculum, it inspired youth to take action and make lasting changes on issues of importance in their community (McMahon et al, 2012), and SSJ will similarly empower BIPOC youth to action while engaged in arts-based Shakespeare study.

For supporting student success with complex texts like Shakespeare, a key dimension of the SSJ curriculum is drama-based pedagogy, an arts integration method shown by research to have positive, significant impacts on achievement. Drama-based pedagogy uses applied theater strategies, with a process-oriented and reflective approach to learning that lends itself naturally to Shakespeare study. Fundamentally, the SSJ approach is that these are works that are meant to be heard and seen: embodied by students, not merely read. A meta-analysis of 47 studies between 1985 and 2012 found drama-based pedagogy had “a positive effect on achievement and a variety of related psychological and social outcomes,” including attitudes toward others, motivation, drama skills, and absenteeism. Strongest effects were when intervention was led by a classroom teacher integrated into the ELA classroom, as in *SSJ Arts Education* (Lee et al, 2015).

SSJ will design for student-centered, purposeful classrooms in teaching literature (Thompson & Turchi, 2016). It will employ an intergroup dialogue (IGD) format for instruction that prioritizes student voice – in the classroom and as part of developing the SSJ curriculum. IGD uses dialogic processes to examine relationships, recognize their own identities and differences across groups, while using critical processes to analyze power dynamics and oppression. Such dialogic methods are appropriate and powerful for understanding the contemporary classroom **and** for analyzing literature. These methods further align with SPLC Social Justice Standards domains of Identity, Diversity, and Justice. IGD research for social justice classes indicates positive effects on student engagement as assessed by openness to class discussions, connectedness to classmates/teacher, and participation (Faloughi & Herman, 2012).

Our design further addresses the needs of teachers who want to teach about social justice but lack the tools to do so effectively while teaching required content. SSJ includes monthly teacher inquiry groups to engage in peer learning about effective social justice teaching strategies

that build on the curriculum tools (Burke & Collier, 2017). Teacher inquiry groups will strengthen practice by utilizing research on social justice teaching and addressing tendencies to view students from a deficit perspective. SSJ will empower teachers to take a holistic approach to learning, building on students' strengths. Inquiry groups support equitable instruction by connecting to students' backgrounds, avoiding unstructured dialogues that lead to unequal participation, and modeling intercultural practices for inclusivity (Spitzman & Balconi, 2019).

As an example of SSJ, a module on race will address problem language and roots of racism by looking at how in *MacBeth* Shakespeare has Malcolm refer to "Black MacBeth" as a way of highlighting his evil deeds. It will link to SPLC Standard 16: Students will express empathy when people are excluded or mistreated because of their identities and concern when they themselves experience bias. Arts and re-storying are built in with an activity where students make short videos that translate Shakespeare phrases into language that speaks to them.

Design guides replication of strategies, including information about the effectiveness

SSJ can be replicated using the framework and strategies with other (non-Shakespeare) texts. In year 1, SSJ will develop foundational curriculum and training modules that can be tailored to various themes and texts (as in example above): 1) identifying the contexts for SSJ and building teacher community through collaborative inquiry groups that support peer learning; 2) creating arts-based classroom practices from a social justice perspective, a model pioneered by SCLA in *Will Power to Youth* that employs pedagogical and applied approaches to developing an arts and human relations curriculum to raise social awareness, advance anti-racist action, and that supports pro-social youth identity development through facilitated conversations by exploring issues in Shakespeare's texts; 3) utilizing drama-based teaching to capture student voice through dialogue groups exploring their lived experiences in relation to Shakespeare works; 4) designing

for access to language and meaning-making (students paraphrase Shakespeare’s language into their own vernacular- this creates access and ownership of language and empowers language "owners" to use language to create meaning); 5) deploying critical lenses for understanding art/literature by using critical race theory and culturally responsive instruction to examine bias and injustice; 6) creating writing assignments for increased literacy skills; 7) providing support for multi-modal projects for creative expression (counter-storying Shakespeare) where students “talk back” to Shakespeare by creating works that creatively express their own identities and cultural contexts; and 8) addressing assessment challenges in critical student work. While SSJ is based on examples from Shakespeare plays and sonnets, it equips teachers with knowledge, skills, and arts-based teaching strategies for examination of other texts using this methodology.

We will assess the effectiveness as follows. During curriculum development in years 1-3, we will pilot modules with teachers, teaching artists, and students and convene follow up focus groups for feedback. This iterative process will lead to continuous improvements of the content, while ensuring it truly “speaks” to BIPOC students. In years 2-5, we will evaluate effectiveness of training and teaching of SSJ to students; please see *Evaluation* on pp. 22-25 for details.

Project represents an exceptional approach for meeting statutory purposes and requirements

SSJ proposes an exceptional and timely approach to promote arts education for students through the integration of the SPLC Learning for Justice Social Justice Standards. The 2020 killing of George Floyd and subsequent global uprisings and embrace of the Black Lives Matter movement has magnified long standing racial inequities and systemic injustice, demanding an urgent response by educators. Even before Floyd’s killing, schools were experiencing a rise in instances of hate and bias; the SPLC’s 2019 report *Hate at School* surveyed 2,776 educators across the US who reported 3,265 incidents in the fall of 2018 alone, and no disciplinary action

was taken in 57% of those incidents. Teachers lack the tools to address racism and bias head-on, and our project will start to equip them with language and approaches to engage their students in courageous dialogues about race, gender identity, class, and oppression. And most importantly, the fourth domain of SPLC’s Social Justice Standards – *Action* – addresses how **students and teachers can be empowered to express their identities, explore and use the arts to capture their cultural contexts, and ultimately to recognize and take action against exclusion and injustice**. These actions have a direct effect on student learning – see research above on pp. 6-8.

SSJ further offers an exceptional approach through leveraging the wisdom from 28 years of SCLA’s youth initiatives wherein teaching artists have become attuned to student voice to effectively engage BIPOC youth in exploring identity and building critical consciousness. Working with teacher educators and early modern race scholars, SSJ teaching artists will enrich secondary ELA curriculum and teaching through arts-based pedagogical techniques.

Extent to which the proposed project demonstrates a rationale

Inputs	Outputs	Outcomes
Shakespeare & Social Justice (SSJ) curriculum with ELA and SPLC Social Justice Standards, drama-based and culturally relevant pedagogies and critical race theory in study of Shakespeare. SSJ	3 Student Leaders ensure youth voices guide the project. 5 curriculum units on Shakespeare plays and sonnets. 3 theatre arts orgs	Teachers demonstrate proficiency with social justice teaching. Teachers facilitate SSJ curriculum in ELA and other classes, with the number of hours of SSJ use increasing over time. Expand to 25 partners by Y5 to

Professional Development (24 hours training + approximately 12 hours follow up and inquiry groups). Dissemination via LEAs, theater partners, SPLC.	complete train-the-trainer on SSJ to facilitate in home city to 240 teachers. SCLA facilitators train 260 teachers.	support dissemination. Increase number of unique curriculum downloads each year. Students demonstrate increased engagement in academics and social justice action skills.
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The logic model above demonstrates activities that lead to desired outcomes. Evidence-based components that demonstrate a rationale include drama-based pedagogy (p. 7), culturally relevant pedagogy (p. 6), and critical race theory (p. 6).

(b) Quality of project services (up to 25 points)

SSJ is intentionally designed to serve disadvantaged and BIPOC students – those who are members of groups who have been traditionally underrepresented based on race, color, national origin, gender, age, or disability (p. 5). SSJ will target services and professional development to teachers and principals from LEAs and/or schools in which 20% or more of students are from families with incomes below the poverty line. SSJ training will help teachers enhance instruction for students through use of culturally relevant instruction. Equal access and treatment is ensured since SSJ will be delivered through high school classes serving all students.

Professional development are of sufficient quality, intensity, and duration

SCLA has convened a Senior Leadership Team that includes expertise on ELA teacher education, arts and drama-based pedagogy, social justice principles and standards, evaluating arts education, and race in early modern literature. Please see qualifications in *Personnel* (pp. 17-20). Our team of teaching artists brings direct experience with training teachers and engaging

students, while Youth Leaders will infuse student voice throughout the project. This interdisciplinary team will systematically collaborate to ensure SSJ services are high quality.

Teachers will be recruited through LEA and charter school partners and the network of educators committed to the Southern Law Poverty Center and their social justice standards. Completion of training, including retention in professional development and evaluation, will be supported with \$■■■■ teacher stipends as well as salary points and continuing education credits.

SSJ professional development is 36 hours: 24 hours of instructor-led training plus approximately 12 hours of follow up that includes a mix of homework and teacher inquiry groups - hence our outreach message of *A Day of Training to Transform Teaching*. The 24 hours of instructor-led training is broken down into multiple days in two formats: over the course of multiple weekends during the academic year or during a week in summer. A cohort of 20 teachers will participate in each training, with one summer in-person cohort hosted in Los Angeles in each of years 1-5. Annually in years 2-5, there will be four in-person cohorts during the academic year (different cities), and one online cohort in the academic year. Co-Directors and Teaching Artists will record and post training modules online with the assistance of a Video Editor so additional teachers can flexibly access stand-alone modules or whole units for self-paced training. Each curricular unit will cover a social justice theme (race and identity, gender, power and status, cultural identity, and overcoming adversity) broken down into smaller modules addressing literacy and literature content. Each cohort training covers one unit over 24 hours.

SSJ includes about 12 hours of follow up to extend teacher participation and learning, while building in “homework” and inquiry groups. These meet LEA professional development requirements and support sustained engagement in SSJ. Homework will include a metacognitive reflection task after each training and during each monthly teacher inquiry group, as reflective

inquiry is shown by research to support integrating multiple disciplines into holistic lessons, and better understanding their own teaching competence and adjusting instruction accordingly (Pang, 2020). Homework will also include developing a sample lesson plan for hands-on practice with the SSJ framework, reviewed by Co-Directors working with the SCLA Director of Education.

Required teacher inquiry groups will be convened virtually for discussions and presentations each month by Co-Directors. These provide space for collaboration and reflection on teaching SSJ: they network teachers to support them as they overcome challenges, learn effective strategies and adaptations from peers, and feel empowered. Inquiry groups will support teachers in translating critical pedagogies and arts-based strategies into classroom practices by drawing on the combined knowledge of the group to enhance teaching (Burke & Collier, 2017). Participation is mandatory to receive stipend, salary points, and continuing education credits.

Services will lead to improvements in the achievement of students

SSJ is built on research-based frameworks for student engagement and achievement. See evidence base for culturally relevant pedagogy, infusion of social justice action into a curriculum, and drama-based pedagogy on pp. 6-7. The project builds on SCLA's award-winning *Will Power to Youth* (WPY), a youth development program where adult teaching artists employ culturally relevant and drama-based pedagogies to guide high-school-aged youth on a Shakespeare play: students investigate, write, create, construct, and perform their own original play adaptation. In terminology of critical race theory, WPY empowers youth to "talk back" to Shakespeare, creating a counter-story that "exposes stereotypes and injustice and offers additional truths" (Martinez, 2020). WPY - begun in the 1990s in response to the Rodney King beating and riots - offers evidence that SSJ will lead to improvement in student achievement (and meeting *Competitive Priority* for effectiveness for addressing arts education activities).

In 2007, the Program Evaluation & Research Collaborative of California State University, LA, in conjunction with Los Angeles Unified School District (LAUSD), conducted a quasi-experimental matched comparison study of 82 WPY participants and their peers from 2003-2007. The researchers used Cumulative Promotion Index methodology and found that **WPY participants graduated high school** at higher rates (75%) than state (71%) and district (45%) averages, and **more than double the rate of their peers** at Belmont High School (33%).

Standardized test results for English Language Arts averaged across five years demonstrate the multi-year impact of WPY; strikingly, the **pass rate for WPY students was nearly double that of their non-WPY peers** (24.4% of WPY students passing vs. 12.47% of Belmont students). The fundamental purpose of SSJ is bringing these successes to high school classrooms through building a curriculum and pedagogy for arts integration with social justice. ***Likely impact of services to be provided by project on the intended recipients of those services.***

The impact of SSJ on teachers trained by SSJ will be to strengthen their integration of arts and social justice into the classroom as measured by document review of lesson plans against the program created rubric, leading to increased engagement of students in learning. Students can become disengaged from schoolwork when they do not see relevance of works like Shakespeare's in their lived experiences and/or they have teachers who discount their ability to make sense of Shakespeare and offer a watered-down literature curriculum. SSJ addresses deficit perspectives of teachers (p. 6), while increasing relevance of Shakespeare's works to students through critical race theory and culturally relevant pedagogy. It helps students understand complex literature through drama-based pedagogy. SSJ training with its focus on student voice in learning will help teachers in becoming better and more engaged listeners (collaborative, inquiry- based instruction) AND create an inclusive classroom conducive to critical inquiry.

Models of student learning are shifting. Integration of arts into education offers a promising path to help teachers connect more meaningfully with students through intercultural dialogue while modeling intercultural practices (Spitzman & Balconi, 2019). Research demonstrates (Taylor & Otinsky, 2007) that many teachers lack a strong understanding of how to teach in socially just ways, and they recognize the fraught nature of engaging in these areas without guidance and preparation. In SSJ, this support comes from students themselves, and through working with peer teachers in inquiry groups (Navarro 2018). Crucially, SSJ will impact arts integration into education by helping teachers connect to disadvantaged students and support their success through engaging them in culturally relevant educational methods.

For students, the impact will be even more dramatic because the framework for the curriculum and classroom learning places student leaders at the center of services. SSJ empowers them to build leadership and communication skills essential to understanding and engaging with the arts. They will develop a critical reading framework and access a way to connect Shakespeare's plays and sonnets to what is relevant to themselves and their community. A key SSJ component is not only the focus on social justice issues tied directly to the lives of students, but the active leadership role students take in the design and implementation of their education as measured in program surveys of students. The curriculum and teacher support provides a framework and strategies for instruction and learning, not a prescriptive program. Teachers work with students to explore and inquire into what matters to them while meeting ELA content and social justice standards embedded into all instructional materials. This active, creative mode of learning is expected to have measurable impact on indicators of student engagement and interest, as documented in measures that include class attendance, student reflections, surveys, and other participation and engagement measures discussed in more detail in *Evaluation* below.

Services involve the collaboration of partners for maximizing the effectiveness of services

Shakespeare and Social Justice Arts Education is working with a strong collaboration of Local Education Agencies (LEAs), direct-funded charter schools, national centers for the arts, and experts to enhance SSJ and support dissemination. Please see partnership letters attached.

Partner LEAs and charter schools include the Los Angeles Unified School District (LAUSD), the second largest school district in the country, with 23,749 teachers and 167,522 students in grades 9-12 (2020-21). Over 85% of students are BIPOC. Additional LEA partners include Houston and Fort Bend Independent School Districts and the statewide network of Humanities Texas; the San Diego Unified School District with the Old Globe Theatre, the Cambridge Public Schools through their Visual and Performing Arts Department, as well as direct funded charter schools, including Camino Nuevo and Ednovate. LEA partners will be pilot sites to test iterations of training modules and participate in focus groups, as well as recruit teachers for the full training. Teachers who complete training will receive a certification and a \$ [REDACTED] stipend and will work with SCLA to evaluate classroom effectiveness of the curriculum on student engagement and action against bias. SSJ curriculum and professional development services will meet LEA requirements for continuing education credits and/or salary points.

Partnering centers for the arts will work with SCLA to host local trainings, including Shakespeare Theatre Company (Washington, DC), Theatre for a New Audience (Brooklyn), and the Old Globe Theatre (San Diego). They will each send a Teaching Artist and partner Teacher from their local school district for a train-the-trainer session on the SSJ curriculum in year 1. In years 2-5, each arts partner will recruit teachers and lead a 24-hour training for 20 teachers a year (80 over four years) in their local communities, with virtual support from SSJ Co-Directors and Guest Speakers. These organizations represent a critical nexus of arts and education, and support

the nation-wide reach of SSJ. These arts partners, along with the Houston Shakespeare Festival and Hammer Museum, will also disseminate project resources through their partner networks.

Partnering institutions of higher education include the RaceB4Race initiative at the Arizona Center for Medieval and Renaissance Studies at Arizona State University, the Arts in Education Program at the Harvard Graduate School of Education, and the University of Houston.

Partner Southern Poverty Law Center (SPLC) is a national catalyst for social justice. They will be on the Senior Leadership Team, and will provide the framework of their Social Justice Standards for the curriculum and training. SPLC will help disseminate the curriculum and training to the more than 500,000 educators who are part of its Learning for Justice network.

(c) Quality of project personnel

Lead agency SCLA is led by Founder and SSJ Project Director, Ben Donenberg. Its Will Power to Youth (WPY) program was created in 1993 and serves as the foundation for SSJ. WPY has been recognized by First Lady Laura Bush with a “Coming Up Taller” award, and was featured in the groundbreaking report *The Qualities of Quality: Excellence in Arts Education and How to Achieve it*, by Project Zero at Harvard University. Mr. Donenberg has presented at the Association of Supervision and Curriculum Development Conference. He provides high level oversight for SSJ, working closely with Co-Directors, Senior Leadership, and Design Teams.

SCLA is ardently committed to hiring and partnering with individuals from traditionally underrepresented groups, which is evident in the makeup of our Senior Leadership Team. Moreover, SCLA takes documents like BIPOC Demands for White American Theatre seriously and takes specific efforts to implement proactively anti-racist and inclusive hiring policies.

Mr. Donenberg will co-lead SSJ alongside a Senior Leadership Team with Ayanna Thompson, Lecia Brooks, Steven Seidel, Dana Gioia, Laura Turchi, and Kimiko Warner-Turner,

with consulting by Theresa Sotto. Dr. Ayanna Thompson is a scholar of Shakespeare and race, and the author of *Blackface, Passing Strange: Shakespeare, Race, and Contemporary America*, and co-authored *Teaching Shakespeare with Purpose: A Student-Centered Approach* with SSJ Co-Director Dr. Laura Turchi. She edited *The Cambridge Companion to Shakespeare and Race*, *Weyward Macbeth: Intersections of Race and Performance*, and *Colorblind Shakespeare: New Perspectives on Race and Performance*. Dr. Thompson is a Regents Professor of English at Arizona State University, and directs the Center for Medieval & Renaissance Studies and RaceB4Race, a conference series by and for BIPOC scholars on race in premodern literature.

Lecia Brooks is the Chief of Staff for the Southern Poverty Law Center and Principal of Diversity Matters, a consulting firm for positive identity development and intersectionality. In 2019 she was Senior Specialist for Curriculum Programming for the Equal Justice Initiative.

Dr. Steven Seidel is the director of the Arts in Education Program at the Harvard Graduate School of Education. At Project Zero, he was principal investigator on projects that study the use of reflective practices in schools and documentation of learning. His teaching and writing for the past decade have largely focused on arts education and the improvement of teaching and assessment. Dr. Seidel will provide expertise on arts integration and evaluation.

Dana Gioia is the former Poet Laureate for CA and served as Director of the National Endowment for the Arts from 2003-09, as well as Judge Widney Professor of Poetry and Public Culture at the University of Southern California. He will lead development of a unit on sonnets.

SSJ curriculum and training development will be led by Co-Directors, Kimiko Warner-Turner, a Teaching Artist, and Dr. Laura Turchi, a teacher educator. Ms. Warner-Turner has more than 30 years of experience creating theater education programs. In addition to five years with SCLA, she is also a Master Teaching Artist with The Music Center in LA and teacher at LA

County High School for the Arts, the top arts school in the country. Ms. Warner-Turner has her M.A. in Applied Theatre Arts from USC and B.A. from Whittier College.

Dr. Laura Turchi is a teacher education administrator and faculty of English and Curriculum & Instruction for Secondary Education at the University of Houston; she also affiliates with the new Center for Innovation in Teacher Education at Texas A&M University. Dr. Turchi has designed and delivered in-person, hybrid, and online courses, and currently leads a team of teacher educators, theater education practitioners, and secondary school teachers to create conceptual and practical approaches for ELA classrooms based on the anti-racist pre-/early-modern scholarship of RaceB4Race. Dr. Turchi is an experienced grants administrator: notably she was Co-PI for a \$33.4M federal Teacher Quality Initiative Grant, serving as Director of the Teaching Foundations Project, an initiative for improving new teacher content knowledge.

Theresa Sotto is an Advisor, providing input on teacher training and arts integration strategies rooted in over 20 years of experience at the crossroads of art, education, and equity. She is Associate Director of Academic Programs at the Hammer Museum, and has developed arts-integrated curricula for K-12 classrooms at a range of arts institutions, including the Getty Museum, JFK Center for the Performing Arts, and UCLA Chicano Studies Research Center.

Ms. Warner-Turner and Dr. Turchi will lead a Design Team responsible for day-to-day program development, which will also include SCLA's Director of Education & Operations, Marina Oliva, who will dedicate 20% of time to the project, as she brings more than a decade of experience overseeing SCLA's arts education programs. Jon Royal and Peter Howard, have been SCLA WPY Teaching Artists for 12 and 20 years respectively, and will be on the Design Team, along with three Youth Leaders (to be hired). Additional staff to be hired include a Program Manager responsible for administration, logistics for meetings/trainings, partner communication,

and grant reporting/compliance. He or she will have at least three years' experience with direct nonprofit management and at least a BA degree. A Data Clerk will support data collection and analysis for the evaluation, with at least one year's experience working with data.

(d) Quality of the management plan; *plan to achieve objectives on time and within budget*

See timeline below with activities, milestones in italics, and staff responsible. Goals and objectives (see pp. 3-5) are identified under the timeline column.

Timeline	Activity (<i>Milestones</i>)	Staff/Org Responsible
Fall 2021	Hire staff, execute subcontract agreements.	SCLA Director of Ed
Fall 2021 (Goal 1 and its objectives)	Senior Leadership Team convenes full day planning meeting. Focus groups with youth, teachers, teaching artists for feedback to shape curriculum design with <i>focus on youth voice</i> . Design Team convenes weekly throughout fall semester to design curriculum unit 1 and associated training. Senior Leadership Team meets monthly to review/give feedback on design. Design <i>systematically incorporates ELA standards, SPLC Social Justice Standards, drama-based pedagogy, culturally-relevant instruction.</i>	Senior Leadership Team: Donenberg, Thompson, Brooks, Seidel, Turchi, Warner- Turner, Sotto. Design Team: Turchi, Warner- Turner, SCLA Director of Education and Teaching Artists, Youth Leaders.
Fall 2021	Outreach to LEAs, recruit teachers for pilot training.	Program Manager
Spring 2022	Pilot training with teachers and host focus groups for feedback. Ongoing monthly Senior Leadership and	Design Team, Senior Leadership Team

	weekly Design Team meetings to continue curriculum and training development. Deploy online repository with first curriculum unit and training modules.	Program Manager
Summer 2022 (Goal 2 objectives)	24-hour training facilitated for 20 teachers. 12 hours of follow up include homework (reflection, SSJ lesson plan) and monthly virtual teacher inquiry group. Train-the-trainer facilitated for partners' teaching artist and teacher to prepare for SSJ training in home cities.	Design and Senior Leadership Teams, Program Manager
Annually (Goal 3)	Present initial findings and promote SSJ at National Council of Teachers of English, Association for Supervision & Curriculum Development, and/or Shakespeare Association of America conference.	Co-Directors, Youth Leaders
Ongoing (Goal 3)	Outreach/recruit LEAs/teachers, including via SPLC Learning for Justice network of 500,000 teachers.	Program Manager, SPLC
Annually 2022-23, 2023-24, 2024-25	Senior Leadership Team meets monthly, Design Team meets weekly. Revise unit 1 based on feedback from trainings. Develop more curriculum units and training (one unit completed each year). Continue pilot testing new modules and hosting focus groups. Deploy curriculum units/training modules in online repository when complete each year.	Design Team, Senior Leadership Team

Annually 2022-23, 2023-24, 2024-25, 2025-26 (Goal 2 and its objectives; Goal 4)	Five cohorts of 20 teachers each participate in 24 hours of training; one session in LA, three in cities hosted by theater org partners, one virtual. Monthly virtual teacher inquiry groups hosted. One Summer training each year for a 20 teacher cohort. <i>500 teachers trained.</i> Trainings are video recorded for online SSJ repository available for download. <i>Trained teachers facilitate SSJ for students.</i> LA-based teachers bring students to SCLA Shakespeare theater performances offered in-kind.	Design Team, Senior Leadership Team, Theater organization partners' Teaching Artists and Teachers, video consultant (to be procured); trained teachers
Fall 2023 ongoing marketing	Marketing/branding – design public-facing SSJ website linked to online repository of curriculum and training videos to <i>strengthen LEA/ teacher outreach/recruitment</i>	Design Team, web design consultant (to be procured)
2025-26	<i>Full curriculum/training complete, uploaded to repository.</i> Complete evaluation and final reporting to ED. Accreditation for SSJ for continuing ed units.	Program Manager, Design Team

Adequacy of procedures for ensuring feedback and continuous improvement in project

SCLA and SSJ partners are committed to uplifting youth voice throughout project operations, as well as continuously seeking feedback from all stakeholders to improve services. Youth voice will be ensured by hiring three Youth Leaders each year to participate on the Design Team. In years 1-3 curriculum/training modules will be pilot tested with small groups of teachers, followed by focus groups (with stipends) with those teachers, their students (after

teacher pilots curriculum module in the classroom), and with teaching artists for effective arts integration. This iteration process will continuously improve the curriculum content and training.

The project will use Microsoft Teams for virtual trainings and teacher inquiry groups, and OneDrive as curriculum/training repository. Through these, we will collect structured feedback via teacher reflections using a guided prompt after training and after facilitating the curriculum for students; these will be used to make improvements to units and training. We will also review curriculum downloads and analyze the most popular modules as determined by total download to assess what features make them appealing and replicate those elements in other modules.

The Program Manager will create an annual Grant Tracker that breaks down annual goals, objectives, outcomes, and outputs into quarterly benchmarks. This allows for regular project monitoring and permits rapid course corrections if not on track. Reports are reviewed by the SCLA Director and project Co-Directors quarterly to determine what aspects of programming are going well and where improvements should be made. For example, a Director may use findings from the Tracker to inform project management and decision-making around resource allocations, staffing needs (such as additional training), or programmatic changes (such as new recruitment or outreach strategies to meet objectives for training teachers).

Adequacy of mechanisms for ensuring high-quality products and services from the project.

SCLA will ensure curriculum and training that result from this project are high-quality through critical review of SSJ content by the Senior Leadership Team against an SSJ Curriculum Rubric to ensure it includes all of the following: ELA standards and SPLC Social Justice Standards, culturally-relevant pedagogy, drama-based pedagogy, and instructional methods from Teaching Artists. This systematic review of each module will be completed prior to its upload into the repository. Ongoing focus groups with teachers who complete training will help us

continuously improve and assure the quality of training content and delivery. Lastly, the expertise represented by the Senior Leadership Team will be drawn upon each month in reviewing and making changes to the SSJ curriculum and training to ensure it is exceptional.

In year 5, we will affiliate SSJ with a postsecondary partner and seek accreditation for the curriculum to facilitate access to continuing education credits for participating teachers.

How a diversity of perspectives are brought to bear in project

SSJ will prioritize ensuring a diversity of perspectives are represented. Building on the wisdom gained in delivering the *Will Power to Youth* program for more than 28 years, SSJ seeks to normalize the inclusion of students in curriculum development, as we have seen firsthand the power of youth voices in directing their own educational opportunities. We will seek significant teacher and principal input in the project (and parents through engagement and feedback teachers conduct as part of their teaching). Student and teacher perspectives will be heard through focus groups that will occur at the start of year 1 before any curriculum development so their views inform the project from the start. In the latter half of year 1 when pilot testing of training and curriculum begin, we will continue to host focus groups with participating educators and their students to improve and refine SSJ. We will host follow up focus groups annually in years 1-3 and feedback will be integrated into the next iteration of the curriculum design. Student and teacher voices will be part of all programmatic reports to the US Department of Education.

SSJ will also involve the business community, particularly arts organizations around the country. We will invite their teaching artists to participate in focus groups as well, as they bring important on-the-ground perspectives on drama-based pedagogy and arts integration.

We have assembled an interdisciplinary Leadership Team to ensure diverse perspectives, including Co-Directors Kimiko Warner-Turner (Teaching Artist), Laura Turchi (ELA teacher

educator), and Leadership Team members Ben Donenberg (nonprofit executive and Shakespeare director), Ayanna Thompson (English professor, Director of AZ Center for Medieval & Renaissance Studies and RaceB4Race), Steven Seidel (Director of Harvard Graduate School's Arts in Education program), and Lecia Brooks (nonprofit executive and facilitator of multi-issue diversity training focused on positive identity development and intersectionality).

(e) Quality of the project evaluation; *methods of evaluation are thorough, feasible, and appropriate to the goals, objectives, and outcomes of the proposed project; evaluation includes objective performance measures; evaluation provides valid and reliable data on outcomes.*

SCLA will conduct a high-quality, robust evaluation of SSJ training and the proposed outcomes. We will apply a process framework to track completion of objectives using quantitative and qualitative performance measures, as well as an outcome framework to identify the impacts of SSJ on teachers, teaching practices, and the learning and education of students. Teachers who complete the 24-hour training will be part of the evaluation. The Co-Directors will lead the evaluation, working with Dr. Seidel, and the Data Clerk to collect evaluation data.

Process Evaluation. SSJ's performance measures will assess, objective by objective, how well we are progressing toward achieving project outcomes through analysis of quantitative and qualitative data. The following performance measures will assess Goal 1 (create curriculum) objectives: 1) One SSJ curriculum unit is completed each year; 2) Youth Leaders each participate in curriculum development and training for 80 hours each year; 3) all curriculum modules pass rubric cross-walking ELA, visual and performing arts, and Social Justice Standards and 4) track the number of accessible, arts-based instructional materials (modules) SSJ develops. Performance measures to assess the objectives for Goal 2 (develop and deliver training) include: 1) a training module is completed for each curriculum module; 2) teachers' metacognitive

reflections demonstrate understanding of Teaching Artists' drama-based pedagogical and communications techniques to integrate arts into academic instruction; 3) facilitate one annual summer training (year 1-5) and five annual academic year trainings (years 2-5) for a total of 500 teachers; and 4) track percentage of participants who complete 75% or more of total hours of professional development. Performance measures to assess objectives for Goal 3 (disseminate SSJ) are: 1) partner with three theater companies and train a total of six staff to facilitate SSJ training in their city; 2) develop partnerships with five additional LEAs; and 3) outreach to 500,000 teachers in SPLC Learning for Justice network and provide link to SSJ resources. The performance measure for the Goal 4 (enhance student engagement) objective is: teachers increase the number of assignments where students revise/adapt ("restory") Shakespeare's language, character, and scenes in their own expressions of identity and cultural context.

Outcome Evaluation. The first level of the outcome evaluation is assessing the impact of SSJ training on teachers. At the conclusion of each training session and during each monthly teacher inquiry group, teachers will be asked to complete a 10-minute reflection with a guided prompt related to that day's content. Metacognitive reflections assessed by the Co-Directors will provide qualitative feedback on training and teaching. They will review reflections against a Training Rubric tailored to each day's training topics to identify how well training content is received by teachers and if/how they will change teaching methods based on training. At the conclusion of the full training session and follow up, we will document the outcome for training 500 teachers over the five years using certificates of completion. It includes 24 hours of instructor led training, supplemented by approximately 12 hours of follow up, including homework to design an SSJ lesson plan for their classroom and teacher inquiry groups. A representative sample of teacher-created lesson plans will undergo a Document Review by Co-

Directors against an SPLC Social Justice Standards Rubric (Spitzman & Balconi, 2019) and an arts integration rubric based on established arts integration best practice guidelines (Weiss & Lichtenstein, 2011) to assess the outcome under Goal 2 for teacher readiness to facilitate SSJ and ability to integrate arts and social justice in the lesson. In addition, teachers will do peer reviews of each other's sample lessons to further cement learning. Surveys at the conclusion of each training will ask teachers to rank each module to identify strengths and areas for improvement.

The second level of evaluation is teacher competency for facilitating SSJ with students. Teachers will complete two metacognitive reflections when they are teaching SSJ to students (once at start of curriculum and once near end), using prompts that help them reflect on how well they feel they taught the material. Analysis of reflections will be stratified based on how many hours of SSJ curriculum each teacher reports facilitating with their students, with teachers ranked into groups of high, medium, or low implementers so the project can define information such as whether there is a threshold amount of SSJ instruction needed for a teacher to be at the proficient level and to document the Goal 2 outcome for teachers delivering the curriculum to 24,000 students. Proficiency will be defined upon completion of each unit by the Co-Directors working with the Evaluation Advisor. The teacher survey will ask whether there was an increase in arts integration in their classroom via the teaching of Shakespeare works relative to the prior year.

The third level of evaluation will examine Goal 4: how well the integration of arts and social justice into academic instruction enhances student engagement (academically and in community consciousness). Engagement will be measured both quantitatively and qualitatively to document our outcomes for: 1) increase student engagement in academic classes; and 2) students develop social justice action skills. To track the first, teachers will be asked to submit attendance rates for their classes for the year prior to teaching SSJ and during the year teaching

SSJ to determine if SSJ sufficiently engages students so as to incentivize better class attendance. The second outcome will be measured by a three-question survey (Faloughi & Herman, 2020) administered to students before learning any SSJ, midway through SSJ unit, and at end of SSJ. Using a Likert scale, the survey asks: How open were you during class discussion? How connected to others (classmates and instructor) did you feel during class discussion? How much did you participate during class discussion? Our hypothesis is that SSJ's integration of arts-based teaching methods and social justice principles will make Shakespeare's works more relevant to students, thus increasing engagement in learning material. Additional student survey questions will assess whether the Social Justice Standards led to self-reported changes in student behavior related to social justice action, either on individual dimensions related to standards like "I stand up to exclusion, prejudice and discrimination, even when no one else does" or collective actions.

The final component of the evaluation will document outcomes related to the overall project reach under Goal 3 to disseminate SSJ. The outcome for expanding SSJ partnerships from 15 to 25 will be documented with partnership agreements and the outcome for increasing the number of unique SSJ module downloads each year will be tracked in the online repository.

Other Attachment File(s)

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Shakespeare & Social Justice Arts Education Attachments

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Hon. Ben Donenberg

Founder, Artistic Director

The Shakespeare Center of Los Angeles 1986 – present

Presidential Appointment and Unanimous U.S. Senate Confirmation

Member of National Council on the Arts 2006 – 2012

Ben Donenberg is the Founder and Artistic Director of the award-winning The Shakespeare Center of Los Angeles, a professional and community-based arts organization that presented its first Equity-contracted summer festival in 1986.

He annually adapts, directs, produces Shakespeare stagings that feature many of the world's finest actors, actresses and recording stars among them Al Pacino, Angela Bassett, Tom Hanks, Geoffrey Rush, Sir Paul McCartney, Paul Simon, Sir Anthony Hopkins, Sir Kenneth Branagh, William Shatner, Will Smith, Steve Martin, Cedric the Entertainer, Dule Hill, Billy Crystal, Robin Williams, Martin Short, Reba McIntyre, Natalie Cole, Faith Hill, Tim McGraw, Ewan MacGregor, Helen Hunt, Jackson Browne, Lyle Lovett, Tracy Ulman, Eric Idle, and many others.

He has been a unit producer for Penny Marshall's feature film *The Renaissance Man*, starring Danny DeVito. He is the playwright of the cult classic *Starship Shakespeare, A Sort of Elizabethan Star Trek*, first produced at Lincoln Center Out of Doors Festival, then in Los Angeles, and San Francisco. In April 2015, he directed the chamber opera *Edwin*, about the life of the 19th Century's greatest Shakespearean actor Edwin Booth, at The Players Club, in NYC.

He has directed fully-staged union contracted professional theatrical productions, lectured on theater aesthetics for the University of Southern California, at the Huntington Library's teacher training seminars, and with Shakespeare Center LA's Will Power to Schools teacher trainings. He has taught Shakespeare Performance and Scene Study Technique at the California Institute for the Arts.

Shakespeare Center LA's "Will Power for Youth" was recognized at the White House as an exemplary program for disadvantaged youth with the Coming Up Taller award from the President's Committee on the Arts and the Humanities. He has been a keynote presenter at the Association for Supervision and Curriculum Development's annual convention and the White House's launch of the national Helping America's Youth Initiative and Howard University. The company's Veterans In Art employment initiative in cooperation with VA West Los Angeles Medical Center, was featured at the Walter Reed Military Hospital's National Summit on Arts, Health and Well-Being Across the Military Continuum.

In addition to the U.S. Senate's unanimous approval of his 2006 Presidential appointment to the National Council on the Arts for six years, where he oversaw the distribution more than \$600 million dollars in federal grant funds to arts organizations throughout the United States he was selected by the U.S. Secretary of Defense Leon Panetta in 2012 to participate in the U.S. Department of Defense Joint Civilian Orientation Conference. Donenberg has served as a theater grants panelist for the National Endowment for the Arts and for the Los Angeles County Arts Commission.

Donenberg, a graduate of the Juilliard School, has performed as an actor on and off Broadway, on television, and in film.

Laura B. Turchi

University of Houston, College of Education
Department of Curriculum and Instruction
Teaching and Teacher Education Program
Houston, Texas 77004 USA

Contact Information
Mobile Phone: [REDACTED]
Email: [REDACTED]

HIGHER EDUCATION APPOINTMENTS

2013- Present

The University of Houston (Houston, TX)
Assistant Professor of Curriculum and Instruction

Undergraduate, masters, and doctoral courses taught in the Teaching and Teacher Education Program. In every course I teach, students engage with complex texts, discovering their voices as informed community members and emerging scholars.

- Served as Associate Chair for Teacher Education
- Elected to department and college committees; appointed to university task forces
- Served as ELA student teaching supervisor
- Regularly teach “English in Secondary Schools” for the English Department

2008-2013

Arizona State University (Tempe, AZ)
Clinical Professor in English Education
Director, The Teaching Foundations Project

- Undergraduate, masters, and doctoral courses taught in the English Department
- Directed the ELA student teaching program as a liaison with the College of Education
- Co-author and co-PI for a \$33.4M Federal Teacher Quality Initiative Grant, serving as Director of the Teaching Foundations Project, a statewide initiative for improving new teacher content knowledge. In 2013 The Teaching Foundations Project was awarded the Arizona State University President’s Medal for Social Embeddedness

1997-2008

Warren Wilson College (Asheville, NC)
Professor and Chair, Education Department

- Led teacher education programs through mandated state (NCDPI) and national (NCATE) accreditation cycles
- Co-PI for PT3 Collaborative Federal Technology Funding (The Appalachian Rural Teacher Technology Alliance)
- Two-time fellow to the Salzburg Seminar through the Mellon Foundation
- Fulbright Senior Scholar (sabbatical year)

- Senior Consultant for the Southeast Center for Teaching Quality (Carrboro, NC) research on the impact of high-stakes testing
- Member and then Chair, Board of Directors, of the Mountain Area Child and Family Center. Now the Verner Center, this community partnership serves children birth-5 through a blended program of Early Head Start and private funding

SECONDARY SCHOOL TEACHING

1992-2018 Student Teaching Supervision in North Carolina, Arizona, and Texas
 2004-5 Fulbright *Videregående* Roving Scholar – teaching American literature and culture to Norwegian upper secondary school students
 2003 Fall semester
 English Language Arts, Owen HS, Buncombe County Schools
 1986-1990
 English Language Arts 9-12 at Naperville North High School, Illinois
 Yearbook sponsor, Recycling club sponsor
 1983-1986
 English Language Arts 7-12 at the Fenster School of Southern Arizona, Tucson

FELLOWSHIPS and APPOINTMENTS

- 2016-2023 Fulbright Senior Specialist Roster: October 2019 Specialist Appointment to the University of Jordan to advise on their Teacher Education Program's pursuit of CAEP accreditation
- 2015-2017 Clinical Practice Fellow, The Association of Teacher Educators
- 2016 Senior Fellow, Global Education Policy Fellowship Program in India, The Institute for Educational Leadership
- 2008 Fellow, Mellon Fellows Community Initiative of the Salzburg Global Seminar. Issues in Teacher Preparation, a collaborative project for Historically Black Colleges and Universities and Appalachian College Association Schools, Schloss Leopoldskron, Austria
- 2004-2005 US Fulbright Senior Scholar in American Studies to Norway
- 2001 Fellow, Salzburg Seminar #394, Community Leadership and Policy Change, Schloss Leopoldskron, Austria

RECENT GRANT AWARDS

Internal

Christensen, A.C., & Turchi, L.B. (2017). *Teaching Shakespeare in Texas: Transdisciplinary educator development and community engagement*. University of Houston Faculty Small Grants
Amount: \$ [REDACTED]

Turchi, L.B. (2015-6). *Teaching Shakespeare and exploring identity: A study to develop a framework for analysis of classroom casting practices when expert teachers utilize active approaches for Teaching Shakespeare plays*. University of Houston College of Education Faculty Research Stimulus Grant Award. **Amount:** \$ [REDACTED]

Turchi, L.B. (2014) *Teaching Shakespeare colloquium for Houston-area teachers*. University of Houston New Faculty Research Grant. **Amount:** \$ [REDACTED]

External

2017 USDA *Initiative for Improving the Health of Hispanic Children and Their Families with a Community-Based Curriculum*. Role: Co-Principal Investigator/Focus Group Methodologist. Sub-contract to *Abriendo Caminos*: \$ [REDACTED]

As 2014-15 CUIN Associate Chair for Teacher Education, led efforts to partner with Texas Tech University in a proposal to the Bill and Melinda Gates Foundation that became the US PREP Initiative (University-School Partnerships for the Renewal of Educator Preparation) Funding across seven institutions: \$ [REDACTED] Led initial efforts on the TeachForward Houston (Houston ISD scholarship partnership) with the College of Education: \$ [REDACTED]

EDUCATIONAL HISTORY

Appalachian State University (Boone, NC)
Doctor of Education in Educational Leadership 1996
Concentration: Curriculum and Instruction
Alpha Epsilon Lambda, elected 1995

Dissertation: *Teacher Classroom Inquiry: Activities, Thinking, Reflective Stances and Collaboration Embedded in the Assessment of Accomplished Teaching by the National Board for Professional Teaching Standards*.

National Louis University Foster McGraw Graduate School (Evanston, IL)
Master of Education 1989
Concentration: Curriculum and Instruction

Thesis: *Creating A Good Writing Environment and Increasing Student Knowledge of Writing Processes: Student Control of, Satisfaction with, and Success in Writing*

St. Olaf College (Northfield, MN)
Bachelor of Arts in English 1983
Oxford University Junior Year Abroad
Phi Beta Kappa, elected 1983

RESEARCH AND SCHOLARSHIP

Books Authored

Turchi, L.B. (under contract for manuscript delivery April 2021). *Teaching with interactive Shakespeare editions*. Cambridge University Press Elements Series: Shakespeare and Pedagogy.

Thompson, A. & Turchi, L.B. (2016). *Teaching Shakespeare with purpose: A student-centered approach*. London and New York: Bloomsbury Publishing/ The Arden Shakespeare.

Books Edited

Craig, C., Turchi, L.B., & McDonald, D., Eds. (2020). *Cross-disciplinary, cross-institutional collaboration in teacher education: Cases of learning while leading*. Palgrave MacMillan Studies on Leadership and Learning in Teacher Education series.

Refereed Journal Articles and Columns

Turchi, L.B., Bondar, N.A., & Aguilar, L. (2020). What really changed? Environments, instruction, and 21st century learning tools in emergency online English language arts teaching in US schools during the first pandemic response. *Frontiers in Education: Teacher Education*. <https://doi.org/10.3389/feduc.2020.583963>

Turchi, L.B. (2020). Shakespeare e-Books engage students and support ambitious teaching. *Research in Drama Education Themed Issue: Teaching Shakespeare: Digital Processes*. <https://doi.org/10.1080/13569783.2019.1687290>

Turchi, L.B. (2020). Digital tools for teaching Shakespeare: Making sense of Queen Mab. *The English Journal* 109 (6) 112-115.

Turchi, L.B. (2019). Live theater matters: The Guthrie Theater and #MeToo. *The English Journal* 108 (6) 103-105.

Turchi, L.B. & Christensen, A.C. (2019). Owning Shakespeare through translation. *The English Journal* 108 (5) 101-103.

Turchi, L.B. & Christensen, A.C. (2018). When the “house” (of Montague) Is a color not a clan: Teaching *Romeo and Juliet* productions where difference signals inevitable conflict. *The English Journal* 108 (2) 111-114.

Turchi, L. B. (2018). The Shakespeare classroom as an activity-based social system. *Ubiquity: The Journal of Literature, Literacy, and the Arts, Praxis Strand*, 5 (1) 89-113. <http://ed-ubiquity.gsu.edu/wordpress/turchi-5-1/> _ISSN: 2379-3007

Turchi, L.B. & Christensen, A.C. (2018). Teaching *Titus Andronicus* in Houston. *The English Journal* 108 (1) 95-97.

Webinars and Online Media Projects

Teaching and Digital Tools: An ACMRS [AZ Center for Medieval and Renaissance Studies] Roundtable. August 18, 2020. *Interactive Digital Shakespeare Editions: Changing Learners from Puzzled to Puzzling* <https://youtu.be/OqLkJ-iG8W4>

Teaching Anti-Racism through Shakespeare. A Shakespeare Teachers’ Conversation from the English Association (UK). <https://www2.le.ac.uk/offices/english-association/conferences-events/other-events-and-conferences>

Kimiko Warner-Turner

Teaching Artist / Arts Administrator / Cultural Fieldworker

Master of Applied Theatre Arts, University of Southern California

Kimiko Warner-Turner is a Los Angeles based social justice Teaching Artist who brings many years of experience in theatre education, and the designing and managing artistic programs. She currently focuses on using Liberation Arts and Aesthetics of the Oppressed, movement and visual art techniques in primary and secondary schools, colleges and community organizations. She completed her BA at Whittier College and received an M.F.A. at USC in Applied Theatre Arts. She trained with Theatre of the Oppressed founder, Augusto Boal at CTO-Rio in Brazil, Theatre of the Oppressed/Optimistic at Jana Sanaskriti repertoire company in India, with Brent Blair, Ph.D., and Mady Schutzman, Ph.D. in Los Angeles. She received classical training from Louis Fantasia who is currently Dean of Faculty and Chair of Liberal Arts and Sciences at the New York Film Academy's Los Angeles campus. She's part of the TeAda Ensemble dealing with social justice performance and programming for people of color. Kimiko is a Master Teaching Artist and Symposium Instructor for the Music Center Education Department. She collaborates with Psychotherapist Melissa Shepherd-Williams, Dietitian Taryn Schubert McPherson, and Dance Theatre Artist Robyn O'Dell in facilitating workshops on creating wellness and developing life-affirming relationships. She is a repeat guest artist at Pacific Oaks in the Cultural Family Therapy program. She's the Creative Director for Changing Ways – a program for ex-incarcerated men released from prison and was the Theatre Arts/Client Manager in Pasadena Unified School District for Friends Outside in Los Angeles.

Her other experiences include designing and implementing educational programs for students, teachers, and for family enjoyment as the Educational Programs Manager at Center Theatre Group, Movement Mentor for Will Power to Youth at Shakespeare Center Los Angeles and co-creator of P.A.T.H. for the Simon Family Foundation. She's been a TA for Theatreworkers Project, Urban Arts Partnership-LA Chapter, Sequoyah Progressive School, Cal Poly Pomona, Wallis Annenberg Center for the Performing Arts, ArtworxLA, Inner City Arts, and United Cerebral Palsy's UC Play. She was the Assistant Director, Choreographer and Community Teaching Artist for the Los Angeles premier for the musical, Land of Smiles, written by Erin Kamler; the production went on to tour in Thailand, and the Fringe Festival in Edinburgh; she was also Focus Group Leader for Art, Social Justice and Women's Empowerment:

Dramatization and Research in the Trafficking of Persons 'Space'. She was Assistant Director and Choreographer for the South Pasadena Education Foundation for Alice in Wonderland, Charlie and the Chocolate Factory, Into the Woods, Mulan, and Seussical, Jr. She designed and edited the Zoot Suit Instructional Guide for Claremont College and Pickford Center for Motion Picture Study in Hollywood. She has served as a panelist for the National Endowment for the Arts, and the Associate Producer for Hungry Woman and Trio Los Machos written by Josephina López.

JON ROYAL

Teaching Artist & Freelance Director

Directing (select productions from the last ten years)

Proof by David Auburn

Pipeline by Dominique Morisseau

Citizen: An American Lyric adapted by Stephen Sachs

Top Dog/Underdog by Suzan Lori Parks

Ghost (World Premiere) by Idris Godwin

Smart People by Lydia Diamond

And In This Corner: Cassius Clay by Idris Godwin

Rosa Parks & The Montgomery Bus Boycott by Susan Greenberg

Passing Strange by Stew and Heidi Rodewald

Othello by William Shakespeare

The Colored Museum by George C Wolfe

Twelfth Night by William Shakespeare

Conference of the Birds by Peter Brook

Once On This Island by Lynn Ahrens & Stephen Flaherty

Berry College

Nashville Repertory Theatre

Actor's Bridge Ensemble

Nashville Repertory Theatre

Nashville Children's Theatre

Nashville Repertory Theatre

Nashville Children's Theatre

Nashville Children's Theatre

Street Theatre Company

Nashville Shakespeare Festival

Street Theatre Company

Will Power to Youth

Nashville School of the Arts

Street Theatre Company

November 2019

October 2019

March 2019

February 2019

January 2019

February 2018

February 2017

February 2016

May 2014

January 2014

May 2013

August 2012

April 2012

March 2009

Teaching Artist

March 2007-Present

Teaching Artist/Facilitator

Will Power to Youth

Shakespeare Center of Los Angeles

- Director of Facilitation June 2018 to Present, writes Human Relations programming using National Council Of Community and Justice communication models, works with leadership team to define program goals, manages facilitators, leads full program workshops, maintains and evaluates staff performance based on communication guidelines, connects staff with community resources, facilitates small dialogue groups
- Directed productions of *Twelfth Night* 2012 and *As You Like It* 2010
- Acting Mentor 2009-2017, leads full program acting workshops, coaches text analysis, supports director through monologue and scene work with actors

January 2017- Present

Teaching Artist

Restorative Justice and the Arts

Nashville, TN

- Created the PIPELINE PROJECT for youth in Metro Nashville Public Schools, recruited youth interested to visual art to create work in response to Dominique Morisseau's *Pipeline*, hired personnel, accrued funding, created program budget, lead sessions in theme exploration of the selected work
- Created the August Wilson Gets R.E.A.L. program; Cast and directed scenes from August Wilson's canon, worked with R.E.A.L. program representatives to define curriculum, facilitated discussion between actors and youth participants, created program budget and managed all program expenses
- Co facilitator of My Place: Discovering Self Identity in Community

July 2001-Present

Teaching Artist

Nashville Children's Theatre

Nashville

- Instructs youth ages 5-18 in acting, team work, ensemble movement, script analysis, improvisation, digital storytelling, and devising
- Leads production specific in class workshops in local schools
- Teaches Nashville After School Zone Alliance classes for grades 5th thru 8th

April 2001-Present

Teaching Artist

Tennessee Performing Arts Center Education

Nashville, TN

- Mentors public school teachers grades 1st-8th in all of the jobs involved in running and maintaining a self sustaining theatre program as a teaching artist in the Disney Musicals in the School Program
- Leads arts integration workshops for teachers of all grade levels
- Plans lessons, develops lines of inquiry, collaborates with teachers, and facilitates classroom lessons designed to prepare youth to experience works of art

Education, Training, and other Notables

- **Middle Tennessee State University, Bachelor of Science in Speech & Theatre 2009**
- Named Best Theatre Director of 2019 by the Nashville Scene
- Member of Metro Art's Nashville's Anti Racism Transformation Team (2017-present)
- Consultant for Actor's Bridge Ensemble's Director's Inclusion Initiative (2019-present)
- Participant in Racial Equity Administrative Leadership Learning Cadre (2018)
- Stage Directors and Choreographers Foundation Observer for The Public Theatre's Production of *Party People*, directed by Liesl Tommy (2016)
- Directing Intern Nashville Repertory Theatre 2004-2005
- Winner of the Kennedy Center American College Theatre Festival Student Directing Award for Region IV (2004)
- Participant in the Kennedy Center Approach to Design Intensive 2004, led by Ming Cho Li and Constance Hoffman (2004)



SHAKESPEARE & SOCIAL JUSTICE ARTS EDUCATION SENIOR LEADERSHIP & DESIGN TEAMS



Ayanna Thompson is a Regents Professor of English at Arizona State University, and the Director of the Arizona Center for Medieval & Renaissance Studies (ACMRS) and Director of the RaceB4Race Institute.

She is the author of *Blackface* (Bloomsbury, 2021), *Shakespeare in the Theatre: Peter Sellars* (Arden Bloomsbury, 2018), *Teaching Shakespeare with Purpose: A Student-Centred Approach*, co-authored with Laura Turchi (Arden Bloomsbury, 2016), *Passing Strange: Shakespeare, Race, and Contemporary America* (Oxford University Press, 2011), and *Performing Race and Torture on the Early Modern Stage* (Routledge, 2008).

She wrote the new introduction for the revised Arden3 *Othello* (Arden, 2016), and is the editor of *The Cambridge Companion to Shakespeare and Race* (Cambridge University Press, 2021), *Weyward Macbeth: Intersections of Race and Performance* (Palgrave, 2010), and *Colorblind Shakespeare: New Perspectives on Race and Performance* (Routledge, 2006). She is currently collaborating with Curtis Perry on the Arden4 edition of *Titus Andronicus*.

Thompson is a Shakespeare Scholar in Residence at The Public Theater in New York. She currently chairs the Council of Scholars at Theatre for a New Audience in Brooklyn, NY, serves on the Board of Play On Shakespeare, and previously served on the Board for Woolly Mammoth Theater in Washington, DC.

She was the 2018-19 President of the Shakespeare Association of America and was one of Phi Beta Kappa's Visiting Scholars for 2017-2018. From 2015-2017, Thompson served as a member of the Board of Directors for the Association of Marshall Scholars.

Ph.D. Harvard University, M.A. University of Sussex, A.B. Columbia University



Steve Seidel is the director of the Arts in Education Program at the Harvard Graduate School of Education. At Project Zero, he was principal investigator on projects that study the use of reflective practices in schools, the close examination of student work, and documentation of learning. This research currently included The Evidence Project, a study using student work as evidence of learning and teaching, and Making Learning Visible, a study of group learning and assessment in partnership with the Reggio Emilia early childhood schools in Italy. He recently completed Arts Survive, a study of the sustainability of arts education partnerships.

His teaching and writing for the past decade have largely focused on arts education and the improvement of teaching and assessment across elementary and secondary settings. He also convenes a monthly discussion group on collaborative assessment for educators: ROUNDS at Project Zero. Before coming to the School, he taught high-school theater and language arts in the Boston area for 17 years



Lecia Brooks is the chief of staff for the SPLC, where she provides counsel to senior leadership, assists with strategic planning and works with people from across the organization to ensure the SPLC's success, whether it is achieving long-term goals or maintaining effective daily operations. Before her current role, Brooks served as the SPLC's chief workplace transformation officer, where she supported leadership and staff efforts to build a culture of inclusiveness and ensure a continued focus on diversity and equity. Brooks also previously served as the SPLC's outreach director, where she traveled across the U.S. and abroad to speak about hate and extremism.

Earlier, she was director of the SPLC's Civil Rights Memorial Center, an interpretive experience designed to provide visitors to the Civil Rights Memorial with a deeper understanding of the civil rights movement.

Brooks, who joined the SPLC in 2004, has a wealth of experience in diversity advocacy training for corporations and nonprofit organizations, including Walmart, Lyft, Pixar, the Salzburg Seminar, and the Newark Public Library.



Laura Turchi teaches in the College of Education at University of Houston. A graduate of St. Olaf College, she received her Ed.D. from Appalachian State University. In 2016, she co-authored the book *Teaching Shakespeare with Purpose: A Student-Centered Approach* with Shakespeare scholar Ayanna Thompson. Their collaboration, which also has included several articles and book chapters, is now a foundation for further research in partnership with secondary English Language Arts teachers and their students led by Turchi. In 2017, she and Ann Christensen, associate professor in the University of Houston English Department, established the Teaching Shakespeare in Houston Project. With initial small faculty grants funding, they hosted secondary school teachers for the UH performance of *Julius Caesar* and teaching discussions related to that play. Along with the UH Shakespeare Club, they hosted a community screening of *Romeo Is Bleeding*, an award-winning documentary about an urban California spoken-word poetry group's reimagining of *Romeo and Juliet* as a protest against gun violence.



Kimiko Warner-Turner is a Master Teaching Artist who brings many years of experience in theatre education, managing, and designing artistic programs. Kimiko is a Symposium Instructor for the Music Center Educational Division and Teacher at Los Angeles County High School for the Arts. Her other experiences include designing and implementing programs for Center Theatre Group, Shakespeare Center LA and for the Simon Family Foundation.



Jon Royal is a theatre professional from Nashville, TN. He has been a member of the staff of Will Power to Youth for 12 yrs, as an acting mentor, facilitator, and director. He was recently named Best Director of 2019 by the Nashville Scene. He has directed, or appeared in productions for Nashville Children's Theatre, Nashville Repertory Theatre, Nashville Shakespeare Festival, Actor's Bridge Ensemble, Street Theatre Company, Belmont University, Berry College, Nashville School of the Arts, People's Branch Theatre, amongst other organizations. He serves as teaching artist for Tennessee Performing Arts Center's Artsmart and Disney Musicals in the Schools. As part of Metro Nashville Arts Commission's Restorative Justice through the Arts initiative that he's co facilitated three projects: August Wilson Gets R.E.A.L., My Place: Discovering Self Identity in Community, and the Pipeline Project. He blends his training as a director and actor, with communication models from the National Council for Community and Justice to help build courageous spaces for individuals to grapple with culture, while creating strong ensembles.



Peter Howard a national leader in the field of community-engaged theatre, nurturing social change and social justice through the practice of collaborative artmaking. Peter graduated from Harvard College with a degree in English and American Literature and holds a M.F.A. from the Department of Drama of the University of Virginia. He has worked as a teaching artist, program consultant, stage director and facilitator of community dialogue in a variety of Los Angeles youth and community arts programs. He has held multiple roles within the Shakespeare Center's Will Power to Youth program staff over the past 20 years, including director, playwright mentor and trainer of new staff. Peter is a founding member of Cornerstone Theater Company, With Cornerstone, Peter has performed in, written, directed or otherwise collaborated on scores of productions in urban and rural communities around the country since 1986.

As a performer, Peter's regional theater work includes productions at the Mark Taper Forum, Williamstown Theatre Festival, American Repertory Theatre, Yale Repertory Theatre, Long Wharf, the Guthrie, Woolly Mammoth and South Coast Repertory. In 2011, Peter received a Fox Foundation Resident Actor Fellowship for Distinguished Achievement.



Dana Gioia is an internationally acclaimed poet and writer. Former California Poet laureate and Chairman of the National Endowment for the Arts, Gioia was born in Los Angeles of Italian and Mexican descent. The first person in his family to attend college, he received a B.A. and M.B.A. from Stanford and an M.A. from Harvard in Comparative Literature.

Gioia has published five full-length collections of verse, most recently *99 Poems: New & Selected* (2016), which won the Poets' Prize as the best new book of the year. His third collection, *Interrogations at Noon* (2001), was awarded the American Book Award.

An influential critic, Gioia has published four books of essays. His controversial volume, *Can Poetry Matter?* (1992), was a finalist for the National Book Critics Circle award. The book is credited with helping to revive the role of poetry in American public culture.

Gioia has also edited or co-edited two dozen best-selling literary anthologies, including *An Introduction to Poetry* (with X. J. Kennedy) and *Best American Poetry 2018*. His essays and memoirs have appeared in *The New Yorker*, *Atlantic*, *Washington Post*, *New York Times*, *Hudson Review*, and *BBC Radio*.



Marina Oliva is SCLA Director of Education and Operations. She is a graphic designer, stage manager, and producer. She was introduced to the company in 1999 through the Will Power to Youth Program as a participant; she made her debut in the production of *Hamlet*. In 2001, Marina was asked to join the Shakespeare Center family as the Program Associate, where she assisted the Youth & Education Department. Now, as the Director of Education and Operations, Marina runs the Education Department which includes youth, teacher, and veteran programs. She also runs facility operations and rentals at The Shakespeare Center of Los Angeles.



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Internal Revenue Service

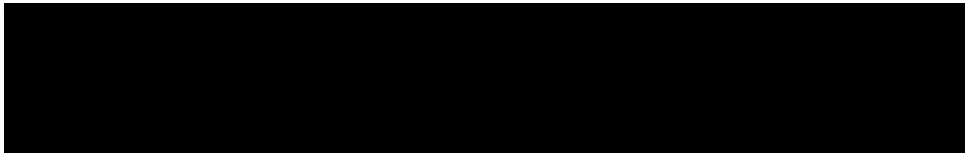
P.O. Box 2508, Room 4010
Cincinnati OH 45201



THE SHAKESPEARE CENTER OF LOS
ANGELES INC
1238 W 1ST ST
LOS ANGELES CA 90026-5831



002845



Dear Taxpayer:

This is in response to your May 11, 2011, request for information regarding your tax-exempt status.

Our records indicate that you were recognized as exempt under section 501(c)(3) of the Internal Revenue Code in a determination letter issued in December 1987.

Our records also indicate that you are not a private foundation within the meaning of section 509(a) of the Code because you are described in section 509(a)(2).

Donors may deduct contributions to you as provided in section 170 of the Code. Bequests, legacies, devises, transfers, or gifts to you or for your use are deductible for Federal estate and gift tax purposes if they meet the applicable provisions of sections 2055, 2106, and 2522 of the Code.

Please refer to our website www.irs.gov/eo for information regarding filing requirements. Specifically, section 6033(j) of the Code provides that failure to file an annual information return for three consecutive years results in revocation of tax-exempt status as of the filing due date of the third return for organizations required to file. We will publish a list of organizations whose tax-exempt status was revoked under section 6033(j) of the Code on our website beginning in early 2011.

Shakespeare & Social Justice Bibliography

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March 11, 2021

The Honorable Miguel Cardona
U.S. Secretary of Education
U.S. Department of Education
400 Maryland Ave, SW
Washington, DC 20202

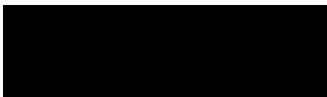
Dear Secretary Cardona:

The Southern Poverty Law Center (SPLC) is pleased to provide the strongest support for the Shakespeare Center of Los Angeles (SCLA) and their Assistance in Arts Education Program, which will promote arts education while serving disadvantaged students. It will develop and disseminate accessible instruction material and arts-based programming relating to teaching social justice through the lens of the works of William Shakespeare. Resources will meet state content standards for secondary instruction. To support professional development for arts educators, teachers and principals, it will create online learning through video instruction accessible to educators at no cost. Finally, the project will provide outreach and awareness activities working with local education agencies, communities, and centers for the arts.

SPLC is a catalyst for racial justice in the South and beyond, working in partnership with communities to dismantle white supremacy, strengthen intersectional movements, and advance the human rights of all people. Our Learning for Justice initiative provides free resources for educators and caregivers to create safe and inclusive school communities.

Upon award, SPLC's Learning for Justice project will work with SCLA to support this project through featuring project curriculum, modules, and resources to the over 450,000 educators in our network. We endorse SCLA's use of Learning for Justice Social Justice Standards as a framework for the curriculum and resources created in the project and will provide review to ensure that created materials appropriately meet these standards with fidelity. Our efforts will help SCLA to improve the impact of resources and teaching materials created in this project.

Should you have any questions regarding this letter and our support for the Shakespeare Center of Los Angeles, please do not hesitate to contact me.


Lecia J. Brooks
Chief of Staff

April 6, 2021

Ben Donenberg, Artistic Director
Shakespeare Center of Los Angeles
1238 W 1st St
Los Angeles, CA 90026

Dear Mr. Donenberg:

I am pleased to join the Shakespeare & Social Justice Arts Education program as a Critical Race Theory Educator. This project will promote arts education while serving disadvantaged high school students. It will develop and disseminate accessible instruction material and arts-based education programming relating to teaching the works of William Shakespeare through a social justice lens. It will provide professional development to teachers to support integration of Shakespeare and social justice themes working with local education agencies, teaching artists, teachers, and arts organizations.

I am a Regents Professor of English at Arizona State University and Director of the Arizona Center for Medieval and Renaissance Studies, where I created the RaceB4Race initiative. A scholar of Shakespeare, race and performance, I am serving as the Shakespeare Scholar in Residence at The Public Theater and on the board of trustees at the Royal Shakespeare Company. I have served as President of the Shakespeare Association of America, while authoring multiple books and studies, including *Blackface* (2021), *Teaching Shakespeare with Purpose* (co-authored with Dr. Laura Turchi) (2016), and *Passing Strange: Shakespeare, Race, and Contemporary America* (2011) among others.

In the proposed Shakespeare & Social Justice Arts Education program, I will work as a Critical Race Theory Educator. In this role I will focus on supporting the development of pedagogy and curriculum that accurately reflects the place of Shakespeare and the issues of race and identity that inform his works.

I look forward to working on this exciting project with the Shakespeare Center of Los Angeles and the Shakespeare & Social Justice Arts Education project team.

Sincerely yours,
Sincerely,



Ayanna Thompson

Regents Professor, Department of English

Director, ACMRS (Arizona Center for Medieval and Renaissance Studies)

Mailing Address: Arizona State University | PO Box 874402 | Tempe, AZ 85287-4402

Courier Delivery: ASU | Lattie F. Coor Hall | 975 S. Myrtle Ave. #4428 | Tempe, AZ 85281

Tel:  | Fax:  | acmrs.asu.edu



HARVARD GRADUATE SCHOOL OF EDUCATION

ARTS IN EDUCATION PROGRAM

April 6, 2021

Ben Donenberg, Artistic Director
Shakespeare Center of Los Angeles
1238 W 1st St
Los Angeles, CA 90026

Dear Mr. Donenberg:

I am pleased to join the *Shakespeare & Social Justice Arts Education* program as a Research, Evaluation, and Curriculum Development Educator. This project will promote arts education while serving disadvantaged high school students. It will develop and disseminate accessible instruction material and arts-based education programming relating to teaching the works of William Shakespeare through a social justice lens. It will provide professional development to teachers to support integration of Shakespeare and social justice themes working with local education agencies, teaching artists, teachers, and arts organizations.

I serve as the Faculty Director of the Arts in Education Program at the Harvard Graduate School of Education and as the Patricia Bauman and John Landrum Bryant Senior Lecturer on Arts in Education. Specific areas of specialty and expertise include Arts in Education, Assessment, Curriculum Development, and Professional Development for Educators. Of particular note is my work as Principal Investigator at Project Zero on projects that study the use of reflective practices in schools, the close examination of student work, and the documentation of learning. I hold an Ed.D. from Harvard University.

In the proposed *Shakespeare & Social Justice Arts Education* program, I will work as a Research, Evaluation, and Curriculum Development Educator focusing on research and evaluation support for curriculum development and professional development services provided over the five-year project period.

I look forward to working on this exciting project with the Shakespeare Center of Los Angeles and the *Shakespeare & Social Justice Arts Education* project team.

Sincerely,

STEVE SEIDEL
BAUMAN AND BRYANT SENIOR LECTURER IN ARTS IN EDUCATION
FACULTY DIRECTOR, ARTS IN EDUCATION
SENIOR RESEARCH ASSOCIATE AND DIRECTOR EMERITUS, PROJECT ZERO

Dana Gioia

7190 Faught Road • Santa Rosa • California • 95403

April 10, 2021

Ben Donenberg, Artistic Director
Shakespeare Center of Los Angeles
1238 W 1st St
Los Angeles, CA 90026

Dear Ben:

I am most pleased to join the team for the *Shakespeare & Social Justice Arts Education* program as a Lead Poetry Educator in the design of curricular services for public school teachers and disadvantaged high school students. This project will develop and disseminate arts-based education programming relating to teaching the works of William Shakespeare through a social justice lens. It will provide professional development to teachers to support integration of Shakespeare and social justice themes working with Youth Leaders, local education agencies, teaching artists, teachers, and arts organizations from around the country.

I am the former Judge Widney Professor of Poetry and Public Culture at the University of Southern California (USC) where innovative ways of teaching Shakespeare was part of my curriculum. I was also the Harman-Eisner Director of Arts Programs for the Aspen Institute. Prior to this, I served as the chairman for the National Endowment for the Arts from 2003 to 2009. During that time we launched the NEA national Shakespeare in schools program, which continues today. From 2015 to 2018, I served as the California Poet Laureate, highlighting the cultural importance and impact of poetry to the lives of every Californian. In that role, I led poetry events in all 58 counties in the state.

In the *Shakespeare & Social Justice Arts Education* program, I will work as a Lead Poetry Educator on the Leadership Team to build recognition for arts education while advising on curriculum development and professional development services. Working with the project team, I will support the integration of Shakespeare's sonnets into teaching and program materials.

I look forward to working on this exciting project with the Shakespeare Center of Los Angeles and the *Shakespeare & Social Justice Arts Education* project team.

Sincerely,



UNIVERSITY of HOUSTON

College of Education

Department of Curriculum and Instruction

April 6, 2021

Ben Donenberg, Artistic Director

Shakespeare Center of Los Angeles

1238 W 1st St Los Angeles, CA 90026

Dear Mr. Donenberg:

I am pleased to join the *Shakespeare & Social Justice Arts Education* program as a Co-Director. I am excited to bring my skills as a teacher educator and administrator for this rich professional development project for secondary school teachers, promoting arts education while serving disadvantaged high school students. You have assembled a great time for developing and disseminating arts-based education programming that will teach the works of William Shakespeare through a social justice lens. Teachers will be empowered through this professional development: they will be supported in the integration of Shakespeare and social justice themes through working with local education agencies, teaching artists, other teachers, and arts organizations.

It is my honor to bring important and relevant experience to the endeavor described in the *Shakespeare & Social Justice Arts Education* proposal. My work includes the design and delivery of f2f, hybrid, and online undergraduate, masters, and doctoral courses in teacher education and English language arts teacher preparation in three institutions of higher education. My career in teaching and scholarship has centered on teacher education, teacher development, and curriculum initiatives for empowering teachers in the English Language Arts and the humanities. My c.v. illustrates my extensive publications on teaching Shakespeare, arts integration, new and veteran teacher development, and curriculum design for social justice. I currently collaborate with a team of teacher educators, theater education practitioners, and secondary school teachers to create conceptual and practical approaches for ELA classrooms based on the anti-racist early-modern scholarship of *RaceB4Race* (sponsored by the Arizona Center for Medieval and Renaissance Studies). I have had multiple Federal and foundation grants funded. Most notably for this project, I was Co-PI for a \$33.4M Federal Teacher Quality Initiative Grant, serving as Director of the Teaching Foundations Project, a statewide (AZ) initiative for improving new teacher content knowledge. I understand the accountability and reporting requirements that major funding requires.

I am prepared to be fully involved in the *Shakespeare & Social Justice Arts Education* project. I will work with Co-Director Kimiko Warner-Turner to direct and support all aspects of the design of the curriculum, implementation of professional development working with Teaching Artists and schoolteachers, dissemination of resources related to the project, and reporting and evaluation of services provided to assistance teachers and students in the program as described in the proposal. This is a natural extension of how I currently serve on the faculties of English and Curriculum & Instruction for Secondary Education at the University of Houston: I am also affiliating with the new Collaborative for Innovation in Teacher Education led by Dr. Cheryl Craig at Texas A&M University, which will support the further replication and dissemination of this project.

I look forward to working on this exciting project with the Shakespeare Center of Los Angeles and the *Shakespeare & Social Justice Arts Education* project team.

Sincerely,

Laura I.



DRAFT 4/9/21

April 6, 2021

Ben Donenberg, Artistic Director
Shakespeare Center of Los Angeles
1238 W 1st St
Los Angeles, CA 90026

Dear Mr. Donenberg,

I am pleased to be asked to join the *Shakespeare & Social Justice Arts Education* program as a Co-Director. As a groundbreaking project that will promote arts education while serving disadvantaged high school students, this is in excellent alignment with my experience and skills. I understand that the project will develop and disseminate arts-based education programming relating to teaching the works of William Shakespeare through a social justice lens. It will provide professional development to teachers to support integration of Shakespeare and social justice themes working with local education agencies, teaching artists, teachers, and arts organizations.

I bring over 30 years' experience in theatre education, management and the design of artistic programs. I currently work as a Program Designer and Teaching Artist (TA) in schools and with community organizations that employ a variety of Liberation Arts techniques, with Los Angeles County Arts and Education Division at the Music Center. I have worked with The Shakespeare Center of Los Angeles in their Will Power for Youth program, as well as serving as a designer for Will Power to Schools. I'm a teacher at the LA County High School for the Arts (LACHSA). Previous organizations include Center Theatre Group as Educational Programs Manager, and Teaching Artist with Urban Arts Partnership NY, The Simon Family Foundation, and TheatreWorkers Project. I hold an M.A. in Applied Theatre Arts from the University of Southern California.

In the *Shakespeare & Social Justice Arts Education* program, I understand I will work with Co-Director Laura Turchi to direct, create and implement curriculum and professional development activities. Most of the duties include hiring and organizing teaching artists regionally and nationally, to provide them the pedagogic tools to work in the classroom setting with academic teachers and students. Teaching artists will be a part of the design of PD's and co-lead their region's PDs. I will co-lead to create the dissemination of programs process. The main focus being the varying roles of the teaching artist in schools, arts organization and partners throughout the country.

I look forward to working on this exciting project with the Shakespeare Center of Los Angeles and the *Shakespeare & Social Justice Arts Education* project team.



GREAT ART DOING GREAT THINGS

1238 W. First St. Los Angeles, CA 90026 phone: 213.481.BARD fax 213.975.9800
www.ShakespeareCenter.org

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Business Affairs, Special Projects

HAMMER MUSEUM

April 6, 2021

Ben Donenberg, Artistic Director
Shakespeare Center of Los Angeles
1238 W 1st St
Los Angeles, CA 90026

Dear Mr. Donenberg:


I am most pleased to join the *Shakespeare & Social Justice Arts Education* program as an Advisor in the design of curricular services for public school teachers and students from historically underresourced high schools. This project will develop and disseminate arts-based education programming relating to teaching the works of William Shakespeare through a social justice lens. It will provide professional development to teachers to support integration of Shakespeare and social justice themes working with Youth Leaders, local education agencies, teaching artists, teachers, and arts organizations from around the country.

In my current role as Associate Director of Academic Programs at the Hammer Museum, I oversee educational programming for learners across diverse ages and backgrounds, including K-12 students and teachers, university audiences, and families. I have developed arts-integrated curricula and interdisciplinary programs for K-12 classrooms at a range of visual, literary, and performing arts institutions, including the Getty Museum, the University of Arizona Poetry Center, the John F. Kennedy Center for the Performing Arts, and the UCLA Chicano Studies Research Center. Curricula and programs I have developed have received honors and awards from the American Alliance of Museums, the California Association of Museums, and the Best in Heritage global conference. I frequently lead trainings on implicit bias and privilege awareness, and have presented across the U.S. on topics related to arts integration, equity in art museums, inclusive programming models, and diversity and inclusion initiatives.

In the *Shakespeare & Social Justice Arts Education* program, I will serve as an Advisor on the project, providing input on teacher professional development and arts integration strategies rooted in over 20 years of experience at the crossroads of art, education, and equity.

I look forward to working on this exciting project with the Shakespeare Center of Los Angeles and the *Shakespeare & Social Justice Arts Education* project team.

Sincerely yours,


Theresa Sotto
Associate Director, Academic Programs



April 6, 2021

Ben Donenberg, Artistic Director
Shakespeare Center of Los Angeles
1238 W 1st St
Los Angeles, CA 90026

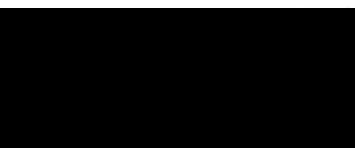
Dear Mr. Donenberg:

I am pleased to join the *Shakespeare & Social Justice Arts Education* program as a Senior Teaching Artist. This project will promote arts education while serving disadvantaged high school students. It will develop and disseminate arts-based education programming relating to teaching the works of William Shakespeare through a social justice lens. It will provide professional development to teachers to support integration of Shakespeare and social justice themes working with local education agencies, teaching artists, teachers, and arts organizations.

As a theatre professional located in Nashville, TN, I have been a member of the staff of Will Power to Youth for the past twelve years, most recently as the Director of Facilitation. During my tenure with the program, I have served as an acting mentor, facilitator, and director to explore Shakespeare themes and issues with young leaders. I also serve as a Teaching Artist for the Tennessee Performing Arts Center, Nashville Children's Theatre, and the Tennessee Governor's School For The Arts. Through Metro Nashville Arts Commission's Restorative Justice and the Arts initiative, I have created and co-facilitate programs that include: August Wilson Gets R.E.A.L., My Place: Discovering Self Identity in Community, and the Pipeline Project. I have extensive experience mentoring teachers in all facets of the theatrical process, and helping them use text to strengthen community within the classroom.

In *Shakespeare & Social Justice Arts Education*, I will work as a Senior Teaching Artist to build curricular elements with the Co-Directors, while mentoring Teaching Artists from around the country in the implementation of curricular services. In this role I will support the Co-Directors with professional development trainings through Weekend Intensives and Summer Institutes while offering ongoing support to Teaching Artists and teachers completing this training over the five year project term.

I look forward to working on this exciting project with the Shakespeare Center of Los Angeles and the *Shakespeare & Social Justice Arts Education* project team.



Teaching Artist

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Ben Donenberg

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Business Affairs, Special Projects

GREAT ART DOING GREAT THINGS

1238 W. First St. Los Angeles, CA 90026 phone: 213.481.BARD fax 213.975.9833
www.ShakespeareCenter.org

April 6, 2021

Ben Donenberg, Artistic Director
Shakespeare Center of Los Angeles
1238 W 1st St
Los Angeles, CA 90026

Dear Mr. Donenberg:

I am pleased to join the *Shakespeare & Social Justice Arts Education* program as a Senior Teaching Artist. This project will promote arts education while serving disadvantaged high school students. It will develop and disseminate arts-based education programming relating to teaching the works of William Shakespeare through a social justice lens. It will provide professional development to teachers to support integration of Shakespeare and social justice themes working with local education agencies, teaching artists, teachers, and arts organizations.

I have been affiliated with the SCLA Youth and Education program for the past twenty years, working as Will Power to Youth program co-director, playwright mentor and consultant focused on training new teaching artists in WPY methodology. I am a founding member of Cornerstone Theater Company, a national leader in the field of community-engaged theatre that nurtures social change and social justice through collaborative artmaking, and I teach frequently on topics related to intentions, ethics and best practices in the community arts field. I graduated from Harvard College with a degree in English and American Literature and received a Master's of Fine Arts (MFA) from the Department of Drama at the University of Virginia. I have received a Fox Foundation Resident Actor Fellowship for Distinguished Achievement.

In *Shakespeare & Social Justice Arts Education*, I will work as a Senior Teaching Artist to build curricular elements with the Co-Directors, while mentoring Teaching Artists from around the country in the implementation of curricular services. In this role I will support the Co-Directors with professional development trainings through Weekend Intensives and Summer Institutes while offering ongoing support to Teaching Artists and teachers completing this training over the five year project term.

I look forward to working on this exciting project with the Shakespeare Center of Los Angeles and the *Shakespeare & Social Justice Arts Education* project team.

Sincerely yours,



Peter Howard
Teaching Artist

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LOS ANGELES UNIFIED SCHOOL DISTRICT
ADMINISTRATIVE OFFICES

333 South Beaudry Avenue, 25th Floor
Los Angeles, California 90017
Telephone: [REDACTED] | Fax: [REDACTED]

AUSTIN BEUTNER
Superintendent

ALISON YOSHIMOTO-TOWERY
Chief Academic Officer

March 10, 2021

The Honorable Miguel Cardona
U.S. Secretary of Education
U.S. Department of Education
400 Maryland Ave, SW
Washington, DC 20202

Dear Secretary Cardona:

The Los Angeles Unified School District (LAUSD) is pleased to provide this letter of support and partnership with the Shakespeare Center of Los Angeles (SCLA), an arts organization, for their grant proposal for the Assistance in Arts Education Program. This proposed project is designed to promote the accessibility and relevance of arts education.

The SCLA has developed this grant application to support a project that aims to serve disadvantaged high school students. If funded, the grant will support SCLA in developing and disseminating accessible instruction material and arts-based education programming relating to teaching social justice through the lens of the works of William Shakespeare. Resources will meet state content standards for secondary instruction. To support professional development in the use of this curriculum for arts educators, teachers and principals, SCLA will create online learning through video instruction accessible to educators at no cost. Finally, the project will provide outreach to expand awareness of Shakespeare and social justice issues by collaborating with local education agencies, communities, and centers for the arts.

The Los Angeles Unified School District, as the second largest school district in the country and largest school district in the state, serves a diverse student population including speakers of 94 languages other than English and students in programs from preschool through adult education. As Proficiency for All is a District goal, the District has committed to working with SCLA to disseminate their standards-aligned instructional materials. The District will also support and encourage participation in SCLA professional development in the use of this curriculum by arts educators, teachers and principals. This grant would support the expansion of services for high school students.

If SCLA receives this grant award, LAUSD will support the implementation of the proposed project by collaborating with the Shakespeare Center in selecting a pilot location for curricular resources and professional development to help our students engage with social justice and Shakespeare, while supporting our teachers across multiple disciplines as they integrate these themes into the classroom.

Please accept this letter as evidence of the District's full partnership and support for Shakespeare Center Los Angeles as it seeks to expand and improve accessibility to arts education, which strongly aligns with the District's goal of Proficiency for All. We highly encourage you to give top consideration to this funding proposal.

Sincerely,



Alison Yoshimoto-Towery
Chief Academic Officer

HISD | Fine Arts Department

INSPIRING IMAGINATION. DESIGNING THE FUTURE.

April 12, 2021

The Honorable Philip Rosenfelt
Acting U.S. Secretary of Education
U.S. Department of Education
400 Maryland Ave, SW
Washington, DC 20202

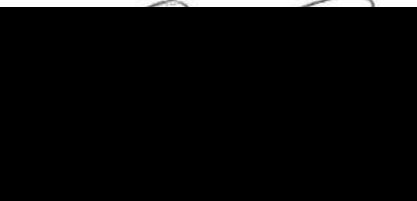
Dear Secretary Rosenfelt:

Houston Independent School District is very pleased to provide the strongest support and partnership with the Shakespeare Center of Los Angeles (SCLA), an arts organization, in their Assistance in Arts Education Program. This will promote arts education while serving disadvantaged high school students. It will develop and disseminate accessible instruction material and arts-based education programming relating to teaching social justice through the lens of the works of William Shakespeare. Resources will meet state content standards for secondary instruction. To support professional development in the use of this curriculum for arts educators, teachers and principals, it will create online learning through video instruction accessible to educators at no cost. Finally, the project will provide outreach to expand awareness of Shakespeare and social justice working with local education agencies, communities, and centers for the arts.

Houston Independent School District is the largest public-school systems in Texas. It serves 196,943 students in grades K-12, and roughly 47,096 students in high school alone with a total of 11,621 teachers. Over 84.2% of our students are people of color.

Upon award, Houston ISD will be pleased to consider working with the Shakespeare Center as a pilot location for curricular resources and professional development to help our students engage with social justice and Shakespeare, while supporting our teachers across multiple disciplines as they integrate these themes into the classroom. Our efforts will help SCLA to improve their curricular resources and professional development services for educators over the next five years and beyond.

Should you have any questions regarding this letter and our support for the Shakespeare Center of Los Angeles, please do not hesitate to contact my office.



Director of Fine Arts

April 13, 2021

The Honorable Philip Rosenfelt
Acting U.S. Secretary of Education
U.S. Department of Education
400 Maryland Ave, SW
Washington, DC 20202

Dear Secretary Rosenfelt:

I am excited to express my support for the Shakespeare Center of Los Angeles (SCLA), an arts organization, in their Assistance in Arts Education Program. As a lifelong ELA educator, I was thrilled to learn that there was an organization who was focusing on how to bring a fresh lens to William Shakespeare's works. Too often in schools across the country, we treat the classics as though they are to be handled with kid gloves and are not to be examined through a modern lens. However, examining texts with a critical eye and bringing to bear our own personal experiences is part of the reading experience. To examine Shakespeare's work through the lens of social justice is an exciting angle to take, and one that I believe students nationwide would benefit from. It is our job as readers and as learners to not only question what we read, but to consider the role texts play in our everyday lives. I believe this work supports that goal.

SCLA's goal to promote arts education, provide instructional material and education programming, and professional development at no cost to educators is an incredible goal. With constant budget crunches, particularly at campuses where the most funding and support is needed, it is rare that teachers have the opportunity to access the type of resources that allow them to completely rethink and reshape how they teach.

Houston ISD is the largest public school system in Texas. 75% of our students are economically disadvantaged, and over 90% of our students are students of color. Upon award, I am excited to learn more about the Shakespeare Center's plans and resources and consider their work to supplement our own district resources.

Should you have any questions regarding this letter, please do not hesitate to contact me.

Sincerely yours,

Sarah Honore

Director of Secondary ELA Curriculum, Houston ISD

April 13, 2021

The Honorable Miguel Cardona
Secretary of Education
U.S. Department of Education
400 Maryland Ave, SW
Washington, DC 20202

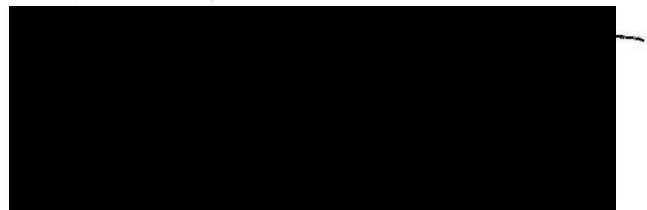
Dear Secretary Cardona:

The San Diego Unified School District is very pleased to provide the strongest support and partnership with the Shakespeare Center of Los Angeles (SCLA), an arts organization, in their Assistance for Arts Education Program. This will promote arts education while serving disadvantaged high school students. It will develop and disseminate accessible instruction material and arts-based education programming relating to teaching social justice through the lens of the works of William Shakespeare. Resources will meet state content standards for secondary instruction. To support professional development in the use of this curriculum for arts educators, teachers and principals, it will create online learning through video instruction accessible to educators at no cost. Finally, the project will provide outreach to expand awareness of Shakespeare and social justice working with local education agencies, communities, and centers for the arts.

The San Diego Unified School District is the second largest public school district in CA. It serves 130,000 students in grades TK4-12, and over 42,000 students in high school alone with a total of 1,926 teachers. Over 79% of our students are people of color.

Upon award, San Diego Unified will be pleased to consider working with the Shakespeare Center as a pilot location for curricular resources and professional development to help our students engage with social justice and Shakespeare, while supporting our teachers across multiple disciplines as they integrate these themes into the classroom. Our efforts will help SCLA to improve their curricular resources and professional development services for educators over the next five years and beyond.

Should you have any questions regarding this letter and our support for the Shakespeare Center of Los Angeles, please do not hesitate to contact my office.



2441 Cardinal Lane | San Diego, CA 92123-3798 | sandiegounified.org/vapa

TRANSFORMING LIVES THROUGH THE ARTS.

March 12, 2021

The Honorable Philip Rosenfelt
Acting U.S. Secretary of Education
U.S. Department of Education
400 Maryland Ave, SW
Washington, DC 20202

Dear Secretary Rosenfelt:

The Visual and Performing Arts Department from Cambridge Public Schools, located in Massachusetts, is writing in support and partnership with the Shakespeare Center of Los Angeles (SCLA), an arts organization, in their Assistance in Arts Education Program. Their program will promote arts education while serving high school students with diverse needs. The program will develop and disseminate accessible instructional material and arts-based education programming relating to teaching social justice through the lens of the works of William Shakespeare. Resources will meet state content standards for secondary instruction. To support professional development in the use of this curriculum for arts educators, teachers and principals, it will create online learning through video instruction accessible to educators at no cost. Finally, the project will provide outreach to expand awareness of Shakespeare and social justice working with local education agencies, communities, and centers for the arts.

Upon award, Cambridge Public Schools will be pleased to consider working with the Shakespeare Center as a pilot location for curricular resources and professional development to help our students engage with social justice and Shakespeare, while supporting our teachers across multiple disciplines as they integrate these themes into the classroom. Our efforts will help SCLA to improve their curricular resources and professional development services for educators over the next five years and beyond.

Should you have any questions regarding this letter and our support for the Shakespeare Center of Los Angeles, please do not hesitate to contact my office.

With thanks,

Andrea Zunig
Director of Visual and Performing Arts, JK-12
Cambridge Public Schools

February 28, 2021

The Honorable Philip Rosenfelt
Acting U.S. Secretary of Education
U.S. Department of Education
400 Maryland Ave, SW
Washington, DC 20202

Dear Secretary Rosenfelt:

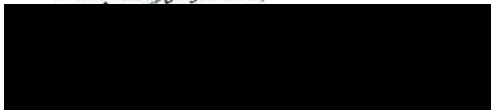
Fort Bend Independent School District is very pleased to provide the strongest support and partnership with the Shakespeare Center of Los Angeles (SCLA), an arts organization, in their Assistance in Arts Education Program. This will promote arts education while serving disadvantaged high school students. It will develop and disseminate accessible instruction material and arts-based education programming relating to teaching social justice through the lens of the works of William Shakespeare. Resources will meet state content standards for secondary instruction. To support professional development in the use of this curriculum for arts educators, teachers and principals, it will create online learning through video instruction accessible to educators at no cost. Finally, the project will provide outreach to expand awareness of Shakespeare and social justice working with local education agencies, communities, and centers for the arts.

Fort Bend ISD is the one of the largest public school systems in Texas. It serves 77,000 students in grades K-12, and 22,000 students in high school alone with a total of 5100 teachers. Over 83% of our students are people of color.

Upon award, Fort Bend ISD will be pleased to consider working with the Shakespeare Center as a pilot location for curricular resources and professional development to help our students engage with social justice and Shakespeare, while supporting our teachers across multiple disciplines as they integrate these themes into the classroom. Our efforts will help SCLA to improve their curricular resources and professional development services for educators over the next five years and beyond.

Should you have any questions regarding this letter and our support for the Shakespeare Center of Los Angeles, please do not hesitate to contact my office.

Sincerely yours,



Curriculum Coordinator, ELA 6-12
Fort Bend Independent School District


April 12, 2021

The Honorable Miguel Cardona
Secretary of Education
U.S. Department of Education
400 Maryland Ave, SW
Washington, DC 20202

Dear Secretary Cardona:

Camino Nuevo High School #2 is very pleased to provide the strongest support and partnership with the Shakespeare Center of Los Angeles (SCLA), an arts organization, in their Assistance for Arts Education Program. This will promote arts education while serving disadvantaged high school students. It will develop and disseminate accessible instruction material and arts-based education programming relating to teaching social justice through the lens of the works of William Shakespeare. Resources will meet state content standards for secondary instruction as well as the Southern Poverty Law Center social justice standards.

Our school is a part of the Camino Nuevo Charter Academy network, a nationally-recognized network of public charter schools educating students in grades TK-12. Our mission is to educate students in a college preparatory program to be literate, critical thinkers, and independent problem solvers who are agents of social justice with sensitivity toward the world around them. As such, we are deeply committed to continuing to develop practices that are culturally relevant, reflective of our students, and cultivate student leaders who are prepared to serve as changemakers in their communities.

Upon award, our school will be pleased to consider working with the Shakespeare Center as a pilot location for curricular resources and teacher professional development to help our high school teachers and students engage with and integrate into the classroom social justice and Shakespeare themes. Teachers who complete the professional development program will receive a \$ stipend as well as potential continuing education credits.

Should you have any questions regarding this letter and our support for the Shakespeare Center of Los Angeles, please do not hesitate to contact me.

Sincerely yours,



Larry Boone



350 S. Figueroa Street Suite 250 | Los Angeles, CA 90071

██████████ | www.ednovate.org

April 14, 2021

The Honorable Miguel Cardona
Secretary of Education
U.S. Department of Education
400 Maryland Ave, SW
Washington, DC 20202

Dear Secretary Cardona:

Ednovate is very pleased to provide the strongest support and partnership with the Shakespeare Center of Los Angeles (SCLA), an arts organization, in their Assistance for Arts Education Program. This will promote arts education while serving disadvantaged high school students. It will develop and disseminate accessible instruction material and arts-based education programming relating to teaching social justice through the lens of the works of William Shakespeare. Resources will meet state content standards for secondary instruction as well as the Southern Poverty Law Center social justice standards.

Ednovate is a network of public, tuition-free, high-performing college prep high schools in Los Angeles and Orange County. We serve first-generation college-bound students from traditionally underserved communities. Most Ednovate students come from communities that have been underserved for decades by the public education system. About 98% of Ednovate's enrollment is students of color, and 82% come from low-income households. 98% of Ednovate students are admitted to a 4-year college each year.

Upon award, Ednovate will be pleased to consider working with the Shakespeare Center as a pilot location for curricular resources and teacher professional development to help our teachers and students engage with and integrate into the classroom social justice and Shakespeare themes. Teachers who complete the professional development program will receive a \$██████ stipend as well as potential continuing education credits.

Should you have any questions regarding this letter and our support for the Shakespeare Center of Los Angeles, please do not hesitate to contact me.

Sincerely yours,

████████████████████
Jesse Noonan, Ed.D.
Chief Academic Officer
Ednovate



April 9, 2021

Ben Donenberg, Artistic Director
Shakespeare Center of Los Angeles
1238 W 1st St
Los Angeles, CA 90026

Dear Mr. Donenberg:

The Old Globe is pleased to provide the strongest support and partnership with the Shakespeare Center of Los Angeles (SCLA) in their Assistance for Arts Education Program. This will promote arts education while serving disadvantaged high school students. It will develop and disseminate accessible instruction material and arts-based education programming relating to teaching the works of William Shakespeare through a social justice lens. Resources will meet state content standards for secondary instruction. To support professional development in the use of this curriculum for arts educators, teachers and principals, it will create online learning through video instruction accessible to educators at no cost. Finally, the project will provide professional development to teachers in local communities to support integration of Shakespeare and social justice themes working with local education agencies, communities, and centers for the arts, including our organization.

The Tony Award-winning Old Globe is one of the country's leading professional regional theatres and has stood as San Diego's flagship arts institution for 85 years. Under the leadership of Erna Finci Viterbi Artistic Director Barry Edelstein and Managing Director Timothy J. Shields, The Old Globe produces a year-round season of 16 productions of classic, contemporary, and new works on its three stages and in the community. More than 250,000 people attend Globe productions annually and participate in the theatre's artistic and arts engagement programs, including a Globe for All tour that brings Globe productions of Shakespeare and new works free-of-charge to diverse, multi-generational audiences at libraries, senior centers, military installations, homeless shelters, and correctional facilities across the region. Numerous world premieres such as the 2014 Tony Award winner for Best Musical, "A Gentleman's Guide to Love and Murder," were developed at the Globe and enjoyed highly successful runs on Broadway and beyond.

The Globe has become a hub for participatory art-making, fostering cross-cultural and intergenerational shared experiences that traverse socioeconomic and geographic boundaries. Our programs introduce individuals to the wide range of creative jobs in theatre; explore the magic of creating a theatrical production, and investigate the behind-the-scenes work that goes into theatre-making. The Globe's Arts Engagement Department engages 40,000 individuals and families through free, community-based programs that increase access to the theatre for low-income, Title I, homeless, military service members and veterans, refugees and immigrants, seniors, people on the autism spectrum disorder, and incarcerated populations. Arts engagement makes our work more integral to the fabric of our shared society.

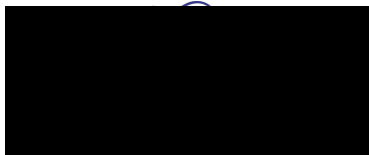
We are currently working with nearly one hundred schools. The overwhelming majority of them are Title-One, a classification determined by a lack of economic resources throughout San Diego

County. Our School in The Park program invites students from the City Heights area to participate in classes designed to introduce 5th, 6th, 7th, and 8th graders to Shakespeare's plays. Through our free student matinee program, we provide tickets for over five thousand students annually. These students also receive pre and post-show workshops. Due to the COVID 19 pandemic, for the first time, we offered our production of *"Dr. Suess How The Grinch Stole Christmas On The Radio"* to every school in San Diego. Our production of *"Hamlet On The Radio"* has also been made available to classes across the region. Our Globe to Go program has created an online curriculum as a resource for teachers in schools and parents teaching at home. We pivoted our Summer Shakespeare Studio, which focuses on acting, in-depth text work, and the students' creative storytelling, from in-person to online availability, reaching dozens of students who would not have access to our programs. We created Theater Design Studio to introduce students to the technical side of the theater and expose them to all the different available jobs. We started Creative Youth Studio as an online professional development arts-based program hosted and produced by young people. This year we launched Reflecting Shakespeare Youth to students who are justice-involved and housed in local facilities. Since Fall 2020, RS Youth has been in 5 classrooms, serving an average of about 12 students in each classroom. All of our programs are free of charge eliminating a critical barrier to participation.

Upon award, The Old Globe will work with the Shakespeare Center to support this project through the recruitment of eligible local teachers for professional development and the services of our trained Teaching Artist working with a high school teacher in our local community. Our Teaching Artist and one teacher will complete a 20 hour 'Train the Trainer' course in Year 1 on the created Shakespeare and Social Justice curriculum. In Years 2-5, these trainers will co-lead a 24-hour professional development course in this curriculum for 20 local teachers a year, supported by project Co-Directors and Guest Speakers. We will support the project through outreach to our networks of arts organizations and education partners (particularly school districts), in-kind use of a local facility for professional development services, dissemination of resources to these schools we partner with, recruitment of 20 teachers per year for professional development services, and in joint projects that further its impact on arts education. Our efforts will help SCLA to improve the reach and impact of curriculum and professional development resources created in this project.

Should you have any questions regarding this letter and our partnership with the Shakespeare Center of Los Angeles, please do not hesitate to contact me.

Sincerely yours,

A large black rectangular box redacting the signature of the sender.

tine

He, Him, His
Director of Arts Engagement
Associate Artistic Director
The Old Globe

March 8, 2021

The Honorable Miguel Cardona
Secretary of Education
U.S. Department of Education
400 Maryland Ave, SW
Washington, DC 20202

Dear Secretary Cardona:

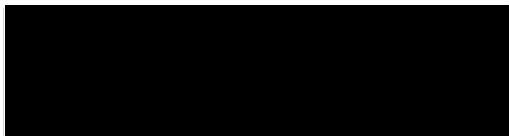
The Shakespeare Theatre Company (STC) is very pleased to provide the strongest support and partnership with the Shakespeare Center of Los Angeles (SCLA) in their Assistance for Arts Education Program. This will promote arts education while serving disadvantaged high school students. It will develop and disseminate accessible instruction material and arts-based education programming relating to teaching social justice through the lens of the works of William Shakespeare. To support professional development for arts educators, teachers and principals, it will create online learning through video instruction accessible to educators at no cost. Finally, the project will provide outreach to expand awareness of Shakespeare and social justice working with local education agencies, communities, and centers for the arts, including our organization.

The Shakespeare Theatre Company has dedicated itself to being the nation's premier classic theatre. By focusing on works with profound themes, complex characters and heightened language written by Shakespeare and others, STC's artistic mission is to bring to vibrant life groundbreaking, thought-provoking and accessible classic theatre in a uniquely American style.

Upon award, we will be pleased to work with SCLA to support through outreach to schools and teachers we work with in our education programs and through our Equity, Diversity and Inclusion committee. This support will include dissemination of project curriculum resources through our productions, workshops, residencies, and semester-long programs that integrate our educators into secondary school classrooms. Our efforts will help SCLA to improve the reach and impact of curriculum and professional development resources created in this project.

Should you have any questions regarding this letter and our support for the Shakespeare Center of Los Angeles, please do not hesitate to contact me.

Sincerely yours,



Simon Godwin Artistic Director

Chris Jennings Executive Director

Michael R. Klein Chairman

ADMINISTRATIVE OFFICES

516 Eighth Street SE, Washington, DC 20003-2834

ShakespeareTheatre.org



March 30, 2021

The Honorable Philip Rosenfelt
Acting U.S. Secretary of Education
U.S. Department of Education
400 Maryland Ave, SW
Washington, DC 20202

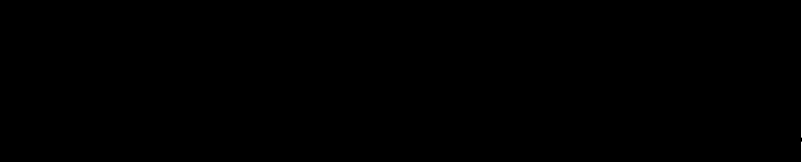
Dear Secretary Rosenfelt:

Houston Shakespeare Festival at the University of Houston is very pleased to provide the strongest support and partnership with the Shakespeare Center of Los Angeles (SCLA) in their Assistance in Arts Education Program. This will promote arts education while serving disadvantaged high school students. It will develop and disseminate accessible instruction material and arts-based education programming relating to teaching social justice through the lens of the works of William Shakespeare. Resources will meet state content standards for secondary instruction. To support professional development in the use of this curriculum for arts educators, teachers and principals, it will create online learning through video instruction accessible to educators at no cost. Finally, the project will provide outreach to expand awareness of Shakespeare and social justice working with local education agencies, communities, and centers for the arts, including our organization.

The Houston Shakespeare Festival (HSF) is a professional, Equity acting company that gives a select group of UH student actors the chance to learn the craft of acting alongside seasoned professionals. All performances are presented free of charge at Miller Outdoor Theatre in the heart of Hermann Park for 20,000-30,000 patrons, students, and schools each season. Upon award, Houston Shakespeare Festival will be pleased to work with the Shakespeare Center to support this project through outreach, dissemination of resources to art educators we partner with, and in joint projects that further its impact on arts education. Our efforts will help SCLA to improve the reach and impact of curriculum and professional development resources created in this project.

Should you have any questions regarding this letter and our support for the Shakespeare Center of Los Angeles, please do not hesitate to contact me.

Sincerely yours,


Cori Stevenson
Director of Outreach
Houston Shakespeare Festival
Kathrine G. McGovern College of the Arts
University of Houston

THEATRE FOR A NEW AUDIENCE

April 6, 2021

Ben Donenberg, Artistic Director
Shakespeare Center of Los Angeles
1238 W 1st St
Los Angeles, CA 90026

Dear Mr. Donenberg:

Theatre for a New Audience offers its enthusiastic and unqualified support and partnership with the Shakespeare Center of Los Angeles (SCLA) in their Assistance for Arts Education Program. This initiative will promote arts education will provide profoundly needed service to economically disadvantaged high school students. It will develop and disseminate accessible instruction material and arts-based education programming to support classroom teachers in teaching the works of William Shakespeare through a social justice lens. Resources will meet New York State content standards for secondary instruction. To support professional development in the use of this curriculum for arts educators, teachers and principals, this initiative will support online learning through video instruction accessible to educators at no cost. Finally, the project will provide professional development to teachers in local communities to support integration of Shakespeare and social justice theme, working with local education agencies, communities, and centers for the arts, including Theatre for a New Audience.

Theatre for a New Audience created and operates the largest in-depth program to introduce Shakespeare in the New York City Public Schools. Our participation in the proposed project is a natural extension of our existing school-based programs, as well as our established history of providing professional development for Classroom Teachers. Since these programs began in 1984, we have served nearly 140,000 students and more than 4,000 Classroom Teachers.

Our World Theatre Project, serving primarily middle schools but also high schools, employs study and performance of Shakespeare's plays with in-depth residencies of 13 weeks. In these residencies, our Teaching Artists make weekly visits to the classroom, working in partnership with Classroom Teachers. Classroom Teachers receive in-depth professional development and deliver their own curriculum lessons in between Teaching Artist visits. At the end of the residency, Teaching Artists and Classroom Teachers together lead students in creating their own performances of the work they have studied and seen on our stage. Classroom Teachers participating in the program have rated the professional development we provide very highly, noting that it has increased their own capacities, giving them practical and engaging tools to reinforce their teaching skills and build their confidence in working with this material. We also operate a playwriting program with a similar classroom residency model (the New Voices Project). Between these two programs, we operate in approximately 20 schools citywide (every borough) each year and serve approximately 2,000 students and their classroom teachers.

One key to the success of these programs has been our deep partnership with the New York City Department of Education and its office of Arts and Special Projects. Over the course of nearly four decades, we have

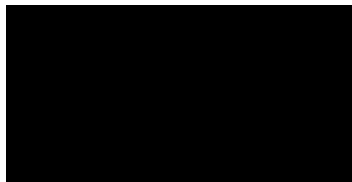
become one of the DOE's leading service providers in Theatre and English Language Arts and have expanded our reach to develop our Teaching Artists' capacities to serve English Language Learners and District 75 schools, which provide highly specialized instructional support for students with significant challenges, such as Autism Spectrum Disorders, cognitive delays, sensory impairments, and emotional disturbances.

Another demonstration of our track record in providing exemplary professional development for Classroom Teachers has been our biennial Summer Institute, supported by the National Endowment for the Humanities. Through this program, 25 classroom teachers nationwide travel to Brooklyn every other summer (pending funding) to participate in an intensive two-week institute at our theatre, Polonsky Shakespeare Center. There they work with faculty from Teachers College and CUNY, as well as with our Teaching Artists, to develop their teaching skills from both a scholarly and hands-on perspective.

Upon award, Theatre for a New Audience will partner with the Shakespeare Center to support this project through assisting with recruitment of eligible local teachers for professional development and supporting the training of a Teaching Artist who will work in partnership with a New York City Public School Classroom Teacher. Our Teaching Artist and the Classroom Teacher will travel to Los Angeles to complete a 20 hour "Train the Trainer" course in Year 1 on the created Shakespeare and Social Justice curriculum. In Years 2-5, these trainers will co-lead a 24-hour professional development course in this curriculum for 20 New York City Public School Teachers each year, supported by project Co-Directors and Guest Speakers. We will support the project through outreach to our networks of arts organizations and the NYC DOE. in-kind services we will provide will include the use of our theatre (or a comparable local venue) for professional development services, dissemination of resources to these schools we partner with, assistance with recruitment of 20 teachers each year for professional development services, and in other joint projects to be determined that will further this initiative's impact on the arts education field. Our efforts will help SCLA to improve the reach and impact of curriculum and professional development resources created in this project.

Should you have any questions regarding this letter and our partnership with the Shakespeare Center of Los Angeles, please do not hesitate to contact me. I can be reached at [REDACTED] or by email at [REDACTED]

Sincerely yours,



Dorothy Ryan
Managing Director



Budget Narrative File(s)

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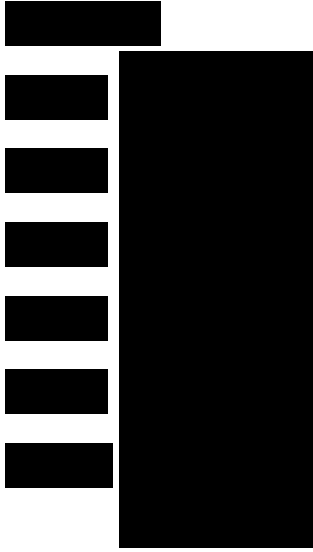
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U.S. Department of Education
Grant Application Form for Project Objectives and Performance Measures Information
See Instructions.

OMB Number: 1894-0017
Expiration Date: 07/31/2023

Applicant Information

Legal Name:

Shakespeare Center of Los Angeles, Inc.

1. Project Objective:

Create a dynamic curriculum built around an interdisciplinary multimedia repository of educational techniques and tools for teaching Shakespeare and social justice together, through collaboration of students, teaching artists, teachers, scholars, theatre organizations, and the Southern Poverty Law Center.

1.a. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
Year 1: Complete one curriculum unit consisting of multiple smaller modules.	PROJECT	1		/	

1.b. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
Year 2: Complete one curriculum unit consisting of multiple smaller modules	PROJECT	1		/	

1.c. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
Year 3: Complete one curriculum unit consisting of multiple smaller modules	PROJECT	1		/	

1.d. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
Year 4: Complete one curriculum unit consisting of multiple smaller modules	PROJECT	1		/	

1.e. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
Year 5: Complete one curriculum unit consisting of multiple smaller modules PR/Award # S351A210080	PROJECT	1		/	

U.S. Department of Education
Grant Application Form for Project Objectives and Performance Measures Information

1.f. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio		%	
Track the number of accessible, arts-based instructional materials (modules) that are developed.	GPRA			/		

2. Project Objective:

Student voice guides the development of the curriculum.

2.a. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio		%	
Year 1: 3 Youth Leaders participate in curriculum and training development for 80 hours each per year, for a total of 240 hours of youth input.	PROJECT	240		/		

2.b. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio		%	
Year 2: 3 Youth Leaders participate in curriculum and training development for 80 hours each per year, for a total of 240 hours of youth input.	PROJECT	240		/		

2.c. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio		%	
Year 3: 3 Youth Leaders participate in curriculum and training development for 80 hours each per year, for a total of 240 hours of youth input.	PROJECT	240		/		

2.d. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio		%	
Year 4: 3 Youth Leaders participate in curriculum and training development for 80 hours each per year, for a total of 240 hours of youth input.	PROJECT	240		/		

2.e. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio		%	
Year 5: 3 Youth Leaders participate in curriculum and training development for 80 hours each per year, for a total of 240 hours of youth input.	PROJECT	240		/		

U.S. Department of Education
Grant Application Form for Project Objectives and Performance Measures Information

3. Project Objective:

Shakespeare & Social Justice curriculum is aligned with national association standards for English language arts (ELA), visual and performing arts, and Social Justice Standards

3.a. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio		%	
All curriculum modules pass a rubric cross-walking ELA, visual and performing arts, and Social Justice Standards.	PROJECT			/		

4. Project Objective:

Develop professional development training for each of five SSJ units (each consisting of multiple smaller modules) created in the program.

4.a. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio		%	
One training module is completed for each curriculum module.	PROJECT			/		

5. Project Objective:

Teaching Artists provide teachers with drama-based pedagogical and communications techniques to integrate arts into academic instruction while engaging students.

5.a. Performance Measure	Measure Type	Quantitative Data				
		Target				
		Raw Number	Ratio		%	
Teachers' metacognitive reflections demonstrate understanding of Teaching Artists' drama-based pedagogical and communications techniques to integrate arts into academic instruction	PROJECT			/		

6. Project Objective:

Facilitate annual teacher trainings (each training total of 24 hours instruction + 12 hours homework) by project staff/consultants and by partnering with theater organizations in three additional cities, who will each facilitate an annual training in their city. These include one annual summer training (years 1-5) and five annual academic year trainings (years 2-5).

U.S. Department of Education
Grant Application Form for Project Objectives and Performance Measures Information

6.a. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
Year 1: Train 20 teachers.	PROJECT	20		/	

6.b. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
Year 2: Train 120 teachers.	PROJECT	120		/	

6.c. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
Year 3: Train 120 teachers.	PROJECT	120		/	

6.d. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
Year 4: Train 120 teachers.	PROJECT	120		/	

6.e. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
Year 5: Train 120 teachers.	PROJECT	120		/	

6.f. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
Track the percentage of participants who complete 75% or more of the total hours of professional development.	GPRA			/	

7. Project Objective:

Partner with theater organizations to train their Teaching Artists and Teachers to provide an annual SSJ training for teachers in their city.

U.S. Department of Education
Grant Application Form for Project Objectives and Performance Measures Information

7.a. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
Year 1: Partner with three theater companies and train a total of six staff to facilitate SSJ training in their city.	PROJECT	6		/	

8. Project Objective:

Build new partnerships with LEAs to reach more teachers with the curriculum and training.

8.a. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
Develop partnerships with five additional LEAs	PROJECT	5		/	

9. Project Objective:

Outreach to provide a link to the SSJ training and curriculum to the Southern Poverty Law Center's Learning for Justice network of educators (approximately 500,000 educators) interested in infusing social justice into the classroom.

9.a. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
Send annual outreach email to educators with link to SSJ curriculum and training.	PROJECT	5		/	

10. Project Objective:

Teachers assign work for students to revise/adapt ("restory") Shakespeare's language, character, and scenes in their own expressions of identity and cultural context.

10.a. Performance Measure	Measure Type	Quantitative Data			
		Target			
		Raw Number	Ratio		%
Teachers increase the number of assignments where students revise/adapt ("restory") Shakespeare's language, character, and scenes in their own expressions of identity and cultural context .	PROJECT			/	

U.S. Department of Education
Grant Application Form for Project Objectives and Performance Measures Information

INSTRUCTIONS GRANT APPLICATION FORM FOR PROJECT OBJECTIVES AND PERFORMANCE MEASURES INFORMATION

PURPOSE

Applicants must submit a **GRANT APPLICATION FORM FOR PROJECT OBJECTIVES AND PERFORMANCE MEASURES INFORMATION** via Grants.gov or in G5 when instructed to submit applications in G5. This form collects project objectives and quantitative and/or qualitative performance measures at the time of application submission for the purpose of automatically prepopulating this information into the U.S. Department of Education's (ED) automated Grant Performance Report form (ED 524B), which is completed by ED grantees prior to the awarding of continuation grants. Additionally, this information will prepopulate into ED's automated ED 524B that may be required by program offices of grant recipients that are awarded front loaded grants for their entire multi-year project up-front in a single grant award, and will also be prepopulated into ED's automated ED 524B for those grant recipients that are required to use the ED 524B to submit their final performance reports.

GENERAL INSTRUCTIONS

Applicant Information

- **Legal Name:** The legal name of the applicant that will undertake the assistance activity will prepopulate from the Application Form for Federal Assistance (SF 424 Form). This is the organization that has registered with the System for Award Management (SAM). Information on registering with SAM may be obtained by visiting www.Grants.gov.

Project Objectives Information and Related Performance Measures Data

Your grant application establishes project objectives stating what you hope to achieve with your funded grant project. Generally, one or more performance measures are also established for each project objective that will serve to demonstrate whether you have met or are making progress towards meeting each project objective.

- **Project Objective:** Enter each project objective that is included in your grant application. When completing this form in Grants.gov, a maximum of 26 project objectives may be entered. Only one project objective should be entered per row. Project objectives should be numbered sequentially, i.e., 1., 2., 3., etc. If applicable, project objectives may be entered for each project year; however, the year to which the project objective applies must be clearly identified as is presented in the following examples:
 1. **Year 1.** Provide two hour training to teachers in the Boston school district that focuses on improving test scores.
 2. **Year 2.** Provide two hour training to teachers in the Washington D.C. school district that focuses on improving test scores.
- **Performance Measure:** For each project objective, enter each associated quantitative and/or qualitative performance measure. When completing this form in Grants.gov, a maximum of 26 quantitative and/or qualitative performance measures may be entered. There may be multiple quantitative and/or qualitative performance measures associated with each project objective. Enter only one quantitative or qualitative performance measure per row. Each quantitative or qualitative performance measure that is associated with a particular project objective should be labeled using an alpha indicator. Example: The first quantitative or qualitative performance measure associated with project objective "1" should be labeled "1.a.," the second quantitative or qualitative performance measure for project objective "1" should be labeled "1.b.," etc. If applicable, quantitative and/or qualitative performance measures may be entered for each project year; however, the year to which the quantitative and/or qualitative performance measures apply must be clearly identified as is presented in the following examples:

- 1.a. **Year 1.** By the end of year one, 125 teachers in the Boston school district will receive a two hour training program that focuses on improving test scores.
- 2.a. **Year 2.** By the end of year two, 125 teachers in the Washington D.C. school district will receive a two hour training program that focuses on improving test scores.

- **Measure Type:** For each performance measure, select the appropriate type of performance measure from the drop down menu. There are two types of measures that **ED** may have established for the grant program:

1. **GPRA:** Measures established for reporting to Congress under the Government Performance and Results Act; and
2. **PROGRAM:** Measures established by the program office for the particular grant competition.

In addition, you will be required to report on any project-specific performance measures (**PROJECT**) that you established in your grant application to meet your project objectives.

In the **Measure Type** field, select one (1) of the following measure types: **GPRA; PROGRAM; or PROJECT.**

- **Quantitative Target Data:** For quantitative performance measures with established quantitative targets, provide the target you established for meeting each performance measure. Only quantitative (numeric) data should be entered in the Target boxes. If the collection of quantitative data is not appropriate for a particular performance measure (i.e., for **qualitative** performance measures), please leave the target data boxes blank.

The Target Data boxes are divided into three columns: **Raw Number; Ratio, and Percentage (%)**.

For performance measures that are stated in terms of a single number (e.g., the number of workshops that will be conducted or the number of students that will be served), the target data should be entered as a single number in the **Raw Number column** (e.g., **10** workshops or **80** students). Please leave the **Ratio and Percentage (%) columns** blank.

For performance measures that are stated in terms of a percentage (e.g., percentage of students that attain proficiency), complete the **Ratio column**, and leave the **Raw Number and Percentage (%) columns** blank. The **Percentage (%)** will automatically calculate based on the entered ratio. In the **Ratio column** (e.g., **80/100**), the numerator represents the numerical target (e.g., the number of students that are expected to attain proficiency), and the denominator represents the universe (e.g., all students served).



U.S. DEPARTMENT OF EDUCATION
BUDGET INFORMATION
NON-CONSTRUCTION PROGRAMS

OMB Number: 1894-0008
Expiration Date: 09/30/2023

Name of Institution/Organization

Shakespeare Center of Los Angeles, Inc.

Applicants requesting funding for only one year should complete the column under "Project Year 1." Applicants requesting funding for multi-year grants should complete all applicable columns. Please read all instructions before completing form.

SECTION A - BUDGET SUMMARY
U.S. DEPARTMENT OF EDUCATION FUNDS

Budget Categories	Project Year 1 (a)	Project Year 2 (b)	Project Year 3 (c)	Project Year 4 (d)	Project Year 5 (e)	Project Year 6 (f)	Project Year 7 (g)	Total (h)
1. Personnel								
2. Fringe Benefits								
3. Travel								
4. Equipment								
5. Supplies								
6. Contractual								
7. Construction								
8. Other								
9. Total Direct Costs (lines 1-8)								
10. Indirect Costs*								
11. Training Stipends								
12. Total Costs (lines 9-11)								

***Indirect Cost Information (To Be Completed by Your Business Office):** If you are requesting reimbursement for indirect costs on line 10, please answer the following questions:

- (1) Do you have an Indirect Cost Rate Agreement approved by the Federal government? ☐ Yes ☒ No
- (2) If yes, please provide the following information:
Period Covered by the Indirect Cost Rate Agreement: From: To: (mm/dd/yyyy)
Approving Federal agency: ☐ ED ☐ Other (please specify):
The Indirect Cost Rate is %.
- (3) If this is your first Federal grant, and you do not have an approved indirect cost rate agreement, are not a State, Local government or Indian Tribe, and are not funded under a training rate program or a restricted rate program, do you want to use the de minimis rate of 10% of MTDC? ☐ Yes ☒ No If yes, you must comply with the requirements of 2 CFR § 200.414(f).
- (4) If you do not have an approved indirect cost rate agreement, do you want to use the temporary rate of 10% of budgeted salaries and wages?
☒ Yes ☐ No If yes, you must submit a proposed indirect cost rate agreement within 90 days after the date your grant is awarded, as required by 34 CFR § 75.560.
- (5) For Restricted Rate Programs (check one) -- Are you using a restricted indirect cost rate that:
☐ Is included in your approved Indirect Cost Rate Agreement? Or, ☒ Complies with 34 CFR 76.564(c)(2)? The Restricted Indirect Cost Rate is %.
- (6) For Training Rate Programs (check one) -- Are you using a rate that:
☐ Is based on the training rate of 8 percent of MTDC (See EDGAR § 75.562(c)(4))? Or, ☒ Is included in your approved Indirect Cost Rate Agreement, because it is lower than the training rate of 8 percent of MTDC (See EDGAR § 75.562(c)(4))?

PR/Award # S351A210980

Page e77

Name of Institution/Organization	Applicants requesting funding for only one year should complete the column under "Project Year 1." Applicants requesting funding for multi-year grants should complete all applicable columns. Please read all instructions before completing form.
Shakespeare Center of Los Angeles, Inc.	

**SECTION B - BUDGET SUMMARY
NON-FEDERAL FUNDS**

Budget Categories	Project Year 1 (a)	Project Year 2 (b)	Project Year 3 (c)	Project Year 4 (d)	Project Year 5 (e)	Project Year 6 (f)	Project Year 7 (g)	Total (h)
1. Personnel								
2. Fringe Benefits								
3. Travel								
4. Equipment								
5. Supplies								
6. Contractual								
7. Construction								
8. Other								
9. Total Direct Costs (lines 1-8)								
10. Indirect Costs								
11. Training Stipends								
12. Total Costs (lines 9-11)								

SECTION C - BUDGET NARRATIVE (see instructions)

ED 524

Name of Institution/Organization <div style="border: 1px solid black; padding: 2px; margin-top: 5px;">Shakespeare Center of Los Angeles, Inc.</div>	Applicants requesting funding for only one year should complete the column under "Project Year 1." Applicants requesting funding for multi-year grants should complete all applicable columns. Please read all instructions before completing form.
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IF APPLICABLE: SECTION D - LIMITATION ON ADMINISTRATIVE EXPENSES

- (1) List administrative cost cap (x%):
- (2) What does your administrative cost cap apply to? ☐ (a) indirect and direct costs or, ☐ (b) only direct costs

Budget Categories	Project Year 1 (a)	Project Year 2 (b)	Project Year 3 (c)	Project Year 4 (d)	Project Year 5 (e)	Project Year 6 (f)	Project Year 7 (g)	Total (h)
1. Personnel Administrative								
2. Fringe Benefits Administrative								
3. Travel Administrative								
4. Contractual Administrative								
5. Construction Administrative								
6. Other Administrative								
7. Total Direct Administrative Costs (lines 1-6)								
8. Indirect Costs								
9. Total Administrative Costs								
10. Total Percentage of Administrative Costs								

ED 524

DISCLOSURE OF LOBBYING ACTIVITIES

Complete this form to disclose lobbying activities pursuant to 31 U.S.C.1352

OMB Number: 4040-0013

Expiration Date: 02/28/2022

1. * Type of Federal Action: <input type="checkbox"/> a. contract <input checked="" type="checkbox"/> b. grant <input type="checkbox"/> c. cooperative agreement <input type="checkbox"/> d. loan <input type="checkbox"/> e. loan guarantee <input type="checkbox"/> f. loan insurance	2. * Status of Federal Action: <input type="checkbox"/> a. bid/offer/application <input checked="" type="checkbox"/> b. initial award <input type="checkbox"/> c. post-award	3. * Report Type: <input checked="" type="checkbox"/> a. initial filing <input type="checkbox"/> b. material change
4. Name and Address of Reporting Entity: <input checked="" type="checkbox"/> Prime <input type="checkbox"/> SubAwardee * Name <input type="text" value="N/A"/> * Street 1 <input type="text" value="N/A"/> Street 2 <input type="text"/> * City <input type="text" value="N/A"/> State <input type="text"/> Zip <input type="text"/> Congressional District, if known: <input type="text"/>		
5. If Reporting Entity in No.4 is Subawardee, Enter Name and Address of Prime: 		
6. * Federal Department/Agency: <input type="text" value="N/A"/>	7. * Federal Program Name/Description: <input type="text" value="Arts in Education"/> CFDA Number, if applicable: <input type="text" value="84.351"/>	
8. Federal Action Number, if known: <input type="text"/>	9. Award Amount, if known: \$ <input type="text"/>	
10. a. Name and Address of Lobbying Registrant: Prefix <input type="text"/> * First Name <input type="text" value="N/A"/> Middle Name <input type="text"/> * Last Name <input type="text" value="N/A"/> Suffix <input type="text"/> * Street 1 <input type="text" value="N/A"/> Street 2 <input type="text"/> * City <input type="text" value="N/A"/> State <input type="text"/> Zip <input type="text"/>		
b. Individual Performing Services (including address if different from No. 10a) Prefix <input type="text"/> * First Name <input type="text" value="N/A"/> Middle Name <input type="text"/> * Last Name <input type="text" value="N/A"/> Suffix <input type="text"/> * Street 1 <input type="text" value="N/A"/> Street 2 <input type="text"/> * City <input type="text" value="N/A"/> State <input type="text"/> Zip <input type="text"/>		
11. Information requested through this form is authorized by title 31 U.S.C. section 1352. This disclosure of lobbying activities is a material representation of fact upon which reliance was placed by the tier above when the transaction was made or entered into. This disclosure is required pursuant to 31 U.S.C. 1352. This information will be reported to the Congress semi-annually and will be available for public inspection. Any person who fails to file the required disclosure shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure. * Signature: <input type="text" value="Ben Donenberg"/> * Name: Prefix <input type="text"/> * First Name <input type="text" value="Ben"/> Middle Name <input type="text"/> * Last Name <input type="text" value="Donenberg"/> Suffix <input type="text"/> Title: <input type="text"/> Telephone No.: <input type="text"/> Date: <input type="text" value="04/15/2021"/>		
Federal Use Only:		Authorized for Local Reproduction Standard Form - LLL (Rev. 7-97)