

'Branches of Learning': Collaborative Cognitive and Affective Learning Between Shakespearean Students trained in Schools, Universities, and Carceral Institutions

Shelia T. Cavanagh and Steve Rowland

London's Wandsworth Prison, one of the largest prisons in the United Kingdom, has housed numerous renowned inmates, including Oscar Wilde, James Earl Ray, the Kray Brothers, and Ronnie Briggs, one of the 'Great Train Robbers.' Its diligent, but unofficial, historian and archivist, Stewart McLaughlin, details some of the rules governing this institution's inhabitants during the nineteenth century, when prisoners were housed and fed in single cells, talking was forbidden and 'Male prisoners were required to wear a mask whenever leaving the cell and in the company of other prisoners. Female prisoners wore a dark veil.'¹ The prohibitions against speaking and showing one's face demonstrates the guiding ethos governing the prison environment in this period; namely, that social interaction between prisoners, whether visual or auditory, threatens institutional peace and stability. Isolation, silence, and an inability to recognize one another, on the other hand, could foster an environment conducive for calm and order.

Wandsworth's nineteenth century rules against communication between prison inhabitants defies the principles underlying contemporary 'Shakespeare in Prison' programmes, including those discussed in this essay. Whether based on performance or discussion, these current endeavors generally emphasize the role of respectful interaction between people in their efforts to use Shakespearean drama effectively in a prison environment. Just as high school and university Shakespearean classrooms tend to rely upon personal and intellectual interaction between students to increase their facility with

the written and performed text, educators in prison often place a premium on improved interpersonal skills as a central goal of their pedagogical enterprise, even when the prisoners are largely kept apart, as Laura Bates describes in 2013's *Shakespeare Saved My Life*, which focuses on studying Shakespeare in solitary confinement.² Sadly, recent assessments of Wandsworth's accomplishments in the 21st century suggest that efforts there may still not meet such standards.³ The international proliferation of strong educational programmes in prisons, including those with emphases on Shakespeare, however, suggests that Wandsworth and other facilities have numerous models they can emulate, if they choose to improve conditions for inmates. Here, we will focus on hybrid models of prison instruction whereby current and formerly incarcerated students study in concert with more traditional college and high school students.⁴

Monroe Correctional Facility and Emory University

This chapter describes some of the ways that prison programmes can operate effectively, but it also details significant differences between standard undergraduate and high school classes and their counterparts for incarcerated Shakespeare students. The authors share an active goal of reducing the gap they experience between these two kinds of classroom experiences, but continue to consider this a challenge in the Shakespeare courses they link. In fact, we suggest that an approach to teaching Shakespeare which encourages students to understand themselves and respectfully talk and listen may be a model which would work well in both traditional and prison classrooms. Here, we will describe two partnerships: one with some students studying at Emory University in Atlanta, in concert with others participating at Monroe Correctional Facility in Washington State and the second with Formerly Incarcerated Teachers [FITs] from

Woodbourne Correctional Facility in New York and students at the University of Georgia and educational institutions across the United States through a new educational nonprofit entitled Time Out of Joint [TOOJ]. The Emory/Monroe partnership was established, despite the participants' geographical divide, partially because the prisons proximate to Emory have now been moved a significant distance away, but also because Sheila T. Cavanagh, Founding Director of the World Shakespeare Project, has a long-standing commitment to establishing innovative collaborations in order to facilitate advanced Shakespearean involvement with populations facing significant access challenges. The instructors would prefer to have the students address each other directly through videoconferencing, but prison officials currently forbid this.⁵ As an alternative, students are placed into groups with members of each cohort, who exchange and respond to each other's written assignments. Cavanagh teaches the Emory class in person and makes occasional visits to the Monroe sessions. Steve Rowland, an award-winning documentary producer and educator, takes the lead at Monroe, but regularly participates in Atlanta classes through videoconferencing. Some prison programmes bring university undergraduate students directly into prison classrooms. Distance makes that impossible for the Monroe/Emory collaboration, but the instructors endeavor to create a shared enterprise that brings each group of students into significant communication with each other.⁶

Rowland and Cavanagh work together effectively, but continue to contend with disjunctures related to the learning aspects of these courses, since the aims include both intellectually rigorous study of Shakespeare and the kinds of achievements commonly associated with what Benjamin Bloom and others term 'affective' learning.⁷ Bloom's

taxonomy has received considerable scholarly attention since it first appeared, but the situation he describes often still holds true: ‘Although there are affective consequences of all teaching-learning activities, and although representative statements of objectives of local curricula often contain hopes for affective as well as cognitive outcomes, the typical school examines for cognitive changes only.’⁸ Such challenges may appear in any such joint pedagogical undertaking, but they emerge here particularly prominently because the Monroe students receive written feedback but no course credit or grades for their work, while the Emory undergraduates are graded for their contributions to the course and enroll in order to complete college degree requirements. The differences between these students, therefore, extend beyond their distinctive ‘local habitation[s],’ (*Midsummer Night’s Dream* 5.1) and regularly influence both the kinds of challenges they undertake and their responses to the conversations this brand of Shakespearean collaboration generates. Students in conventional college classrooms are often reticent about the personal exposure frequently associated with affective learning, while some (by no means all) of the Monroe students feel intimidated by the academic prowess of their Emory counterparts, who tend to have more formal and conventional cognitive training.

The well-known Shakespeare Behind Bars Programme (SBB), founded and directed by Curt L. Tofteland, illustrates some of the ‘affective’ tenets that make SBB so successful, but simultaneously impede easy transfer to a more conventional undergraduate setting. Cavanagh was fortunate to spend several days in 2017 with Tofteland and SBB at Michigan’s Earnest C. Brooks and West Shoreline Correctional Facilities. She also participated in a workshop on ‘creating circles of trust’ that Tofteland led at the 2017 ‘Arts in Corrections: Building Bridges to the Future’ Conference

sponsored by California Lawyers for the Arts, the William James Association, and Loyola Marymount University. Tofteland has also visited Emory classrooms in person and through videoconferencing, and we have been honored to welcome SBB alumnus Sammie Byron to classes at Emory after he was released from the Luther Lockett Correctional Complex. Each of these experiences has confirmed what the SBB documentary demonstrates; namely, that SBB ‘circles of trust’ (now called ‘circles of truth’) initiate and support powerful sites for transformative work.⁹

As Tofteland’s course materials indicate, ‘a Shakespeare Behind Bars Restorative Circle of Reconciliation is built on the most prized core values that each member of the circle-of-trust has pledged to honor.’¹⁰ The qualities thus introduced typically include such things as ‘honesty,’ ‘empathy,’ ‘fairness,’ ‘confidentiality,’ ‘courage,’ and ‘forgiveness.’¹¹ Once these operating principles are in place, those participating are encouraged to trust in ‘the safety of our circle’¹² as they face and express intersections between their work on Shakespeare (and other topics) and their own lives. Often, these sessions require significant emotional risk-taking; the circles, therefore, are created to nurture those participating in a protective environment where they may choose to challenge themselves intellectually, physically, spiritually, and/or emotionally.

Rowland’s work at Monroe does not focus on Shakespearean performance, but focuses on critical analysis and discussions of the plays, as well as reading out loud. Inspired by Tofteland, Rowland too begins each prison class session with a circle of trust. While not affiliated with SBB, his pedagogical vision also encourages self-reflection and personal growth as an explicit part of the educational enterprise. The results are frequently life-changing for Monroe students and for Atlanta undergraduates. Emory

students report gratitude at being involved in these discussions engaged in through shared writing, and are often delighted at the fresh insights the prisoners, drawing on their life experiences bring to the plays. The Shakespearean prisoners who choose education set a very interesting model for the undergraduates. It is eye-opening to meet incarcerated people who are committed to learning in deep ways for their own intellectual and spiritual growth.

The conversations generated within and between the classrooms in Atlanta and Monroe are typically powerful and insightful, but the instructors need to take special care to generate a parallel environment between the two constituencies. Students who are being graded understandably worry that taking risks could jeopardize their chance at academic success. Producing a rubric that builds and supports the level of trust needed for them to participate productively is possible, but not straightforward. In addition, encouraging undergraduates to draw parallels between their own experiences and what they find in Shakespeare can stall on stories of 'love at first sight,' in contrast to the incarcerated students who more readily recognize their lives in the violent urges of *Hotspur* and *Macbeth* as well as in the complicated power dynamics presented in the plays. While students in both pedagogical environments often demonstrate considerable intellectual prowess, fundamental differences between their educational backgrounds, life histories, and academic goals provide significant, but productive tensions when their Shakespearean realms are brought together in this way. Cavanagh's faculty position at Emory requires her to keep assessment and scholarly achievement clearly in place, while Rowland's role as the instructor of a non-credit-bearing course enables him to encourage more personal introspection and reflection. Both pedagogical perspectives can be

rigorous and productive. Bringing them together creates challenges, but these obstacles seem well-worth the effort involved. As part of this work, we take the energy and insight currently fueling international Shakespearean scholarship and performance into both classrooms in order to help each group feel connected to life outside their immediate environment. This strategy explores ways this sort of collaboration enhances the learning of both groups. The prisoners frequently see themselves inside the characters, or imagine how they would confront the crises depicted in the play. Prisoners are quick to recognize and comprehend the emotional resonances of *Macbeth*, *Hamlet*, *King Lear*, *Merchant of Venice*, *Othello*, *Julius Caesar*, *Coriolanus*, *Measure for Measure*, *The Tempest* and so many others. These understandings often help them define new, productive life paths for themselves, an outcome that strengthens the idea that ‘Shakespeare Changes Lives,’ and supports our commitment to expanding Shakespearean study to a variety of non-conventional settings. There are many reasons that students in prison want to study Shakespeare: past familiarity with the plays; long-time curiosity; an interest in writing or acting; or perhaps a desire to insist that ‘Shakespeare belongs to everyone.’ Too many of these men have grown up as total outsiders to society, believing deeply that access to even a modest, healthy life is not available to them. While reading the works of many writers can be powerful, giving inmates who feel like outsiders access to Shakespeare and encouraging them to discuss it with students studying in more traditional settings facilitates empowering conversations for all concerned.

Rowland was introduced to teaching Shakespeare inside prisons in 2010 by Arin Arbus, a talented Shakespearean director at Theater for A New Audience in NYC, who invited him to document one of her classes (under the auspices of Katherine Vockins and

Rehabilitation Through the Arts or RTA) through film at Woodbourne Correctional Facility in upstate New York. Arbus is adept at working with actors, but she is also an expert at getting to the emotional meat of the plays. Her ability to lead a class reading *Macbeth* engage in open discussion is remarkable. Rowland was impressed by what he saw and learned that day. The men in the class included former drug dealers, gang members, armed robbers, and even some who said they were innocent or political prisoners. They united despite their differences to create an environment of careful listening, humor and mutual respect and demonstrated a joy in learning. Those who participated exhibited great intelligence, critical and analytical thinking. They also spoke with striking command and articulation of their ideas. Further, there was a sense of kindness, humor and camaraderie in the room. This remarkable afternoon changed Rowland's life. Arbus's approach and the students' responses made it clear that this model of teaching and talking about the plays could be deeply transformative, in part because it helps connect two aspects of our brains and beings – here described as the cognitive and affective. Rowland realizes that bringing together these two avenues has been at the core of his decades of work using the arts as a way to open people's minds and awaken their souls. The arts open us up –both intellectually and emotionally - and studying great art – whether Cervantes, or Coltrane or Shakespeare or August Wilson--- forces us to think critically and understand the world on multiple levels. We need to be aware of society and social issues, history, psychology, writing styles, story-telling, the history of literature, gender issues, and so much more.

A few years later Rowland served as the head interviewer at the Globe-to-Globe festival in London, and subsequently was able to create a Global Shakespeare workshop

based on three G2G videos offered by Shakespeare's Globe. The 5-day workshop, called 'Shakespeare and Me', co-facilitated by Josie Whittlesey (who would later found The Drama Club, NYC), was filmed and is the basis for Rowland's upcoming film 'Time Out of Joint: Prison Reflections on Shakespeare', and for TOOJ, a new series of educational workshops co-led by the now former educated prisoners.

One of the first choices made in teaching Shakespeare is whether to concentrate on performance or reading. Some instructors consider the plays from a directorial perspective, coaching actors to perform. Others focus more prominently on reading these dramatic texts, an approach that demands choices about ways to bring the stories to life and make them understandable, relevant and powerful for different populations. In addition, there are strategies for reading the plays that can loosely be identified as academic or experiential. Cavanagh and Rowland aim to combine these approaches to make this engagement meaningful and useful to prisoners and undergraduates. The academic –more cognitive- approach, teaches analysis, organized thinking, strong writing, and uses the plays as lenses to think about wide-ranging issues. The 'affective' route reads the plays as an actor might. Why is the character saying these particular words at this point? What is he/she trying to accomplish? Putting an emphasis on the people involved begins to give us an understanding of major issues of power, love, betrayal, lust, secrecy, lying, gender switching and more. On the whole, prisoners tend to be particularly astute at this kind of character analysis and understanding. Cavanagh and Rowland work to integrate these two approaches, finding ways to teach across many different levels of experience and literacy. Shakespeare facilitates valuable discussions that incorporate both cognitive and affective learning, however. There are a number of

challenges to teaching Shakespeare at a place like Monroe that are made more complex by integrating the classes with undergraduate students at Emory. There is a wide range of prior experience among prison students in reading, writing and with Shakespeare. The commitment in the 'Shakespeare and Me' course has been to accept all students and make all interested people welcome. Some students are absolute novices. Others are deeply invested in Shakespeare and have read many of the plays, and in a few instances, have read all of them. There are also some issues about diversity in the classes. Prison populations are complex and relationships between prisoners can be strained. The stereotype of prison hierarchy often holds true, with serious prejudices, for example, against inmates convicted of sex crimes.

Despite these complications, connecting the classes at Monroe and Emory has been accomplished with relative ease, although we were only able to exchange essays between the two locations. This process has been a delight for students in both worlds. The Emory students are deeply appreciative of getting connected to the prisoners. Like many Americans, they typically believe initially that prisoners are incapable of having intelligent ideas, be able to read a Shakespeare play, or even to have feelings. The prisoners love the idea of a student – to- student exchange of ideas and exploration. They get a boost by having people in the outside world know that they exist. We inevitably hit snags in this process, however. The first time we introduced the exchange, we asked students on each side to write about past experiences with Shakespeare, including what they liked, didn't like, were afraid of, etc. They were also asked to talk about why they were taking the class, and what they hoped to gain. This exchange went beautifully. The following semester, however, the Atlanta class convened several weeks before Monroe

started. We began, therefore, with Emory student papers about *Merchant of Venice*. Some of the prisoners were nearly stopped in their tracks by this experience of a collegiate writing style. They assumed that this was the kind of writing that was always expected and desired in the real world. While the Emory papers were strong, however, there was a detachment in the Emory students' writing that focused solely on cognitive learning rather than the affective perspective honed in 'Shakespeare and Me.'

This initial glitch got the semester off to an awkward start, but the students eventually became willing and able to communicate effectively with each other. One of the prison students, displayed his considerable critical skills, writing a paper in which he compared the sins of *Macbeth* to some of his own, wrote the following:

It is the small faint voice, indistinct and tremulous, that whispers through our minds like a gentle but persistent wind in recognition of our mis-steps, or, the strident claxon that storms rhythmically through your being in triumph over the dark desolation of your sleepless nights in recognition of sins committed, and it is that which carries the onus of our choices, that cringes at our shallow cruelties, but yet elates at the selfless antics of a puppy. (Monroe/Emory exchange)

His ability to tie his own crime to those of the characters in the play allowed us all to see the power in what we were attempting to do.

As this example suggests, we believe that it is important to ask all students to open up and see their own true nature, including aspects of themselves that are kind, intelligent and loving (or angry) at the same time that they learn analytical skills. This process is particularly, but not exclusively, significant for incarcerated students. A majority of prisoners in US correctional facilities have lived hellish lives. They are too

often victims of abuse. They frequently see themselves as having no chance to succeed in the 'game' of education that is restricted, in their minds, to the middle -and -upper class white world. Now, in prison, they are surrounded by guards who bully them, and have to find ways to navigate the imminent dangers that are always present 'inside'. In addition, far too many of the prisoners have little in the way of outside role models – people who can model any sort of normal behavior that will serve them well as they learn and upon leaving prison. In typical undergraduate classes, cognitive skills predominate, which can leave the students disconnected from the relationship between their humanity and the intellectual material they cover. This course endeavors to integrate these different goals for all students involved, in order to make all their experiences richer.

In response, our assignments endeavor to tap into both cognitive and affective skills and outcomes for the students. Each group of students write essays following standard rules for formatting and citation, and include substantial passages from the plays, but they simultaneously correlate Shakespeare to their own experiences and reflect on both the texts and the life choices each writer presents in their contributions. These exchanges are often profound, bringing new perspectives to bear for students in each setting. When discussing *Henry IV*, part one, for example, typical American university students often report struggling with their parents' expectations as Hal apparently does, but they typically see Falstaff as a comic, fairly benign figure. Our incarcerated students respond thoughtfully, empathetically and sometimes challengingly to the personal stories included by the Emory students, but they commonly view Falstaff as a more dangerous and disruptive figure than the undergraduates see. Many of the Monroe writers describe figures they label as 'Falstaffs,' who helped lead the incarcerated men astray and

contributed to the paths leading to prison. One man emotionally recounted the recent demise of his own 'Falstaff,' proclaiming that he hoped authorities had 'welded the urn holding his ashes shut' so that no one would ever encounter his malevolent influence again. Such exchanges regularly speak powerfully in personal ways to all involved, while deepening their engagement and understanding of Shakespeare's texts.

These Shakespeare classes, therefore, allow students to explore facets of 'humanity' accessible through this drama as well as its literary devices. There are limits to this approach, of course. The classroom should not become a therapy room, but therapeutic things can happen. This tricky balance requires experienced teachers who take small steps and reflect carefully in order to find an appropriate path with each group of students. It is that opening of the heart, that link to humanity, that is really going to help each student achieve future success. Our Emory students invariably announce that they are going to treasure their copies of the Monroe exchanges throughout their lives. New undergraduates enroll because they have heard about the remarkable experiences this process generates. In addition to his work at Monroe, Rowland is in touch with well over 20 graduates of the RTA programme he filmed in NYC.¹³ Many of the students he worked with there have established successful lives outside of prison, finding ways to temper youthful rage and become functioning citizens, employees and in many cases, husbands and fathers. The sense of connection created in these classrooms can have lasting repercussions, as one of Rowland's students in NY's Woodbourne prison discovered. 'Casper' was part of the 2010 RTA programme where Rowland began filming interviews as part of the film 'Time Out of Joint: Prison Reflections on Shakespeare' he now uses regularly in TOOJ collaborations (www.TOOJ.org). Several

video clips were posted to Rowland's website without fanfare. There was no indication that anyone even knew about them. Surprisingly, therefore, in 2013, when Rowland returned to Woodbourne, he was greeted with a beaming smile from Casper, who offered sincere thanks. 'For what?' Rowland asked. He said, 'That video of me talking about *Romeo and Juliet* helped me get parole!' 'How so?' Rowland wondered. Casper explained that at Woodbourne, men almost never receive parole on their first hearing – instead they are asked to return every 2 years until the parole board shows them some mercy. Casper had just gone to his first hearing. He said that despite a stack of certificates showing he had taken nearly every class imaginable in the prison AND received his BA from Bard while incarcerated, the review was not going well. The parole board members did not think he had proven that he was really a reformed man. His heart sank at the thought of waiting at least two more years in prison. Then one of the reviewers said – 'I know you – I have seen you somewhere before.....oh, I know, I saw you in that video. Tell me the truth, did you really read Shakespeare?' 'Yes, Ma'am,' he replied. I did. I love Shakespeare' – She tested him on the spot – *Romeo & Juliet*, *Merchant of Venice*, *Macbeth*, *Hamlet*, *Twelfth Night* – he knew them all. She was delighted and they had a long chat about Shakespeare and how prisoners can be enlightened by reading and talking about the plays. His ability to talk about feminism, manhood and power convinced her that he had, in fact, reformed. Casper was given parole after that first hearing and has been out of prison for over seven years. He works as a counselor to young men in NYC. Recently married, he now has a young daughter and continues to be remorseful for his choices as a teenager.

Time Out of Joint

As noted, several of the Woodbourne Shakespeare alumni are now being paid as teachers in TOOJ, a videoconferencing project bringing together high school and university students, using conversations, performance exercises, and texts from Shakespeare and participants in order to introduce young students to the varied cognitive and affective benefits of learning about life and Shakespeare from a group of (Formerly Incarcerated Teachers) FITs who offer considerable intellectual and life learning developed through their complex histories. The initiative also includes segments from Rowland's RTA film, which also includes excerpts from the 2012 Globe-to-Globe project at Shakespeare's Globe in London. Currently, Rowland helps coordinate workshops including TOOJ participants Amiti Bey, Tariq Beaudouin, Mohendra Singh, and Kwame McLean in conjunction with both college and high school students. Cavanagh serves on the advisory board. The project has received a Teaching with Primary Sources grant from the Library of Congress¹⁴ and a grant from the Humanities New York (HNY) through their new programme called 'Post-Incarceration Humanities Partnerships.' The 2022 collaborations have been profound and successful, with many of the student participants requesting additional sessions.

In some TOOJ sessions, students and FITs explore issues arising in Shakespearean drama and in the participants' own experiences, such as the imbalance of power demonstrated by Angelo's efforts in *Measure for Measure* to coerce the young nun Isabella into having sex with him in order to save her brother's life. In these modules, students read pertinent passages and explore issues presented in the text before examining congruent circumstances (not just involving sexual pressures) in contemporary life.

Teachers and students find these interactions to be powerful, insightful, and supportive of class goals as teacher endorsements from the TOOJ website confirm:

There are so many ways this workshop dovetails with skills students learn in class. How to ask questions, how to listen, how to respond respectfully, how to change their positions based on new information, etc. It is magical to witness, and a privilege to be able to frame and debrief the experience with students. Students learn real-world communication skills and learn to think outside of their own experiences.¹⁵

Students also offered positive responses to these classroom sessions. One student reported:

From watching the videos I learned that Shakespeare isn't all about the fancy words and sonnets, but the stories encapsulate real social and human issues that people all around the world face so I must look at the plays trying to connect personally to what is going on in the story. Made me want to observe Shakespeare with a psychological lens since he tackles a lot of human and societal issues.¹⁶

Several students commented about their realization, through Shakespeare and conversation, that their preconceptions about those who are or were incarcerated did not conform to what they experienced through these sessions:

I think it was a super valuable lesson, all parts of it. The stories were interesting, it was a bit outside our comfort zone which is great. I really

enjoyed it. It was fascinating and eye-opening. It helped relate Shakespeare to real life.¹⁷

Sometimes, student participants in these modules have had experience with the criminal justice system through friends or family, but more commonly, these thoughtful and articulate FITs represent the young people's first encounter with someone who has experienced lengthy periods of incarceration.

One set of 2022 sessions initiated a collaboration between Lecturer Caroline Young at the University of Georgia (UGA), her students, and TOOJ members. Young is a gifted poet who teaches writing at UGA and in nearby prisons. These Zoom meetings facilitated even further exploration of the intersection between cognitive and affective learning that this essay considers. In these sessions, after reading scenes from *Measure for Measure*, in an effort to connect Shakespeare with contemporary issues, the FITs shared original 'Prison Monologues' with the students, who both responded with analysis and then read out loud the TOOJ members' monologues to everyone present. Such intersections of personal writing with Shakespearean engagement is common in current Shakespeare and Prison programmes, particularly those working with young people, who may be surprised to learn that a number of prominent rap and hip hop artists, such as Tupac Shakur, have been significantly influenced by Shakespeare.

Young's students found the TOOJ compositions to be remarkable, as Evan Thomas explains about Amiti Bey's writing:

Amiti Bey. A man who has a writing style unlike any other. His constant use of capitalized words and punctuation combined with his use of rhetorical techniques allows the reader to truly step into his shoes. The shoes of a man

who faced twenty years of rejection and forty years of incarceration. A man who should not be nearly as positive thinking as he is. Yet when asked to write a monologue piece having to do with his time spent incarcerated, he chose to communicate a positive message. Surprised? Initially yes, but as my classmates and I got to know Bey, it would happen to very on brand.¹⁸

Another student, Akhila Kolluru, expresses the additional depth provided by having fellow classmates read the FITs' writings aloud:

I thought I was emotionally prepared for a reading of Mohendra Singh's monologue 'The Irony of Life': I was wrong. A fellow UGA student read the piece with such feeling and empathy that it struck a chord with all who were listening. It was so moving that it felt like being introduced to the reading for the very first time. The pauses and inflections in her voice adds a new dimension to the piece, like it had been missing from the writing.¹⁹

Invariably, students acquire a renewed appreciation of the depth of understanding available through both the classic texts of Shakespeare and the contemporary presentations created by TOOJ participants.

Clearly, both incarcerated students and more typical students have a great deal to gain intellectually and emotionally from such collaborations. While we have progressed beyond the time when prisoners were not allowed to talk or see each other, however, the well-known pitfalls of what is called the Prison Industrial Complex still requires additional reform. Shakespeare in Prison programmes teach undergraduates and high schoolers about the corrections issues they will encounter as citizens and voters, at the same time that they learn in depth about Shakespeare. Incarcerated students learn that

they can be part of widespread discussions about texts and issues with lengthy social, political, and intellectual pedigrees. Traditional students are often inspired by the dedication to education they see in the prisoners. And educated former prisoners move on to be impactful teachers and coaches. These are outcomes ‘devoutly to be wished’ (*Hamlet* 3.1).

¹ Stewart McLaughlin. *Behind Bars: A History of Wandsworth Prison* (London: Wandsworth Prison Museum, 2014) 3. Print.

² Laura Bates. *Shakespeare Saved My Life: Ten Years in Solitary with the Bard*. (Naperville, Illinois: Sourcebooks, 2013). Print.

³ ‘Half the Jails in England and Wales Causing Concern.’ *The Times*, July 27, 2017. (<https://www.thetimes.co.uk/edition/news/half-the-jails-in-england-and-wales-causing-concern-j965c0f9w>). Web. Accessed 25 October, 2018.

⁴ Many practitioners involved with Shakespeare in Prison efforts refer to incarcerated or formerly incarcerated students as ‘returning’ or ‘returned’ citizens, but this phrasing is not yet commonly understood.

⁵ TOOJ, in contrast, uses videoconferencing regularly.

⁶ Monroe Correctional Facility: 2013-2017. Student essays.

⁷ David R. Krathwohl, Benjamin S. Bloom, and Betram B. Masia. 1970. *Taxonomy of Educational Objectives: The Classification of Educational Goals. Handbook II: Affective Domain*. (London: Longman Group, 1970) Print.

⁸ *Taxonomy*, 96.

⁹ Hank Rogerson, *Shakespeare Behind Bars*, Philomath Films 2005.
<https://www.shakespearebehindbars.org/documentary/>.

¹⁰ Curt Tofteland. 2017. Creating Circles of Trust. Course materials. Currently, these are referred to as 'Circles of Truth.'

¹¹ Tofteland course materials, 5.

¹² Tofteland course materials, 7.

¹³ Several of the RTA participants are now FITs in TOOJ (<https://www.tooj.org/>).

¹⁴ <https://sites.msudenver.edu/tpswesternregion/#:~:text=Funded%20by%20a%20grant%20from%20the%20Library%20of,Library%E2%80%99s%20resources%20into%20educational%20programmes%20and%20teaching%20materials.>

¹⁵ <https://www.tooj.org/teacher-endorsements>.

¹⁶ <https://www.tooj.org/testimonials>.

¹⁷ <https://www.tooj.org/testimonials>.

¹⁸ University of Georgia student writings, 2022. These writings come from the TOOJ collaboration with Carolyn Young's class n 2022 and are included with the permission of the students.

¹⁹ University of Georgia student writings, 2022.