

Physical, Vocal and Imaginative Warm-Up

Several people asked if I could include my warm-up in my handouts. As I imagined this, I thought the best thing I could do, at least on paper, was to simply write down what I say. If you haven't participated in one of my workshops in which I've used the warm-up, it probably won't make any sense. And just a reminder: I actually do everything with the students, usually while I'm giving the instruction, in an encouraging spirit of camaraderie. We start by standing in a circle. Please forgive the grammar; I've written this the way I speak. Oh, and please note: while some of you did ask for the language I use, I encourage you to identify the spirit of the language (encouraging? Playful? Non-judgmental?) and adapt the language to the way you would speak with those same qualities that you've identified as constructive.

- Pick up a foot, and give it a little shake, to get the blood going in your foot, and to get the thought going in your foot.
- Put that one down and give the other a little shake. And I did say, "thought".
- Now just continue warming up your feet in whatever way feels good for you while I talk.
- It's not actually that far-fetched that your feet can think. What do you have running through your entire body? Nerves. And what travels on those nerves? Little electrical impulses travelling to and from your brain, also known as thoughts.
- So imagine, if you will, that your feet can think. In fact, your feet are filled with intelligence. And imagine what it would be like to go through your day with intelligent feet.
- Excellent. Now let your awareness and this little shake travel up into your knees, and imagine, if you will, that your knees are filled with mischief. And imagine what it would be like to go through your day with mischievous knees.
- Outstanding. Now let your awareness and a little shake travel into your hips, and imagine that your hips are filled with playfulness!
- Great, and moving right along, let a nice, luxurious, moving stretch travel into your spine (which runs from about the level of your ear to the tip of your tail bone, so it's really long!) And imagine, if you will, that your spine is filled with music. And you get to decide what kind of music; it's your spine.
- Excellent. Now let your awareness and a little shake travel up into your shoulders, and imagine that your shoulders are filled with courage. And imagine what it would be like to go through your day with your shoulders filled with courage (it might just help on some of those really tough days!)
- And now, so we don't leave them out, let your awareness and a bit of movement come into your elbows, and imagine that they're filled with curiosity.

- And into your hands, which are filled with compassion. Imagine what it would be like to go through your day with compassionate hands. Imagine if everyone in the world did that!
- Beautiful. Now let your awareness travel up into that great globe of your head, and imagine that your head is filled with wonder. Do you know how those small toddlers who are just learning how to walk seem to have their entire bodies filled with wonder? Well, that might be a bit too much, but a lot of adolescents are just at the age where the wonder's getting squashed out. See what it would be like to invite a little bit back every now and then. You can keep it a secret, but it might be quite nice.
- Excellent. So now, could you all please let a little shake begin in the soles of your feet, and travel all the way up through your body and through your arms and into your hands (which are now over head, shaking) and as if you could through your hands right off the ends of your arms into the center of the circle, on a sound.... "HUH!"
- Outstanding. And just do that one more time, and.... "HUH!"
- Wonderful. Now just take a moment to take a deep breath and let it go. Now, did your shoulders go up? That's very common. But when that happens, that's not actually a deep breath; it's quite shallow. So see if you can let all the muscles in your shoulders and your chest relax, put a hand on your belly, and allow your breath to go deeply into your body.
- Excellent. That's where you want your breath to live. It promotes ease, shares energy and helps you to be heard without pushing. So just see if you can continue to allow your breath to fall deep into your body as we continue to play.
- And just imagine that a little touch of sound could jump off a shoulder and travel across the circle to someone on the other side... "Huh!"
- Great. It's just a little touch of sound, expressing a little thought.
- And let it get a little more complicated, jumping off each shoulder and maybe reaching two different people in the circle... "Huh! Huh!"
- And let it get a little more complicated (two shoulders and a knee).. "Huh! Huh! Huh!"
- Outstanding. And now just shake a sigh of sound all through your body... "Huuuuuuuuuhhhh..." (now this one might be hard for the students. If they seem shy, or if you anticipate shyness, ask them to turn around first so that they're facing the outside of the circle. That way no one's looking at them.)
- Beautiful. Now close your lips over the next sigh so it turns into a hum... "Huhhmmmmmm..."
- You feel that buzzing on your lips? Those are your vibrations, and that's what we want to hear. So rub your hands together to make them nice and warm, and being careful of your glasses if you have them - as if you could wash your faces in the vibrations, rub a hum all over your face.

- And again, being careful of any glasses, with your hands on your knees and your spine nice and long and straight, as if you could shake the muscles of your face right off, shake a hum through your face.
- Now shake a hum through your shoulders.
- And down into your behind.
- And down both legs at the same time.
- Wonderful. Now imagine that this hum could start in the very tips of your toes and travel all the way up through your body and out your mouth. Ready? Everyone all together, after a nice, easy breath... “Huhhmmmmmmuh!”
- Excellent. But now I think you can do more than that. Can you give that 10 times the energy, 10 times the ease and 10 times the generosity?
- With a nice, big, easy, generous breath.... “HUHHMMMMMMMMUH!!!”

Wonderful. Now you’re ready to play Shakespeare.

Balancing the Space

This is a general technique for giving students an opportunity to engage in a physical exploration in which they don't feel "put on the spot". It can be used as a framework for many other exercises and explorations.

1. Establish the center of the room and the edges. *
2. Give this instruction: "When I say go, I'd like you to choose one of the edges to go to, and once you get there, turn around and find a different edge on another side of the room, and go there, passing through the middle of the room. And then just keep doing that, and I'll give you more instructions in a moment. Please work on your own: don't pay attention to others, except enough that you don't bump into them (either on purpose or by accident). And see if you can keep the space balanced, in other words, don't bunch up. Find the open spaces and go there. And off you go."
3. You may need to coach them a bit. For example, if they're moving very slowly (which almost always happens) you can let them know that they have places to go, people to see, things to do. If that hasn't brought a sense of purpose to their walking, you can inform them that they're just a little bit late, but reinforce the importance of not crashing into one another.
4. At this point, you can begin to add other instructions, such as word sculptures, Laban movement exploration, etc.

* Although the frame itself is a useful way to simply keep the students moving, it can also be a useful framework for letting them choose the text they'd like to work on. Place the selection of text (for Sculpture Garden, for Character Frieze, or for any other text exercise) around the edges of the room. The instruction is then to go to the edge to check out one or two of the pieces of paper, and to make sure they get around to look at them all over the course of the exercise.

The Sculpture Garden

I developed the Sculpture Garden exercise in the 1990s while at Shakespeare & Company, working on the National Institute on Teaching Shakespeare. It is an ideal introduction to playing Shakespeare, and an ideal introduction to a play. It has worked well with participants of all ages and ability levels.

If you don't have a warm-up you like to use, please see the warm-up handout. And if you're not familiar with balancing the space, please see the handout for that, too.

Advance Preparation:

- If you're using the attached lines or some others that are prepared for you, print them out and cut them into strips, one line of text per strip of paper. If you're planning to do the activity with more than one class, you might want to print on card stock or make multiple copies, as students usually play with the papers, especially curling them up. You can also reformat them to print them on index cards, if you prefer. Overachievers might have fun with the laminator, too.
- If you're preparing your own text, give yourself a couple of hours to find the lines you'll need. Ideally, you'll have at least one line per student in the class, plus some extras so everyone has a choice. One or two verse lines is ideal, and look for lines that are personal, self-reflective and image-rich. See the examples below. Please note that some plays don't have much language like this, but those that work very well include *Hamlet*, *Macbeth*, *A Midsummer Night's Dream*, *Julius Caesar* and *Romeo & Juliet*.
- Give yourself time to become familiar with the lines, including the meaning of the words (so you can answer any questions) and with their context in the play (so that you're prepared for the final step of the exercise when you share information about the speaker and the circumstances). Consider having written notes to fall back on, or a way of searching on the spot. Or perhaps you create a way of turning this into an assignment for students. (see curricular extensions).

Pre-Activity:

1. Clear the workspace and place the individual lines of text around the periphery of the room, so that students can read them easily as they approach.
2. Lead the students in a warm-up or play a theatre game together, to establish an active, playful atmosphere in the classroom.

The Activity:

1. Balance the Space to allow students to view the lines. You can offer other activities/instructions while they're balancing the space, such as Michael Chekhov's body centers, Laban effort awareness, etc. so long as it doesn't interfere with the students' ability to read the lines.
2. After enough time, students select a line of text.
3. Check to see if anyone has a word they don't know or needs help understanding what their line means. Discuss unfamiliar lines as a group, so everyone can learn the new word.

4. Students then work in pairs.
5. For each pair, one student is “A - The Sculptor” while the other is “B - The Living Clay”.
6. A takes her own line of text and sculpts B into a physical realization, a sculpture of the line.
7. B, remaining in the sculpture, speaks the line.
8. While the Bs remain in their sculptures, the As travel around the room to view the “Sculpture Garden.” Bs repeat the line of text whenever there’s someone there to hear it.
9. As return to their partners, thank them for being such a brilliant work of art, then they switch: B becomes the sculptor and A, the living clay. Repeat the sequence.
10. Return to the circle to discuss lines of text that were particularly interesting for the students. The question I usually ask is “Were there lines - either lines you spoke, lines you sculpted or lines you heard other people speak - that jumped out for you? Were there lines that were particularly funny, particularly sad, particularly scary, particularly anything?”
11. As the students share a line, have the person who spoke it speak it clearly again and then tell them about it: tell them who says it, and tell them a little about the circumstances. This will be a way of telling them about the story of the play in a non-linear fashion, almost like a movie trailer. Depending on how you plan to share the story of the play with them, you can connect it to this initial experience.

Curricular Follow-up:

- Depending on your students, an alternative to the group discussion might be to ask students (either in class or for homework) to find the line they sculpted in the play (there are various Shakespeare search engines on line) and discover what they can about them and be prepared to report back to the class.
- Both the experience of sculpting a line and of being someone else’s sculpture can lead to fruitful writing prompts, either reflective writing or creative writing inspired by the line itself.
- You can post the lines of text around the classroom, and encourage the students to flag when they encounter one of the lines as you work on the play.
- The activity can be adapted to other literature, as long as the lines of text are personal, self-reflective and image-rich.

Laban Movement Analysis: Awareness

This is a simple exploration of one aspect of Laban movement study, originating from the work of Rudolph Laban and developed by others. In this exercise, it's simply a way of becoming aware of what's going on when we move. Actors find more extensive work is invaluable in the development of a character or the exploration of a scene.

1. As we move, there are qualities that are worth being aware of. The first one is weight. (Big, small, skinny, fat, we all have weight.) You can move with either a heavy or a light weight. Give the students a choice of either heavy or light, and allow them to choose as they'd like their exploration to be either subtle or extreme, and let them balance the space.
2. After a time, ask them to switch and explore the opposite quality, either heavy or light. (It's important to allow them to choose how subtle or extreme they'd like their exploration to be. This allows the shy students a chance to fully participate, and indeed, to succeed.)
3. After a time, participants can let that go, and get ready for the next exploration. Continue down the list of relationships, one at a time, giving students the choice of which quality they would like to explore and how subtle or extreme they'd like their exploration to be. Don't forget to have them switch to the opposite.
4. The qualities of effort Laban identified are as follows:
 - Weight (Heavy/Light)
 - Time (Quick/Sustained)
 - Space (Direct/Indirect)
 - Energy Flow (Bound/Free)

A more advanced exploration in subsequent sessions can begin to combine relationships. Working with weight, and then adding time, it can be interesting to try out various combinations. You can gradually work up to having all four at once. (See Laban Movement Analysis: Efforts)

Laban Movement Analysis: Efforts

The following is a basic list of some of the movement efforts identified by Rudolf Laban, with their descriptive qualities. Both actors and dancers find the vocabulary incredibly useful; in an exploration of Shakespeare's plays it can illuminate and distinguish character.

	Weight	Time	Space	Energy
Punch	Heavy	Quick	Direct	Bound
Press	Heavy	Sustained	Direct	Bound
Slash	Heavy	Quick	Flexible	Bound
Wring	Heavy	Sustained	Flexible	Bound
Dab	Light	Quick	Direct	Free
Glide	Light	Sustained	Direct	Free
Flick	Light	Quick	Flexible	Free
Float	Light	Sustained	Flexible	Free

The Shakespeare Shuffle

This is a new exercise that seeks to bring a playful, collaborative approach to understanding the mutability of syntax. By playing with the words and rearranging them, trying to find as many combinations as possible, grammar can be an engaging game rather than an incomprehensible chore. Students can also begin to appreciate the unique impact of the word order Shakespeare has chosen for any given line.

Advance Preparation:

- If you're using the attached text, Print the master (the simple sentences, one per sheet) on regular paper, the intro sentence on any color card stock and the master cards (small words and single lines, on line per sheet) each on its own color of card stock, then cut them out. (Note: one of the teachers at the SWwSP Conference suggested that large text on 8.5 x 11 paper would work better than little cards in the classroom, so everyone can see, and I agree whole-heartedly.)
- If you're selecting your own text, either follow the formats that I've attached or adapt to suit your needs. The most useful lines will have between 6 and 10 words and will likely have a prepositional phrase, a modifier and a direct object.
- In either case, it would be good to have some way of posting the intro words where everyone can see them on the wall or board - tape loops?

Pre-Activity:

Determine the number of students who are present for the activity, so you can plan for what combination of sentences will match the number of students. I've included some possible combinations to help you out.

This activity can come at any time, and requires no warm-up. Or, it might be the ideal activity to focus the students' energy again after very free-form, active playing.

Activity:

1. Start with a sample line, such as Laertes' line from *Hamlet*, "To his good friends, thus wide I'll ope mine arms." Make sure everyone understands all of the words, as well as the general sense of the thought. Ask them what's unusual about the line. Hopefully, one of them will mention that the words are in an unusual order.
2. Ask the students how they might rearrange the words so that it sounds more familiar to them, and implement their suggestion by rearranging the large pieces of paper.
3. Ask them if there are other ways the words could be arranged so that the thought retains its essential meaning. Have a student record all of the various possibilities.
4. Return the words to the order in which they appear in the play. Ask the students how the words affect them differently when they hear them in that order. Why would Shakespeare choose to write it that way? Where's the emphasis? Which are the most important words?
5. Divide the students into groups to correspond with the sentences you've selected. Your groups will need to have one person for each word in the sentence. (This may require a little advance planning, so no one's left out of a group. See the Shakespeare Shuffle Master Sheet document for some possibilities.)

6. Ask each group to appoint a scribe who will record what they find, and ask them to see how many different versions of the sentence they can find by rearranging their words. Every word should be used in each combination, and the sentence should retain the original meaning. Give them sufficient time: just watch to make sure they're still engaged.
7. Ask the groups to choose three of their favorite variations, and prepare to present them to the rest of the class, with each person standing in order, holding and speaking their word. (They should arrange themselves from their own right to their own left, so that the sentence appears the way we would read in English.) Then ask them to have their presentation finish with the way Shakespeare wrote the line.
8. As each group presents, discuss. What was interesting about the variations? Did anything surprise you? Why do you think Shakespeare chose to write it this way? How does it affect you?
9. If you like, you can talk about the rhetorical figure of *hyperbaton*, which is an artful deviation from the ordinary word order for purposes of emphasis or effect. Shakespeare would have learned this and hundreds of other rhetorical figures in school, and he employed them throughout his plays.

Curricular Follow-up:

- This activity can be used with any number or type of sentences to help the students appreciate the power of variety in syntax.
- Writing prompts can encourage the students to reflect on the different impacts of the sentences expressed different ways. Skeptics should be encouraged to defend their positions: what are the advantages as well of the disadvantages of so-called plain speaking? When is it most useful? When is it least useful?
- Writing prompts can also encourage the students to rearrange the words in some of their own sentences, so that they can experience the change in impact of their own words.

Character Frieze

The Character Frieze came out of the Elementary School Residency program at Shakespeare & Company in the 1990s. It was originally a technique for introducing to audiences the characters, story and the dramatic convention of multiple actors playing the same role. In the mid-1990s I realized it was the perfect way to introduce students to the characters at the beginning of their investigation of a play. There are myriad ways of structuring the exercise, and I've included some variations at the end.

Ideally, this activity would come after students have already been introduced to playing Shakespeare, and perhaps have already explored body centers, Laban efforts and the Sculpture Garden.

Advance Preparation:

- If you're using the attached lines or some others that are prepared for you, print them out on different coloured sheets of paper (one per character). Then cut the pages into strips, one line of text per strip of paper. If you're planning to do the activity with more than one class, you might want to print on card stock or make multiple copies, as students usually play with the papers, especially curling them up. You can also reformat them to print them on index cards, if you prefer, and you can even laminate, if you like that sort of thing.
- If you're preparing your own text, give yourself a couple of hours to find the lines you'll need. Ideally, you'll want to find lines that show the character's journey through the play, from beginning to middle to end. Numbering the lines will help keep this straight after you've cut them up. One or two verse lines is ideal, and look for lines that are clear and image-rich. See the examples below. The exercise should work for almost any play, and works particularly well for *Romeo & Juliet*, *Macbeth*, *Hamlet*, *Julius Caesar* and *A Midsummer Night's Dream*.
- Give yourself time to become familiar with the lines, including the meaning of the words (so you can answer any questions) and with their context in the play (so that you're prepared for the final step of the exercise when you invite the students to make observations. Consider having written notes to fall back on, or a way of searching on the spot. Or perhaps you create a way of turning this into an assignment for students. (see curricular extensions).

Pre-Activity:

1. Clear the workspace and place the individual lines of text around the periphery of the room, so that students can read them easily as they approach.
2. Lead the students in a warm-up or play a theatre game together, to establish an active, playful atmosphere in the classroom. It's especially helpful if they've done some sort of physically expressive activity or game, to big, bold gestures.

The Activity:

1. Balance the Space to allow students to view the lines. You can offer other activities/instructions while they're balancing the space, such as Michael Chekhov's body centers, Laban effort awareness, etc. so long as it doesn't interfere with the students' ability to read the lines.

2. After enough time, students select a line of text.
3. Check to see if anyone has a word they don't know or needs help understanding what their line means. Discuss unfamiliar lines as a group, so everyone can learn the new word.
4. Ask the students to speak their different lines (all at the same time) just for themselves, to make sense of what the thought is.
5. Ask them to quickly find another spot in the room, close their eyes for a moment and breathe, imagine the circumstances that might lead them to speak these words. And with a sense of the feeling of that, open their eyes and speak the lines (all at the same time) once more, being open to what they've imagined and felt.
6. Ask them to quickly find another spot in the room and (using a drum beat or a tambourine or a shaker or some other instrument) create a sculpture with their own bodies of what this line means to them, and at the end of the sound (or some other strong cue) they all speak their lines from that position, at the same time. A helpful instruction is, "There is no right answer, so don't worry about getting it right. In fact, you don't even have to be good at it. But I beg you, I implore you, I beseech you, don't be boring! Do something that's big and bold, and pleasing to you!" We'll call that "expressive pose #1".
7. Using encouraging language like, "Outstanding!" repeat step 6 to create "expressive pose #2".
8. Repeat step 6 one last time to create "expressive pose #3, the most expressive of all".
9. Ask students to find their group by matching the colours.
10. Ask students to line up from their own right to their own left in numerical order.
11. Have each group present their frieze for the others: in their line, each of the group members creates their individual sculptures all at once and holds them, while one, by one, the sculptures speak their lines in numerical order. When the last sculpture in the groups speaks, invite them to take a bow.

Variations & Curricular Follow-up:

- You decide the best way to share the identity of each character frieze. Do you want to introduce the characters? Then tell them as a title for each group's presentation. Do you want them to hear the text first? Then tell them at the end of each group's presentation. Are you working with students who are already familiar with the play? You can let them guess the identity of each character. Perhaps the best way to use this activity as an introduction to the play would be after each group has presented, to ask the students what they've heard and what they imagine about the person speaking the lines.
- For a more advanced exploration, you can simply give the students the lines (numbered or not) and let them create a piece of theatre with them, the title of which is the character's name.
- For an even more advanced exploration for students working more in-depth, give them the assignment of choosing the character's lines for the frieze.

Any of the variations lead themselves to excellent research and writing prompts on the characters' experiences of the play, including the very valuable exercise of imagining and creative a narrative of the play from the various characters'

The Big Ideas in Mary Hartman's Workshops:

Plays vs. Works

Shakespeare wrote *plays*. He was a *playwright*. His plays were performed by a company of *players* in buildings called *playhouses*. But the great, big, heavy book that's on our shelves is almost always referred to as *The Complete Works* of William Shakespeare (publishers started to call it that about 100 years after Shakespeare died). So we've gone from *plays* to *works*, and we've been working on Shakespeare ever since. Working on Shakespeare takes all the fun out of it, makes it a whole lot harder than it actually is and completely misses the point. So I am a champion for playing Shakespeare, especially in the classroom.

The Value of Play

According to Stuart Brown, author of *Play: How it Shapes the Brain, Opens the Imagination and Invigorates the Soul*, there is a direct correlation in the animal kingdom between a species' level of intelligence and the amount of time it spends at play. Further, we humans learn at a phenomenal rate between birth and age 5, when our primary occupation is play. We then essentially stop playing when it's time to go to school and learn. What would happen if we brought more play into our learning?

Is Shakespeare's Language Old?

The most common complaint about Shakespeare is the language, and almost everyone thinks of it as old. But five years ago, were you five years older than you are today? of course not. Here's the way I like to think about it: Shakespeare was writing when the English language was 400 years *younger* than it is today. So Shakespeare's language isn't older than ours. It's younger, more energetic, more vibrant, more daring, more outrageous than the language we speak today. And that's why young people are perfect for Shakespeare. They're younger, more energetic, more vibrant, more daring, and more outrageous than we are.

Further, Shakespeare gets credit for coining around 2,000 words and usages. In other words, around 2,000 words and usages appear in print for the first time in Shakespeare's plays. Now, in the past decade, lexicographers have begun to challenge this, but it is undisputed that in the 150 years between 1500 and 1650, more than 12,000 words entered the English language, more than half of which are still in use today. (It was growing like crazy, just like an adolescent!) So not only is Shakespeare's language young, it's new. And who in our society today coins new language? Young people. So there's another reason Shakespeare and youth are made for one another. What Shakespeare had to express exceeded the capacity of the language, so he created new language. What young people today have to express exceeds the capacity of the language they have access to. So yes, they should absolutely keep creating new language. It keeps English from getting too stale. But let's also expose young people to Shakespeare, because not only do they share that

same expressive impulse, there may be words in Shakespeare's plays to express some of our youths' bigger, more complex and more difficult feelings.

Text, Not Context

Quite often teachers begin a Shakespeare unit by showing pictures of the Globe playhouse or the Stratford of 1564. Then we have to work to convince students that Shakespeare is relevant today. Instead of context, why not start with text? Give a student a line like, "Thy lips are warm", "You are too hot" or (if you can get away with it) "I am not a slut" and they'll find Shakespeare relevant. Even lines like "These words like daggers enter in mine ears" or "O I could weep my spirit from mine eyes" or "Full of scorpions is my mind" are engaging and resonant at first glance. Then, move on to the next most engaging aspects, the characters and the story. Sure you can tell them along the way that Shakespeare was writing more than 400 years ago, but that's not what's most important.

The Text out of Context

Giving students the opportunity to experience lines like these and play with them - without the burden of trying to get it "right" - fosters personal connections and creates investment. I don't believe it's a problem at all for a student to delight in the naughtiness of their interpretation of lines like "You are too hot" or "Thy lips are warm". Having a personal connection to the line makes them care about it. Then, when they do get to the line in context and discover that Lady Capulet tells her husband "You are too hot" when he's so angry with his daughter that he may become violent, or that Juliet says "Thy lips are warm" when she realizes that Romeo has only just died, the students are even more moved.

Mary's pedagogy for playing Shakespeare in the Classroom:

- Playing Shakespeare, at least at the beginning, should be non-threatening. I avoid putting students on the spot, especially in a general or language arts classroom. Respect the fact that some students are shy, and create an environment in which they can play at their own comfort level. Then, you can progress together from there.
- Give students a choice in the text they work on. Assigning a line like "I am as ugly as a bear" might cause a student to imagine things about herself that just aren't true. Giving a choice not only avoids trouble, but also fosters engagement through a personal connection to the lines.
- Start small and work your way up. The Sculpture Garden exercise is a perfect introduction, because it begins with a single line, involves working with one other person, and the 'performance' is for just one or two people at a time. Although it's simple and accessible, it's engaging and interesting.
- Nurture personal connections to the lines. This isn't about getting it right, either through recognizing the context or conveying a certain interpretation. This is just about the line itself, and what it means in the moment to the student. My favourite instruction is "There is no right answer, so don't worry about getting it right. In fact, you don't even have to be good at it. But I beg you, I implore you, I beseech you, don't be boring! Do something big and bold that's pleasing to you."
- Activities should have some aspect of performance, but this can be simple and non-threatening. Create a non-judgmental, appreciative and celebratory atmosphere in the classroom, and performance can be part of that, instead of something that inspires panic and dread.