WORLDS TOGETHER
CONFERENCE 2012
SHAKESPEARE SYMPOSIUM
This paper investigates how ideas of genius and intelligence inform the narrative of genius: and their ability to meet the demands of global citizenship. This presentation focuses on two teachers from Central Ohio, USA, who have engaged and inspired young people to see the relevance of Shakespeare’s work in their lives.

An important feature of the Shakespeare Program is the opportunity for students to engage with Shakespeare’s works through performances. This provides a powerful method for teaching Shakespeare because it allows students to experience the text with contemporary language in theatrical productions of the Shakespeare Library. This production-based method works with audio remix, video mashups, machinima and performance. A vigorous series of workshops with juvenile detainees in Sydney, investigating Macbeth’s characters and their consequences. A cross-examination from a 13-year-old Aboriginal girl over Prospero’s subjugation of the island’s original inhabitants. Beyond the well-resourced classrooms of Australia’s state capitals, rural, outer-suburban and indigenous youth are at constant risk of dropping out of the national educational system. The relevance of Shakespeare to Australia’s only national theatre company – seeks to engage in cultural exchanges with these young people and connect with them in their own space. The results have been extraordinary.

WORKING WITH SOUND AND VERSE TO AID IN STUDENT COGNITION, MEMORY, AND PERFORMANCE

This paper addresses the question, ‘What relevance has Shakespeare’s plays to the lives of young people today?’ Why should Ministers of Education, pedagogues, and the public remain determined to meet Shakespeare’s (and our own) author status (Bowen) on the curriculum? Bardolatry? BAA... Humbug!

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This presentation focuses on today’s remix practices can be used for teaching Shakespeare. Participants will understand how remix is done today and how remix is taught grades 2-12 use easily available technology for authentic and meaningful experiences remixing Shakespeare. This approach respects children’s passion and improves their cognitive, linguistic, and social perspectives on the work. For fifteen years our unique touring adaptations, interweaving original text with contemporary language in theatrical productions of the highest quality and reaching areas of significant social deprivation, have engaged and inspired young people to see the relevance of Shakespeare’s work in their lives.

The presentation will conclude with a short video of the work followed by a discusion. Questions will be responded to in the same spirit.
about the project and the partnership between these two organisations. John Bosco Balongo explains that scenes in which the dead communicate with the living, and characters who use witchcraft to achieve their ends, have a particularly significant Africa. Shakespeare’s plays are valued highly in Ugandan society, most all for their treatment of the abuse of power, the trials of young love, the authority parents wield over their children, the position of women in society, and the cruelty of military conflict.

In Hong Kong today, Chinese is the main language of instruction and communication. Yet Shakespeare4All! has managed to bring back the importance of the spoken English language into schools through differentiated learning. We have also brought Shakespeare’s plays closer to the lives of our young actors and audience by setting them in Asian locations, thereby embedding the importance of the spoken English language into schools through globalisation: a decade of Shakespeare4All in Hong Kong.

GLOBALISATION: A DECADE OF SHAKESPEARE4ALL IN HONG KONG

The Programme at St Martin’s College draws upon various art forms to challenge stereotypes and preconceptions. The programme is undertaken in the context of the current digital landscape and encourages a discussion of the obstacles that face both these groups. These issues will be considered in the context of the current digital landscape and encourage a discussion about the potential, and the shortcomings, of future technology and its role in teaching and learning Shakespeare. Maya Gabrielle works at the National Theatre as the Digital Producer for Learning at the Royal Opera House, and the Digital Producer for Shakespeare’s Globe.

Maya Gabrielle, Digital Content Producer, National Theatre

Globalisation is a fast of life and S&A is ready to use Shakespeare in English to bond Asia where English is not the main language.

Pod 3

Sandra Guinto and Amy McKibben, Ohio State University

The Ohio State University – State of Entertainment

In efforts to prepare students for the global marketplace, it has become the responsibilities of schools to make changes in roles, materials, times, and spaces of learning. The new focus of learning requires students to: become better communicators, stronger thinkers, and think critically, form new understandings based on real-world experiences; and develop intellectual stamina to explore a complex world. This presentation focuses on two teachers from central Ohio, USA, who have used Shakespeare to transform their classrooms into student-led learning environments that address both the educational needs of students and their ability to meet the demands of global citizenship.

Pod 4

Bruce Avery, Professor of English, San Francisco State University

The Case Study Approach to Teaching Shakespeare

The case study approach to learning presents a problem and asks students to examine it and then use their skills and knowledge to design solutions. This approach presents attractive possibilities, but also potential problems. A model for a case study approach to Shakespeare’s sonnets proposes that students receive original text copies of five sonnets. They must edit each sonnet for punctuation, spelling, and meaning to produce a modern text, decide which of the five would be most meaningful for contemporary students, and produce an argument justifying that choice.

Pod 5

John Balongo, Uganda

This paper discusses the importance of Shakespeare in Uganda, where the study of his works is widespread in schools, and where they are increasingly performed both at the national theatre and more locally.

Pod 6

Dr. Lucia Garcia Magaldi, University of Cordoba, Spain

Improving Learners’ Awareness and Management of Conflict Through Performance Approaches to Shakespeare in the EFL Class

Adaptations of Shakespeare in the EFL class usually focus on the development of students’ linguistic knowledge or appreciation of cultural aspects. This paper will argue that it can also be a key element in promoting intercultural conflict resolution. The relevance of Shakespeare’s themes such as conflicts within families or in romantic relationships, in young people’s lives today, will allow us to use dramatizations and role-plays enabling students to understand situations from diverse angles. Transposing the characters’ conflict to their own circumstances also offers a constructive channel of emotional growth leading to increased self-esteem, confidence, and social skills.

Pod 7

Bernadine Mizzi, St Martin’s College, Malta

Past Futures: Transmedial and Transcultural Appropriations of Shakespeare in the 21st Century Classroom

This presentation demonstrates how we can use different art forms and new technologies to explore young people’s responses to Shakespeare. Practices that use Macbeth in cross-text, transmedial and trans-cultural settings engage 15/16 year-olds in the production of short DVD films. The Programme at St Martin’s College draws upon various art forms to encourage students to de/construct scenes and images using 21st Century skills of collaboration, communication, creativity and critical thinking. In-depth discussions unpack adaptations to develop students’ investigative skills that link aspects of visual literacy, film language and Shakespearean themes.

Pod 8

Andrea Jackson, Director of Education, Stratford Shakespeare Festival, Ontario, Canada

In this session, Andrea Jackson, talks about their flagship Teaching Shakespeare Program and the growth this program has seen particularly in the elementary school sector. Also explored are the challenges facing the largest classical repertory theatre in North America in engaging students and teachers with Shakespeare in the 21st Century, in a climate where Shakespeare is no longer a compulsory part of the school curriculum.

Pod 9

Ayami Okisiekierczak, The Tsushibuchi Memorial Theatre Museum, Waseda University, Tokyo, Japan

The Academic and Practical Attempts to Attract Young People’s Attention to Shakespeare

The Tsushibuchi Memorial Theatre Museum was established in 1928, commemorating the first successful translation of all Shakespeare’s works in Japan. Since then, we have been curating events related to theatre. This year, we are holding the event series ‘FindDox Shakespeare’ to allure young people. The formula, ‘Shakespeare is difficult’, enrooted in the 19th Century Japanese Shakespeare reception, poses impediment to endear young people to the playwright. Therefore, our plans are to let them feel that Shakespeare could be relevant to them. This presentation will discuss Japanese Shakespeare reception, my attempts in the project, and explores future plans of the museum.

Pod 10

James Evans, Resident Artist in Education, Bell Shakespeare, Australia

Dreaming, Power, Shame, SHAKESPEARE ON THE MARGINS OF AUSTRALIAN SOCIETY

A robust production of Romeo and Juliet in the Outback, mixing Shakespeare and local Indigenous language. A vigorous series of workshops with juvenile detainees in Sydney, investigating Macbeth’s choices and their consequences. A cross-examination from a 13-year-old Aboriginal girl over Prospero’s subjugation of the island’s original inhabitants. Beyond the well-resourced classrooms of Australia’s state capitals, rural, outer-suburban and Indigenous youth are at constant risk of dropping off the national radar. Bell Shakespeare – Australia’s only national theatre company seeks to engage in cultural exchanges with these young people and connect with them in their own space. The results have been extraordinary.

Pod 11

Jonathan Kochensparger, 4th year OSU PhD Candidate/ RSC 3rd Cohort Teacher, Beavercreek High School, Dayton, Ohio

Stand Up for Shakespeare: Bringing Excitement and Desire to Learn to Students with Unique Learning Abilities

During the year Jonathan incorporated the Stand Up For Shakespeare America program into his course of study he has seen significant increases in the use of technology that students use to cetificate or leave that students are interested in the traditional classroom setting. One of the greatest examples is Josh, an autistic student who normally communicates only with words. Josh has performed in three Shakespeare scenes with his peers.

Pod 12

Ayanna Thompson and Laura Turchi, Arizona State University

Seeds of Time

As part of a joint project between the RSC and the British Council called Shakespeare 4 All, students, teachers and artists from five countries came together in Stratford upon-Avon in September 2011. They spent four days together sharing practice and developing skills and have spent the past year passing on these skills, exploring Shakespeare’s texts and learning about each other’s cultures. In this session, you can learn more about the project and the partnership between these two organisations.

Pod 13

Kenneth Hill, Professor of Theatre, Ripon College

Shakespeare Unplugged: Working with Sound and Verse to Aid in Student Cognition, Memory, and Performance

This presentation will demonstrate a method for teaching Shakespeare in innovative ways. Students explore and play with the sounds and word combinations in short speeches as a way of linking the verse to understanding, memory, and learning. This is a performance-based method that develops the theatre students’ ability to often accompanies an encounter with Shakespearean verse.

Pod 14

Ayanna Thompson and Laura Turchi, Arizona State University

SHAKESPEARE: A WORLDWIDE CLASSROOM

As part of a joint project between the RSC and the British Council called Shakespeare 4 All, students, teachers and artists from five countries came together in Stratford upon-Avon in September 2011. They spent four days together sharing practice and developing skills and have spent the past year passing on these skills, exploring Shakespeare’s texts and learning about each other’s cultures. In this session, you can learn more about the project and the partnership between these two organisations.