

**WORLDS TOGETHER  
CONFERENCE 2012**  

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**SHAKESPEARE SYMPOSIUM**

## SESSION 1

### **POD 1** Nic Connaughton, Regional Manager, Shakespeare Schools Festival

#### SHAKESPEARE SCHOOLS FESTIVAL INTERNATIONAL – PERFORMING SHAKESPEARE AS A VEHICLE FOR CROSS-COMMUNITY AND CROSS-CULTURAL UNDERSTANDING

Founded in 2000, The Shakespeare Schools Festival (SSF) charity arose out of the BBC/S4C animated half-hour abridgements of Shakespeare – *The Animated Tales*, to meet the demand from UK schools to perform these abridged scripts.

Shakespeare International launched in 2008 with the Shakespeare24 project coinciding and culminating with performances at Liverpool *Capital of Culture*. It has since undergone various reincarnations and now supports Festivals in Bermuda, Mexico, South Africa and Ireland, as well as bringing International schools to take part in the UK Festival. This presentation will look at the development of this exciting project with a focus on the role performing Shakespeare can play in cross and intercultural understanding.

### **POD 2** Kathryn Westwood, University of Manchester

#### THE NARRATIVE OF GENIUS: IMPLICATIONS FOR SHAKESPEARE IN EDUCATION

This paper investigates how ideas of genius and intelligence inform cultural perceptions of Shakespeare's authorship by students in compulsory education. It will thus reveal how the established view of both has been misconstrued, and through this, also reveal the similarities Renaissance authors share with students today. These are found in their comparably unstable communication cultures, and how such cultures offer the potential for greater creative output. We will then discuss the theory in practice with schools, and why updating the model of Renaissance drama production with new media technology worked to develop the students' understanding of Shakespeare.

### **POD 3** Sandra Guinto and Amy McKibben, Ohio State University-Stand Up for Shakespeare

#### CREATING GLOBAL CITIZENS THROUGH SHAKESPEARE

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; strengthen abilities to question 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.

sguinto@reyn.org amckibben@reyn.org

### **POD 4** Niall Whitehead, Helenswood School, Hastings, East Sussex

#### FEARLESS MINDS: AN OFSTED INSPECTOR CALLS.

How can a teacher take risks with a Shakespeare text, challenge young people to explore demanding themes, and trust the unexpected route a creative lesson can take, when faced with an Ofsted inspector at the back of the room?

Building a fearless approach to the teaching of Shakespeare through examples of effective drama and literacy strategies this presentation will suggest strategies for KS3 to engage with text and develop personal skills, showing the progression which is vital to delivering an outstanding lesson.

### **SEATING BANK** SHAKESPEARE: A WORLDWIDE CLASSROOM Princes Risborough School, Buckinghamshire with Dendron Secondary School and Ridgeway College, Limpopo, South Africa

As part of a joint project between the RSC and the British Council called *Shakespeare: A Worldwide Classroom*, 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 those skills, exploring Shakespeare's texts and learning more about each other's cultures. In this session, you can learn more about the project and the partnership between these two organisations.

### **POD 5** Jill Sampson and Kevin McClatchy In affiliation with The Ohio State University and in collaboration with the Royal Shakespeare Company: Stand Up For Shakespeare

#### OUR TOIL SHALL STRIVE TO MEND: DEFYING EXPECTATIONS AND RECLAIMING THE ARTS THROUGH SHAKESPEARE

What do 8th-grade Special Ed students and 4th/5th-grade Gifted & Talented students have in common? The transformative effects of the Stand Up for Shakespeare dramatic inquiry approach.

Using SUFS techniques, Jill Sampson guided her students to becoming the first SE subgroup in Columbus to pass the reading component of Ohio's standardized test.

As a teaching artist in the OSU/RSC partnership, Kevin McClatchy worked with the G&T students and Jill's class as well as other at-risk students.

With SUFS and rehearsal-room techniques, Jill and Kevin facilitated powerful learning experiences in exploring scenes from *Romeo and Juliet* and *Macbeth*.

In this session Jill and Kevin interactively illustrate strategies to address two disparate classroom situations.

sampson204@yahoo.com Mcclatchy.1@osu.edu

### **POD 6** Dr. Lucia Garcia Magaldi, University of Córdoba, 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 emotional intelligence, specifically 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** Dr Brian Lighthill

#### MAKING SHAKESPEARE THEIR 'BUDDY'. (SHOULD SHAKESPEARE STUDIES HAVE A PLACE IN THE CURRICULUM – OR IS IT JUST A LOAD OF 'BARDOLATRY'?)

This paper will address 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 maintain Shakespeare's 'most-favoured-author status' (Bowen) on the curricular? 'Bardolatry! Ba...Humbug!'

This paper will share the discoveries made during four years of participative action research with 11-14 year old students which made Shakespeare's plays relevant to those 'high horsepower low steering adolescents' (OECD/CERI) own life-world.

### **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.

## SESSION 2

### **POD 1** Chris Shamburg, Professor, Graduate Programme in Educational Technology, New Jersey City University

#### REMIXING SHAKESPEARE

This presentation focuses on how today's remix practices can be used for teaching Shakespeare. Participants will understand how remix is done today and see how children from 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 cultural development with Shakespeare's language. We will look at how remix correlates with Shakespeare's own creative process and with Shakespeare productions for the last 400 years.

Building on the performance-based approaches, this production-based approach works with audio remix, video mashups, machinima and performance.

### **POD 2** James Evans, Resident Artist in Education, Bell Shakespeare, Australia

#### DREAMING, POWER, SHAME: SHAKESPEARE ON THE MARGINS OF AUSTRALIAN SOCIETY

A riotous 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 4** Kenneth Hill, 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 increments, having 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 student's ability to face the anxiety that often accompanies an encounter with Shakespearean verse.

Recent brain research shows that the use of repetitive play rather than relying on meticulous analysis alone leads to stronger performance and better understanding of Shakespeare.

### **POD 5** Aimara da Cunha Resende, Centro de Estudos Shakespeareanos, Brazil

#### WOULD SHAKESPEARE DANCE THE SAMBA?

Since Shakespeare is seen as one among other canonical writers in Brazil, occupying a higher position only among teachers and students in University Colleges of Letters and Theatre Professionals, talking about 'Teaching Shakespeare' may pose a problem. The dramatist is not present in the Elementary, Secondary or High school curriculum. So this presentation will discuss how and why he may be studied as the greatest English playwright at the Schools of Letters and at Drama Schools. Given the different position Shakespeare occupies in our culture, his use as a means to educate children and adolescents will be highlighted here.

### **SEATING BANK** SHAKESPEARE: A WORLDWIDE CLASSROOM Honley High School, Holmfirth, West Yorkshire and Heep Yun School, Hong Kong

As part of a joint project between the RSC and the British Council called *Shakespeare: A Worldwide Classroom*, 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 those skills, exploring Shakespeare's texts and learning more about each other's cultures. In this session, you can learn more about the project and the partnership between these two organisations.

### **POD 6** Robin Post, Shakespeare & Autism Program Director, The Ohio State University and Kelly Hunter, Shakespeare & Autism Artistic Director

#### SHAKESPEARE & AUTISM IN COLUMBUS, OHIO

*The Hunter Heartbeat Method*, created by UK actor and director Kelly Hunter, uses Shakespeare to combat the core features of autism. A scientific research study that will determine the effectiveness of this work is underway at The Ohio State University.

Kelly Hunter will describe the process and philosophy behind her work and Robin Post, Director of the Shakespeare & Autism project in Ohio, will describe the partnership and research taking place at The Ohio State University.

The presentation will conclude with a short video of the work followed by some of the results from the scientific research.

Kelhunt2@hotmail.com post.68@osu.edu

### **POD 7** Michael Wicherek, Box Clever Theatre Company, London MAKING IT REAL

We believe that the educational and personal benefits of encouraging young people of diverse social and cultural backgrounds to explore the works of Shakespeare cannot be under-estimated. Such contact informs their sense of self, their understanding of their environment, their ability to communicate and strengthens their powers of creativity.

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.

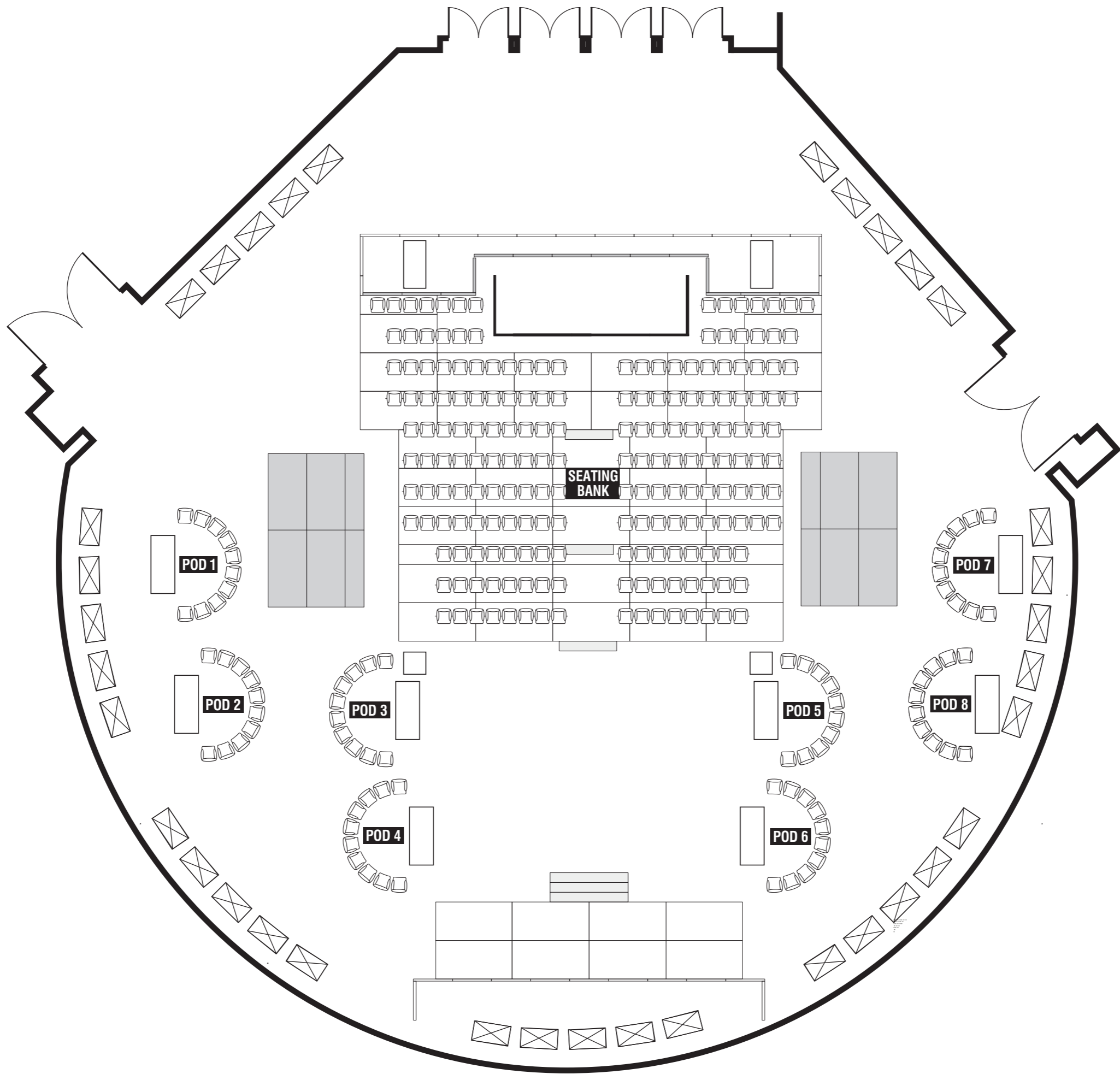
### **POD 8** Jessica Sharp, Encore Arts Academy, Reynoldsburg High School, Ohio

#### STAND UP FOR AUTHENTIC ASSESSMENT

Can students enjoy learning collaboratively while preparing for state-mandated, high-stakes standardized testing? A high-school English Language Arts teacher outlines formative assessments of student learning that are standards-based, authentic, collaborative, and ensemble-based. As a member of the community of practice established at The Ohio State University and the Royal Shakespeare Company (2010), she has implemented the practices of the RSC's rehearsal room approaches and the practice of dramatic inquiry. The presentation will describe a variety of performance-based, short and long-term assessments, and student self-assessments of benchmark standards. Discussion will include analysis of assessment data, growth, achievement, and reflection.

Keywords: Assessment, Shakespeare, Secondary, Standardized Testing, Dramatic Inquiry

jsharp@reyn.org



## SESSION 3

### **POD 1** Maya Gabrielle, Digital Content Producer, National Theatre

SEE FIRST THAT THE DESIGN IS WISE AND JUST...

Maya Gabrielle reflects on the current digital practises of arts organisations, the needs and desires of teachers and students, and 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. Previously she was the Digital Producer for Learning at the Royal Opera House, and the Digital Producer for Shakespeare's Globe.

### **POD 2** Dr Vicki Ooi, Artistic Director, Shakespeare 4 All, Hong Kong

GLOBALISATION: A DECADE OF SHAKESPEARE4ALL IN HONG KONG

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 touching and transforming their lives by making Shakespeare's themes relevant to them.

Globalisation is a fact of life and S4A 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-Stand Up for Shakespeare

REYNOLDSBURG CITY SCHOOLS, REYNOLDSBURG, OHIO

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; strengthen abilities to question 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.

sguinto@reyn.org amckibben@reyn.org

### **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.

### **SEATING BANK** SHAKESPEARE: A WORLDWIDE CLASSROOM

**St Thomas More High School, Westcliff-on-Sea, Essex with Inner-City Arts, Los Angeles, California**

As part of a joint project between the RSC and the British Council called *Shakespeare: A Worldwide Classroom*, 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 those skills, exploring Shakespeare's texts and learning more about each other's cultures. In this session, you can learn more about the project and the partnership between these two organisations.

### **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.

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 particular significance in Africa. Shakespeare's plays are valued highly in Ugandan society, most of 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.

### **POD 6** Dr. Lucia Garcia Magaldi, University of Córdoba, Spain

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### **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 transcultural 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 and co-construct scenes and images using 21st Century skills of collaboration, communication, creativity and critical thinking. In-depth discussions unpick adaptations to develop students' investigative skills that link aspects of visual literacy, film language and Shakespearian themes.

Two shorts : *Blood Will Have Blood* and *Seeds of Time* evidence the students' responses.

berniemizzi@smc.edu.mt

### **POD 8** Andrea Jackson, Director of Education, Stratford Shakespeare Festival, Ontario, Canada

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## SESSION 4

### **POD 1** Ayami Oki-Siekierczak, The Tsubouchi Memorial Theatre Museum, Waseda University, Tokyo, Japan

THE ACADEMIC AND PRACTICAL ATTEMPTS TO ATTRACT YOUNG PEOPLE'S ATTENTION TO SHAKESPEARE

The Tsubouchi 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 '*Finding Shakespeare*' to allure young people. The formula, 'Shakespeare=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 2** James Evans, Resident Artist in Education, Bell Shakespeare, Australia

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### **POD 3** Jonathan Kochensparger, 4th year OSU PhD Candidate/RSC 3rd Cohort Teacher, Beaver Creek 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 understanding and enthusiasm for Shakespeare's works. Students ranging from autistic to advanced placement have enjoyed the new learning process that allows them to take on several roles and understand the stories that used to confuse them or leave them uninterested in the traditional classroom setting. One of the greatest examples is Josh, an autistic student who normally communicates only with adults. Josh has performed in three Shakespeare scenes with his peers.

kochensparger.20@osu.edu

### **SEATING BANK** SHAKESPEARE: A WORLDWIDE CLASSROOM

**Hillcrest School and Community School, Dudley, West Midlands with Delhi Public School, Newtown, Kolkata, India**

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### **POD 4** Kenneth Hill, Professor of Theatre, Ripon College

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

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### **POD 7** Ayanna Thompson and Laura Turchi, Arizona State University

Ayanna Thompson and Laura Turchi are carrying out an extensive survey of Secondary English teachers in Arizona in the hopes of understanding the knowledge, skills, and resources they bring to teaching Shakespeare. Our presentation will outline how Arizona teachers navigate the resources that are available online, in heavily annotated/edited textbooks, performances and adaptations, and that arise from their training or professional development. We are particularly interested in the strategies teachers employ to make the plays relevant to 21st century teenagers, and we will examine how the lenses of race, class, and gender influence Shakespeare instruction in our state.