

REIMAGINING SHAKESPEARE EDUCATION

Shakespeare education is being reimagined around the world. This book delves into the important role of collaborative projects in this extraordinary transformation. Over twenty innovative Shakespeare partnerships from the United Kingdom, the United States, Australia, New Zealand, the Middle East, Europe and South America are critically explored by their leaders and participants. Structured into thematic sections covering engagement with schools, universities, the public, the digital and performance, this book offers vivid insights into what it means to teach, learn and experience Shakespeare in collaboration with others. Diversity, equality, identity, incarceration, disability, community and culture are key factors in these initiatives, which together reveal how complex and humane Shakespeare education can be. Whether you are interested in practice or theory, this collection showcases an abundance of rich, inspiring and informative perspectives on Shakespeare education in our contemporary world.

LIAM E. SEMLER is Professor of Early Modern Literature at the University of Sydney, where he also leads the Better Strangers project. He is co-editor (with Gillian Woods) of the Cambridge Elements Shakespeare and Pedagogy series. His recent books include *The Early Modern Grotesque: English Sources and Documents* (2019) and *Coriolanus: A Critical Reader* (2021).

CLAIRE HANSEN is Lecturer in English at the Australian National University. Her research interests include place-based approaches to Shakespeare, ecocriticism, the blue humanities and health humanities. She is the author of *Shakespeare and Place-based Learning* (Cambridge University Press, forthcoming) and *Shakespeare and Complexity Theory* (2017).

JACQUELINE MANUEL is Professor of English Education in the Sydney School of Education and Social Work at the University of Sydney. Her areas of research, scholarship and publication include student engagement with literature, creativity in English education, English curriculum history and Shakespeare education.

REIMAGINING SHAKESPEARE EDUCATION

Teaching and Learning through Collaboration

EDITED BY

LIAM E. SEMLER

The University of Sydney

CLAIRE HANSEN

The Australian National University

JACQUELINE MANUEL

The University of Sydney



Cambridge University Press & Assessment
 978-1-108-47867-0 — Reimagining Shakespeare Education
 Edited by Liam E. Semler, Claire Hansen, Jacqueline Manuel
 Frontmatter
[More Information](#)



CAMBRIDGE
UNIVERSITY PRESS

Shaftesbury Road, Cambridge CB2 8EA, United Kingdom

One Liberty Plaza, 20th Floor, New York, NY 10006, USA

477 Williamstown Road, Port Melbourne, VIC 3207, Australia

314-321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre, New Delhi – 110025, India

103 Penang Road, #05-06/07, Visioncrest Commercial, Singapore 238467

Cambridge University Press is part of Cambridge University Press & Assessment,
 a department of the University of Cambridge.

We share the University's mission to contribute to society through the pursuit of
 education, learning and research at the highest international levels of excellence.

www.cambridge.org

Information on this title: www.cambridge.org/9781108478670

DOI: 10.1017/9781108778510

© Cambridge University Press & Assessment 2023

This publication is in copyright. Subject to statutory exception and to the provisions
 of relevant collective licensing agreements, no reproduction of any part may take
 place without the written permission of Cambridge University Press & Assessment.

First published 2023

A catalogue record for this publication is available from the British Library

Library of Congress Cataloging-in-Publication data

NAMES: Semler, L. E., editor. | Hansen, Claire, editor. | Manuel,
 Jacqueline, editor.

TITLE: Reimagining Shakespeare education : teaching and learning through
 collaboration / edited by Liam E. Semler, The University of Sydney ;
 Claire Hansen, Australian National University ; Jacqueline Manuel,
 University of Sydney.

DESCRIPTION: Cambridge ; New York, NY : Cambridge University Press, 2023. |
 Includes bibliographical references and index.

IDENTIFIERS: LCCN 2022036450 | ISBN 9781108478670 (hardback) |
 ISBN 9781108778510 (ebook)

SUBJECTS: LCSH: Shakespeare, William, 1564–1616 – Study and teaching. |
 Group work in education. | LCGFT: Essays.

CLASSIFICATION: LCC PR2987 .R45 2023 | DDC 822.3/3–dc23/eng/20220912
 LC record available at <https://lccn.loc.gov/2022036450>

ISBN 978-1-108-47867-0 Hardback

Cambridge University Press & Assessment has no responsibility for the persistence
 or accuracy of URLs for external or third-party internet websites referred to in this
 publication and does not guarantee that any content on such websites is, or will
 remain, accurate or appropriate.

Cambridge University Press & Assessment
978-1-108-47867-0 — Reimagining Shakespeare Education
Edited by Liam E. Semler , Claire Hansen , Jacqueline Manuel
Frontmatter
[More Information](#)

To the teachers, scholars, artists and students whose 'passion lends them power' to inspire and reimagine Shakespeare in education.

Contents

<i>List of Figures</i>	<i>page</i> x
<i>List of Tables</i>	xii
<i>Notes on Contributors</i>	xiii
<i>Acknowledgements</i>	xxiii

Introduction: Projecting Shakespeare	I
<i>Liam E. Semler, Claire Hansen and Jacqueline Manuel</i>	

PART I REIMAGINING SHAKESPEARE WITH/IN SCHOOLS

Introduction	23
<i>Liam E. Semler, Claire Hansen and Jacqueline Manuel</i>	
1 Shakespeare Schools Foundation: The Classroom as Theatre	27
<i>Stuart Rathe and Francesca Ellis</i>	
2 Shakespeare and Citizenship in France	41
<i>Florence March</i>	
3 Bell Shakespeare: Exploring the Power of Shakespeare in Primary School Contexts	54
<i>Joanna Erskine and Robyn Ewing AM</i>	
4 The Better Strangers/Shakespeare Reloaded Project: Seeking Educational Ardenspaces	69
<i>Andrew Hood and Liam E. Semler</i>	

viii	<i>Contents</i>	
PART II REIMAGINING SHAKESPEARE WITH/IN UNIVERSITIES		
	Introduction <i>Liam E. Semler, Claire Hansen and Jacqueline Manuel</i>	87
5	‘Radical Mischief’: The Other Place Collaboration between the Royal Shakespeare Company and the University of Birmingham <i>Mary Davies</i>	91
6	The Shakespeare’s Globe/King’s College London MA Shakespeare Studies: The First Twenty Years of Collaboration <i>Farah Karim-Cooper, Gordon McMullan, Lucy Munro and Will Tosh</i>	102
7	The Warwick–Monash Co-teaching Initiative: Shakespeare and Portal Pedagogy <i>Fiona Gregory, Gabriel García Ochoa and Paul Prescott</i>	113
8	Shakespeare In and Out of Prison: A Collaboration between the World Shakespeare Project and Shakespeare Central <i>Sheila T. Cavanagh and Steve Rowland</i>	127
PART III PUBLIC REIMAGININGS		
	Introduction <i>Liam E. Semler, Claire Hansen and Jacqueline Manuel</i>	141
9	<i>Hecate</i> : Adaptation, Education and Cultural Activism <i>Clint Bracknell with Kylie Bracknell</i>	145
10	‘I’ll Teach you Differences’: Learning across Languages and Cultures with Fórum Shakespeare (Brazil) <i>Catherine Silverstone, Bridget Escolme and Paul Heritage</i>	159
11	The Pop-up Globe: Designing and Learning to Play an ‘Empathy Drum’ <i>Miles Gregory and Tim Fitzpatrick</i>	174
12	The Place of Shakespeare North: Histories, Dynamics and Educational Aims <i>Elsbeth Graham</i>	188
PART IV DIGITAL REIMAGININGS		
	Introduction <i>Liam E. Semler, Claire Hansen and Jacqueline Manuel</i>	205

<i>Contents</i>		ix
13	Reimagining Shakespeare, Linking Archives and the ‘Living Variorum’ <i>Peter S. Donaldson</i>	209
14	Collaborative Rhizomatic Learning and Global Shakespeares <i>Alexa Alice Joubin</i>	225
15	Linked Early Modern Drama Online: A New Editorial and Encoding Platform for Shakespeare and His Contemporaries <i>Janelle Jenstad</i>	239
16	<i>Play the Knave</i> Theatre Videogame in Schools: From Glitchy Connections to Virtual Collaboration <i>Gina Bloom and Amanda Shores</i>	251
PART V REIMAGINING PERFORMANCE		
	Introduction <i>Liam E. Semler, Claire Hansen and Jacqueline Manuel</i>	267
17	Flute Theatre, Shakespeare and Autism <i>Kelly Hunter and Robert Shaughnessy</i>	271
18	The Viola Project: Learning to Defy Gender Norms On Stage and Off <i>Skyler Schrempp</i>	281
19	‘All Corners Else o’th’Earth Let Liberty Make Use Of: The Shakespeare Prison Project <i>Steve Dunne and Rob Pensalfini</i>	295
20	Teaching Shakespeare in Oman: Exploring Shared Humanity and Cultural Difference through Shakespeare’s Texts <i>Tracy Irish and Aileen Gonsalves</i>	307
21	Edward’s Boys in the South of France: Inventing an International, Collaborative Ardenspace <i>Perry Mills and Janice Valls-Russell</i>	319
	Afterword: Majestic Visions <i>Liam E. Semler, Claire Hansen and Jacqueline Manuel</i>	332
	<i>Index</i>	334

Figures

3.1	Bell Shakespeare’s The Players perform <i>Just Macbeth!</i> for primary school students. Photograph by Justin Batchelor	page 59
4.1	The Shakespeare Reloaded project originally designed as an ardenspace operating as a complex system	72
4.2	Lucy’s story exemplifies emergence and the unpredicted impact of participation in Better Strangers/Shakespeare Reloaded from 2008 to 2018	75
9.1	Production still from <i>Hecate</i> performed at Perth Festival 2020, ‘The Murder of McDuff’s family’. Photograph by Dana Weeks	149
11.1	<i>Much Ado About Nothing</i> , Pop-up Globe Auckland, 2017 (Photo: Peter Meecham)	175
11.2	Henry V (Chris Huntly-Turner) embraces an audience member in the yard while Westmoreland (Joel Herbert) looks on from the stage, Pop-up Globe Auckland, 2017 (Photo: Peter Meecham)	182
11.3	Henry V (Chris Huntly-Turner) and young audience members, Pop-up Globe Melbourne, 2017 (by the author with permission provided by Tim Fitzpatrick)	183
11.4	Three young fans, wearing elements of costume at Pop-up Globe Auckland, 2017 (Photo: Peter Meecham)	184
13.1	Anonymous, ‘Mr Irving as Hamlet’. Folger Shakespeare Library, Source Call Number (STC): Art Flat a26, no. 82, image 002110. Used by permission of the Folger Shakespeare Library	216
13.2	H. C. Selous, ‘Now might I do it pat, now he is praying’, engraved by F. Wentworth. Charles and Mary Chowden Clarke, <i>The Plays of William Shakespeare</i> (London: Cassell,	

List of Figures

xi

- Petter & Galpin, [1868]), Vol. 3, 421. STC: PR2755.C6 C1a Sh.Col, image 002734. Used by permission of the Folger Shakespeare Library 217
- 13.3 *Hamlet*, directed by Yoshihiro Kurita (Japan) (2007). Image courtesy of the Ryutopia Niigata City Performing Arts Center. MIT Global Shakespeares Video and Performance Archive 218
- 13.4 Walney Costa in the film *Ham-let*, directed by Tadeu Jungle, from the play *Ham-let* directed by José Celso Martinez Corrêa (known as Zé Celso) (1993). Courtesy of Teatro Oficina Uzina Uzona. MIT Global Shakespeares Video and Performance Archive 219
- 14.1 Screenshot of the *MIT Global Shakespeares* webpage, restricted to students who are given access via courses 234
- 16.1 Screenshot of *Play the Knave* showing menu options for Shakespeare's tragedies 252
- 16.2 Students performing *Hamlet* scenes from *Play the Knave*, Epstein School, Atlanta, GA, 4 April 2017. Photograph by Gina Bloom 252
- 16.3 Screenshot of *Play the Knave* showing menu options of some of the thirty avatars 254
- 21.1 *The Woman in the Moon*, directed by Perry Mills for Edward's Boys: Pandora (Joe Pocknell), Gunophilus (Jack Hawkins). Rehearsal, Stratford-upon-Avon. Photograph courtesy of Nick Browning (2018) for King Edward VI School and Edward's Boys, www.nickbimages.com/ 329

Tables

4.1	Some activities created by the Better Strangers/Shakespeare Reloaded project	<i>page</i> 80
15.1	LEMDO editorial notes	246

Notes on Contributors

GINA BLOOM is Professor of English at the University of California, Davis. She is the author of *Voice in Motion: Staging Gender, Shaping Sound in Early Modern England* (University of Pennsylvania Press, 2007) and *Gaming the Stage: Playable Media and the Rise of English Commercial Theater* (University of Michigan Press, 2018) and co-editor with Tom Bishop and Erika T. Lin of *Games and Theatre in Shakespeare's England* (Amsterdam University Press, 2021). Bloom's current research focuses on high school Shakespeare education in the United States and South Africa.

CLINT BRACKNELL is a Noongar musician from the south coast of Western Australia and Professor of Linguistics at the University of Queensland. He holds a PhD in ethnomusicology from the University of Western Australia and is Deputy Chair of the Australian Institute of Aboriginal and Torres Strait Islander Studies council. Clint has composed extensively for Australian theatre, winning Best Composition in the Performing Arts WA Awards. He leads the development of Noongar language and performance resources at mayakeniny.com.

KYLIE BRACKNELL is an accomplished Noongar performer, writer, producer and director from the southwest of Western Australia and recipient of the prestigious Sidney Myer Performing Arts Award. She has led the development of innovative works completely in Noongar language, including a reimagining of Shakespeare's *Macbeth* and a complete dubbed version of the feature film *Fist of Fury*. Both are world-firsts for languages of Australia.

SHEILA T. CAVANAGH is Professor of English at Emory University and Director of the World Shakespeare Project and the Emory Women Writers Resource Project. Author of *Wanton Eyes and Chaste Desires*:

Female Sexuality in The Faerie Queene (Indiana University Press, 1994) and *Cherished Torment: The Emotional Geography of Lady Mary Wroth's Urania* (Duquesne University Press, 2001), she has written many articles on early modern literature and pedagogy. She served as the Global Shakespeare Centre/Fulbright Distinguished Chair, the Masse-Martin/NEH Distinguished Teaching Chair and is on the Board of the Society of Woman Geographers. She is writing a monograph entitled *Multisensory Shakespeare for Specialised Communities*.

MARY DAVIES is a recent doctoral graduate of the Shakespeare Institute, University of Birmingham. She was awarded the University of Birmingham Royal Shakespeare Company (RSC) The Other Place PhD scholarship in 2017, and her research investigated the intentions behind the re-opening of the new The Other Place, the studio theatre belonging to the RSC, in Stratford-upon-Avon. Aside from her research, Mary also works as a freelance dramaturg with a keen interest in new work development.

PETER S. DONALDSON is Ford Professor of Humanities at MIT where he has taught classes in literature and film since 1969. His early publications include two books published by Cambridge on Machiavelli's influence in England and Europe. From the late 1980s his focus shifted to the study of Shakespeare across media. His book *Shakespearean Films/Shakespearean Directors* was published in 1990 (Routledge) and since that time he has directed major digital education projects including Shakespeare Electronic Archive, Hamlet on the Ramparts, XMAS (Crossmedia Annotation System) and the MIT Global Shakespeares Video and Performance Archive.

STEVE DUNNE is a married man, father of two, and son of a loving mother. He is a philosopher, humanitarian, musician and student. Steven is a paroled convicted murderer. Having understood how his habits of thought and early experiences led to his criminal activity, he reverse-engineered his perceptions, identity, communication style and understanding of personal responsibility. Steven has degrees in history, literature and theology, and believes his work in Shakespearean plays is pivotal to his continuing success.

FRANCESCA ELLIS is Head of Creative and Programmes for Shakespeare Schools Foundation, leading in the creation of their programmes and workshop content. Having worked for the charity for over a decade, she is still blown away by the power of Shakespeare to transform young lives.

Notes on Contributors

xv

JOANNA ERSKINE is a playwright, teacher and arts education specialist. She is head of education at Bell Shakespeare, Australia's national theatre company that specialises in Shakespeare. Joanna oversees the artistic direction and delivery of the company's renowned national education programme that reaches over 80,000 students and teachers face to face each year across all states and territories. A former secondary teacher, Joanna is also an award-winning playwright and writes Bell Shakespeare's in-schools performances for The Players.

BRIDGET ESCOLME is Professor of Theatre and Performance at Queen Mary University of London. She currently teaches and researches in the field of Shakespeare and his contemporaries in performance, creative arts and mental health and costume history. She is author of *Talking to the Audience: Shakespeare, Performance, Self* (Routledge, 2005), *Antony and Cleopatra* in the Palgrave Shakespeare Handbooks series (Palgrave, 2006), *Emotional Excess on the Shakespearean Stage* (Arden Shakespeare, Bloomsbury, 2014) and *Shakespeare and Costume in Practice* (Palgrave, 2020).

ROBYN EWING AM is Professor Emerita and Co-director of the Creativity in Research, Engaging the Arts, Transforming Education Health and Wellbeing (CREATE) Centre, University of Sydney. A former primary teacher, Robyn is a strong advocate for the central role that the arts should play in our lives and learning and has a commitment to innovative teaching and learning at all levels of education. She particularly enjoys working alongside educators and artists interested in reforming curriculum practices.

TIM FITZPATRICK is Associate Professor (Honorary) at the University of Sydney. His research field is early modern European popular theatre. He has published on the oral/popular processes and origins of the Commedia dell'Arte and on staging at the public playhouses in London, concentrating on the spatial implications of Elizabethan play texts and on the iconographic evidence for the two Globe playhouses. His book *Playwright, Space and Place in Early Modern Performance: Shakespeare and Company* (Ashgate, 2011) deals with the evocation of fictional place in early modern staging. He is Founding Research Fellow of the Pop-up Globe, a full-scale reconstruction of his designs for the second Globe.

GABRIEL GARCÍA OCHOA was born in Mexico City and has lived in Australia for almost fifteen years. He is the director of the Bachelor

of Global Studies at Monash University. Gabriel is a writer, academic and professional translator. He studied at Harvard University's Institute for World Literature, where his research focused on Latin American Literature. Gabriel has taught internationally, in Asia, Europe and North America. His research interests include global studies, intercultural communication and creative writing.

AILEEN GONSALVES is Founder and Chief Artistic Director of Butterfly Theatre Collective, founded in 2011. Aileen's work with Butterfly and as the head of the MA in acting at Arts Ed have helped develop her own approach to acting: the Gonsalves Method. Aileen trained at the Central School of Speech and Drama and works professionally across film, theatre, television and radio. She is an education associate practitioner for the RSC and directed their *First Encounters Tempest* at the Swan Theatre in 2017.

ELSPETH GRAHAM is Professor of Early Modern Literature at Liverpool John Moores University and has written on a range of early modern topics: women's writing; autobiography; dissenting traditions; and animal-human relationships. She initiated, and was a co-creator of, the Shakespeare North project to build the Shakespeare North Playhouse in Knowsley, Liverpool City Region, contributing centrally to the project's development. She edited the special issue of *Shakespeare Bulletin*, 38.3, autumn 2020, entitled 'The Earls of Derby and the Early Modern Performance Culture of North West England'.

FIONA GREGORY lectures in the literary studies and critical performance studies programmes in the Faculty of Arts at Monash University, where she teaches theatre history, historiography and Shakespearean performance. Her research on celebrity representation and performance identity has appeared in a wide range of journals, including *Theatre Survey*, *New Theatre Quarterly* and *Nineteenth-Century Theatre and Film*, and her book *Actresses and Mental Illness: Histrionic Heroines* was published by Routledge in 2019.

MILES GREGORY studied at the universities of Durham and Exeter, receiving his MFA in staging Shakespeare before completing his PhD in Shakespeare in Performance at Bristol University in 2008. He founded the Bristol Shakespeare Festival, served as the artistic director and chief executive officer of the Maltings Theatre, Berwick-upon-Tweed, and most recently conceived, founded and served as the artistic director of Pop-up Globe, a full-scale temporary touring replica of Shakespeare's

Notes on Contributors

xvii

second Globe Theatre, which played to over 700,000 people in four Australasian cities between 2016 and 2020.

CLAIRE HANSEN is a lecturer in English at the Australian National University. Her research interests include place-based approaches to Shakespeare, ecocriticism and the blue humanities and Shakespearean health humanities. She is co-chair of the Blue Humanities Lab and co-founder of the interdisciplinary Heart of the Matter health humanities project. She is the author of *Shakespeare and Place-Based Learning* (Cambridge University Press, 2023) and *Shakespeare and Complexity Theory* (Routledge, 2017). Claire is a member of the Better Strangers project, which hosts the Shakespeare Reloaded website.

PAUL HERITAGE is Professor of Drama and Performance at Queen Mary University of London and Director of People's Palace Projects. In 1995 Paul created Fórum Shakespeare, which has taken place in Rio de Janeiro, Salvador, São Paulo, Brasília and Belo Horizonte (1995–2016). During 2021, Paul led a research collaboration with Flute Theatre (United Kingdom) and La Plaza Theatre (Peru) that engaged young people with autism in performing Shakespeare. Paul's current research focuses on relationships between arts and wellbeing, cultural value, Indigenous cultural exchange and climate action.

ANDREW HOOD is Director of Academic Writing and Oratory at Barker College. For eleven years, he was head of English at Barker during the ongoing Shakespeare Reloaded/Better Strangers relationship with the University of Sydney. He has presented for the English Teachers Association and the Association of Independent Schools on senior English courses and has research interests in Shakespeare and academic writing.

KELLY HUNTER is an actor, director and educator who has worked with the RSC and the National Theatre. She is the author of *Shakespeare's Heartbeat: Drama Games for Children with Autism* (Routledge, 2015) and the founder and artistic director of Flute Theatre.

TRACY IRISH is an experienced teacher, theatre practitioner and scholar. She has been a core member of the RSC's education team since 2008 and Butterfly Theatre Collective since 2014. She also teaches on postgraduate programmes at the University of Birmingham and the University of Warwick. Tracy has authored a range of resources and publications including RSC School Shakespeare editions and *Shakespeare and Meisner*

(with Aileen Gonsalves, Bloomsbury, 2021). She is currently writing *Teaching and Learning Shakespeare through Theatre-based Practice*, for publication in 2023.

JANELLE JENSTAD is Professor of English at the University of Victoria. She directs *The Map of Early Modern London* and *Linked Early Modern Drama Online*. With Jennifer Roberts-Smith and Mark Kaethler, she co-edited *Shakespeare's Language in Digital Media* (Routledge, 2018). Her essays and book chapters have appeared in *Shakespeare Bulletin*, *Elizabethan Theatre*, *EMLS*, *JMEMS*, *DHQ*, *Digital Studies* and other venues.

ALEXA ALICE JOUBIN teaches in the English Department at George Washington University where she co-directs the Digital Humanities Institute. She holds the John M. Kirk, Jr. Chair in Medieval and Renaissance Literature at Middlebury College Bread Loaf School of English. She is the author of *Shakespeare and East Asia* (Oxford University Press, 2021), co-author of *Race* (with Martin Orkin, Routledge, 2018) and co-editor of *Onscreen Allusions to Shakespeare* (Palgrave, 2022), *Local and Global Myths in Shakespearean Performance* (Palgrave, 2018) and *Shakespeare and the Ethics of Appropriation* (Palgrave, 2014).

FARAH KARIM-COOPER is Professor of Shakespeare Studies, King's College London and Co-Director of Education at Shakespeare's Globe. She has served as president of the Shakespeare Association of America and is an executive board member for RaceB4Race. She has published extensively in early modern studies and is a general editor for Arden's Shakespeare in the Theatre series and their Critical Intersections Series. She is editor and co-editor of numerous books and author of *Cosmetics in Shakespearean and Renaissance Drama* (Edinburgh University Press, 2006; rev. 2019) and *The Hand on the Shakespearean Stage: Gesture, Touch and the Spectacle of Dismemberment* (Bloomsbury Arden Shakespeare, 2016). She is currently writing a book on Shakespeare and race called *The Great White Bard* with One World and Viking/Penguin.

JACQUELINE MANUEL is Professor of English Education in the Sydney School of Education and Social Work at the University of Sydney. Her areas of research, scholarship and publications include teacher professional development; theory, pedagogy and student achievement in literary education, reading and writing; creativity in English education; Shakespeare in English education; secondary English curriculum and policy; teacher motivation and retention; and English curriculum

Notes on Contributors

xix

history. Jackie is a member of the Better Strangers project, which hosts the Shakespeare Reloaded website.

FLORENCE MARCH is Professor in Early Modern English Drama at University Paul-Valéry Montpellier in France and director of the Institute for Research on the Renaissance, the Neo-classical Era and the Enlightenment, at the French National Centre for Scientific Research (CNRS). Currently, her research focuses on Shakespeare's legacy in twentieth- and twenty-first-century France. She has published extensively on Shakespeare's structural function in southern-France festivals (Avignon, Montpellier, Nice) and his founding role in the history of French theatre for all and of popular education. She is co-editor in chief of *Cahiers Élisabéthains*, a journal of English Renaissance Studies.

GORDON MCMULLAN is Professor of English and Director of the London Shakespeare Centre at King's College London. He is a general editor of Arden Early Modern Drama and a general textual editor of the *Norton Shakespeare*, 3rd edn. His publications include *The Politics of Unease in the Plays of John Fletcher* (University of Massachusetts Press, 1994), the Arden 3 edition of *Henry VIII* (Methuen Drama, 2000), *Shakespeare and the Idea of Late Writing* (Cambridge University Press, 2007), the collaborative monograph *Antipodal Shakespeare* (Bloomsbury, 2018) and several edited collections.

PERRY MILLS is Deputy Headmaster at King Edward VI School, Stratford-upon-Avon. He has directed plays throughout his career, and leads workshops on topics relating to the teaching of English and drama. He has edited *The Taming of the Shrew* (Cambridge School Shakespeare series) and authored the Cambridge Shakespeare Student Guide on *As You Like It*. Perry developed 'Edward's Boys', an all-boy company comprising members of the school, in order to explore the neglected early modern repertoire of plays written for the boys' companies.

LUCY MUNRO is Professor of Shakespeare and Early Modern Literature at King's College London. Her most recent publications include a monograph, *Shakespeare in the Theatre: The King's Men* (Bloomsbury Arden Shakespeare, 2020), editions of Massinger's *The Picture* (Routledge, 2020) and Shirley's *The Gentleman of Venice* (Oxford University Press, 2022), and essays on theatrical investment, status and gender in *Early Theatre*, *English Literary Renaissance* and *Shakespeare Quarterly*. She is a co-investigator on Before Shakespeare and the international Engendering the Stage collaboration.

ROB PENSALFINI is the Artistic Director of the Queensland Shakespeare Ensemble and Associate Professor of Linguistics and Drama at the University of Queensland. A professional actor and director, he established the Ensemble's Shakespeare Prison Project, Australia's only ongoing Prison Shakespeare programme, in 2006. He is the author of *Prison Shakespeare: For These Deep Shames and Great Indignities* (Palgrave Macmillan, 2016), along with several books and a score of articles on Indigenous Australian languages.

PAUL PRESCOTT is Professor of English and Theatre at the University of California Merced. He has acted, adapted and taught Shakespeare in a range of countries and contexts, from Cuba to Australia. His books include *Reviewing Shakespeare* (Cambridge University Press, 2013) and, as co-editor, *Shakespeare on European Festival Stages* (Bloomsbury Arden Shakespeare, 2022), *Shakespeare on the Global Stage* (Bloomsbury Arden Shakespeare, 2015) and *A Year of Shakespeare* (Bloomsbury Arden Shakespeare, 2013). He has adapted many of Shakespeare's plays for a range of professional companies, including the National Theatre of Great Britain.

STUART RATHE qualified as a teacher over a decade ago and has since worked across a range of primary school settings. His pedagogical specialism is Shakespeare for Key Stages 1 and 2. Between 2016 and 2018, he worked as education manager for Shakespeare Schools Foundation, creating a range of education products and co-creating workshop content. In 2019, he completed an MA in Shakespeare and education at the Shakespeare Institute, University of Birmingham.

STEVE ROWLAND is a college educator and award-winning documentary director. He has taught Shakespeare in prisons for over ten years and is completing a documentary film called *Time Out of Joint: Prison Reflections on Shakespeare*. He is founder of an educational venture based on the film. *Time Out of Joint* hires former prisoners to lead Shakespeare-based Zoom workshops in high schools and colleges. Topics include prison education, Shakespeare and transformation.

SKYLER SCHREMP is an author and theatre-maker in her hometown, Chicago. Her debut children's novel is *Three Strike Summer* (Margaret K. McElderry Books, 2022). She has a BA from Hampshire College and an MFA from Vermont College of Fine Arts. She was a recent artistic director of the Viola Project, an organisation dedicated to empowering youth through the exploration and performance of Shakespeare plays.

Notes on Contributors

xxi

LIAM E. SEMLER is Professor of Early Modern Literature at the University of Sydney and leader of the Better Strangers project, which hosts the Shakespeare Reloaded website. He is editor of *Coriolanus: A Critical Reader* (Bloomsbury Arden Shakespeare, 2021) and *The Early Modern Grotesque: English Sources and Documents 1500–1700* (Routledge, 2019). He is author of *Teaching Shakespeare and Marlowe: Learning versus the System* (Bloomsbury Arden Shakespeare, 2013) and co-editor (with Gillian Woods) of the Cambridge Elements Shakespeare and Pedagogy series.

ROBERT SHAUGHNESSY is Professor of Theatre at Guildford School of Acting, University of Surrey. He has written extensively on Shakespeare and early modern drama, eighteenth-century theatre, contemporary performance, popular culture and adaptation for stage and screen. His books include *Representing Shakespeare* (Routledge, 1994), *The Shakespeare Effect* (Palgrave Macmillan, 2002), *The Routledge Guide to William Shakespeare* (Routledge, 2011) and *About Shakespeare: Bodies, Spaces and Texts* (Cambridge Elements, 2020). His current research focuses on the intersections between Shakespeare, performance, disability and diversity.

AMANDA SHORES is currently completing a Master of Science in Couples and Family Therapy degree at the University of Oregon. Prior to entering her graduate programme, she worked in schools for several years as a tutor and paraeducator. As a paraeducator, she primarily focused on teaching social and emotional learning skills to children through trauma-informed educational practices. She has also worked with school professionals to develop alternative instructional methods for increased student engagement and decreased barriers to learning for underserved populations.

CATHERINE SILVERSTONE (1974–2020) was an esteemed scholar of contemporary queer and decolonial approaches to Shakespeare. Catherine's research developed to cover queer club performance, performances of queer affirmation, 'queer afterlives' and the films of Derek Jarman. In 2016 Catherine participated in Fórum Shakespeare, where she led workshops and lectures with Brazilian students in São Paulo. Leaning across languages and cultures, Catherine subtly subverted colonial legacies of performing Shakespeare by motivating actors, directors and students to find and to speak their own Shakespeare.

WILL TOSH is Head of Research at Shakespeare's Globe in London. He is the author of *Playing Indoors: Staging Early Modern Drama in the Sam*

Wanamaker Playhouse (Bloomsbury Arden Shakespeare, 2018), *Male Friendship and Testimonies of Love in Shakespeare's England* (Palgrave, 2016) and *Straight Acting: The Many Queer Lives of William Shakespeare* (Sceptre, 2024).

JANICE VALLS-RUSSELL is Principal Research Associate, employed by the French CNRS and based in Montpellier. As performance reviews editor of *Cahiers Élisabéthains*, Janice has been following Edward's Boys' productions for a number of years. With Florence March, she leads a research action programme, Shakespeare and Citizenship. Recent publications include co-editing *Thomas Heywood and the Classical Tradition* (Manchester University Press, 2021) and *Shakespeare's Others in 21st-century Performance: The Merchant of Venice and Othello* (Bloomsbury, 2022).

Acknowledgements

This book was called into being by the Shakespeare projects described in the chapters that follow. The projects themselves were called into being, or developed and extended, by the imagination and dedication of their leaders and participants. We are immensely grateful to these people, our fellow ‘projectors’, for kindly agreeing to compose for us critically reflective essays on their work. All books are collaborative and this one infinitely so as it explores networks of inspiration and influence that generate, propagate and interrogate collaborative teaching and learning. If we have learned one thing through this process it is that chapter authorship is but one part – often a richly multivocal part – of larger and more dynamic living systems of Shakespeare education, research and performance. We hope the book offers a valuable entrance into these complex worlds and we thank our authors and other Shakespeareans mentioned by them for helping us conceptually and practically to complete this project.

This book has a large cast because many chapters are co-authored. We are thrilled to be in such inspiring company, yet deeply saddened that one of our number cannot be with us to celebrate this publication. Catherine Silverstone tragically passed away in 2020. Her friends and colleagues pay tribute to her in Chapter 10, which she co-authored. We add our love and respect here and are honoured to have her voice speaking in our collection.

We are members of the Better Strangers/Shakespeare Reloaded project – an educational research partnership between the University of Sydney and Barker College (a school in Sydney) – and we are delighted to see in solid book form what began several years ago as a mere yearning to hear Shakespeare project leaders reflect on their educational work. As with most books, the process took longer than we imagined, and COVID-19 did us no favours, but Emily Hockley at Cambridge University Press was the most patient and supportive of guides without whom there would be no book. Thank you, Emily. We would also like to thank George Laver, editorial assistant at the press, for his diligence

and responsiveness to our interminable emails. We appreciate the wise advice of the anonymous reviewers of the proposal and full text: your comments and suggestions lifted our work.

We won't run through a long list of names of colleagues and contributors here: you are our friends, interlocutors, colleagues, students and teachers in Australia and elsewhere. We all depend on each other, we are indebted to such professionalism and care, and this book is yours as much as ours.