

## Module for Further Teacher Education

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Erasmus+

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## Impressum

*CultureShake* - An intercultural and multilingual learning project  
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# Foreword

The present Europe, a space of variety, faces challenges in linguistic and culturally diverse classrooms. With the Erasmus+ project *CultureShake* a transnational team wants to approach these challenges and find solutions. The team consists of different organisations (two schools, two universities and one heritage organisation and educational charity) contributing to the project with complementary expertise: the English School Gothenburg in Sweden is experienced in the field of inclusion and multilingual school environment; the Friedrich-Wöhler Gymnasium in Germany implemented a world class with refugee students; the University of Education Karlsruhe in Germany provides expertise in multilingual didactics, CLIL and transdisciplinarity; the Primorska University in Slovenia joined with a linguist versed in lexicography; the Shakespeare Birthplace Trust in the UK offers the expertise on Shakespeare and theatre pedagogy.

Within the three-year duration of the project from 2016 to 2019 this transnational team developed together five intellectual outputs which were an integral part of the learning activities where students and experts joined.

The intellectual outputs focus on the following Erasmus+ topics:

- Inclusion – equity
- Integration of refugees
- ICT – new technologies – digital competences.

They meet the following programme priorities:

- Inclusive education, training and youth
- Open and innovative education, training and youth work, embedded in the digital era
- Addressing underachievement in the basic skills of maths, science and literacy through more effective, innovative teaching methods.

## Why did the project team choose these topics and priorities?

After the so-called refugee wave in 2015, the need for multilingual teaching material and innovative approaches for schools became prominent. The already existing challenges with plurilingual speakers in a heterogeneous classroom now became more virulent because of the quantity of newly arrived children. At the same time Europe also experienced a new wave of terror attacks, which it was feared would also lead to an increase in hostility against refugees and migrants. As a consequence, the EU ministers of education published the Declaration on Promoting Citizenship and the Common Values of Freedom<sup>1</sup>, Tolerance and Non-discrimination through Education, where participation is seen as a major aim to foster participation and tolerance. Inclusion here as well as in Julie Ward's report on intercultural dialogue<sup>2</sup> is seen as central to prevent exclusion and racism, and to empower people to participate. With their expertise the *CultureShake* team intends to follow-up these two European documents with a project where we developed innovative products for use in multilingual classrooms and education.

## How did the project team approach the above topics and priorities?

Cultural heritage has the potential to play a central role in promoting active citizenship as well as the fundamental values of the European Union. In this context, the *CultureShake* project decided to work with plurilingual students on Shakespeare and his works as shared European cultural heritage that transcends its national context. As the truly global extent of Shakespeare reception and performances shows, Shakespeare's plays have a worldwide appeal beyond their historical and cultural importance to their country of origin. They are therefore best placed to offer points of connection for plurilingual and pluricultural students to explore experiences we have in common with each other as humans, and that span cultural as well as geographical distances.

As the above mentioned challenges are not restricted to one nation or one national education system, but reach out to all

European states and are a global issue, the project team has a transnational set up. Furthermore, the stakeholders range from regional/national to European and international, because of the global importance. The project is based on a transdisciplinary approach, where the *Lebenswelt* challenge, the real-world problem of multilingual settings is considered beyond disciplinary boundaries bringing together practitioners and researchers from different fields.

## What are the major outcomes of the project?

*CultureShake* was a three year's venture to contribute to the European idea of peace and variety. The project team developed the following five intellectual outputs, which were tested during the learning activities. Stakeholder as well as peer feedback was included into the products.

Intellectual output 1, "Method guide for teachers: Shakespeare in the 21st-century classroom", has been created for teachers who would like to include Shakespeare in their language teaching or in their multilingual classroom, but who do not quite know where to start with this. This method guide makes clear why 'doing' Shakespeare with language learners is a worthwhile undertaking and how all their pupils can profit from it, including those with multilingual backgrounds.

Intellectual Output 2, "CUSH Online Dictionary Compilation", develops a concept for progressing an online dictionary in the classroom. With this concept teachers familiarise with a student-centred production, process and usage of an online dictionary.

The goal of intellectual Output 3, "Concept for the Development of Peer Teaching Material", was to provide teachers with a concept and step by step instructions as well as further ideas on how to activate pupils to prepare material and lesson plans for their peer groups.

Intellectual output 4, "Exchanging Culture Shakes: A Teacher Manual for Multilingual and Transcultural School Exchanges", is designed for teachers preparing a school exchange focusing on culture and language sensitive learning objectives for learning groups with different mother tongues. This manual is a ready to use

handbook with theory-guided tasks which can be used right away for a multilingual and transcultural school exchange. How can a migrant with a culture and mother tongue different from the national culture and official language be an integral part of a school exchange and not be excluded?

Intellectual output 5, “Module for Further Teacher Education”, summarizes features of the other outputs to develop a module for teacher training.

## How can these intellectual outputs be used in educational settings?

The intellectual outputs can be used one after the other or on a modular basis. They are appropriate for parts of lessons, a singular lesson, teaching units or whole school exchanges. All the intellectual outputs correspond but can also be used separately.

We hope you enjoy and try out our material. Feedback is welcome at any time; our contact details are available on our project website [www.cultureshake.eu](http://www.cultureshake.eu).

The *CultureShake* Team

### NOTES

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[http://ec.europa.eu/assets/eac/education/news/2015/documents/citizenship-education-declaration\\_en.pdf](http://ec.europa.eu/assets/eac/education/news/2015/documents/citizenship-education-declaration_en.pdf) (25/06/2019).

<sup>2</sup> Julie Ward (2015), [http://www.europarl.europa.eu/doceo/document/A-8-2015-0373\\_EN.html?redirect](http://www.europarl.europa.eu/doceo/document/A-8-2015-0373_EN.html?redirect) (25/06/2019).



# Introduction

For centuries William Shakespeare's plays have been – and still are – performed all over the world. Hardly any other playwright or author has been translated into as many different languages, thereby influencing and transforming minds everywhere, whether his plays are performed, watched or read. His topics and language, whether in the original or translated, have fascinated generations of people, no matter what their social or geographical background is like.

Especially Shakespeare's comedies and tragedies deal with aspects still relevant to life today and have manifold been adopted and adapted in a variety of ways, like for example in the form of modern novels, plays or films or even comics and manga. Thus, even people, especially young ones, who would claim that they do not actually know any Shakespeare have been influenced quite unconsciously.

Moreover, Shakespeare has not only influenced the English language by coining new words and expressions that had not been used before his works, many of his dictums have been translated into various languages and become dictums known by everyone.

All these aspects have become even more important and vital in our times of globalization and migration. Finding a better understanding of the variety of numerous cultures on the one hand merging while on the other hand retaining their individuality is an important and exciting aspect of our life today. "Applied geography" used to be one item taught in foreign language acquisition. This rather narrow application has been transformed into "intercultural learning" (German school curricula 2016), i. e. the knowledge about different cultures, their differences and similarities. In the foreign language classroom this means that practical applications play an important role like for example: How can we learn to negotiate with people from different cultures? For

this challenging aspect even a new kind of task was developed in German school, the so-called mediation. In this kind of task, it is necessary for the students to decide which items of a given source in their mother tongue they have to translate in which way for a native of another country. This also includes the intercultural knowledge and awareness to be able to realize which items that are typical for Germany need to be explained in more detail to a British, American, French person.

Another important innovation for school curricula is the introduction of inclusive education. A new awareness of more heterogeneous learning groups has developed, dealing with aspects like multifold cultural and linguistic backgrounds. Besides multilingualism and transculturality also different learning types and styles have to be considered and accommodated by choosing methods of internal differentiation.

In order to be able to achieve positive results concerning intercultural learning and inclusive education it is obviously essential to find topics that motivate students with different cultural, linguistic and educational backgrounds to participate. By choosing two of Shakespeare's major plays, the comedy "A Midsummer Night's Dream" and the tragedy "The Tempest" and also encouraging students to use excerpts in their mother tongues it is possible to cover many different interests as well as competences and skills thus opening new perspectives, new ways of interpreting and understanding. Depending on their different backgrounds students can thus be made aware of their own positions and interpretations, be allowed to voice them and encourage to compare and discuss them with those of their peers.

## New curriculum Baden-Württemberg 2016

Within the last years new curriculums for secondary schools have been introduced in all German federal states aiming at a more conclusive as well as cooperative approach transcending boundaries concerning the German federal system. Moreover, the ministers of education of all German states worked together in order to implement guidelines not only concerning their own individual federal states but introducing certain standards of teaching which are to be universally accepted in all states, thus creating a more homogenous, translucent system of education in Germany that on the one hand guarantees a comparable standard of teaching throughout Germany and on the other hand adapts to new requirements of our modern and globalized world.

In the new curriculum for secondary schools in Baden-Württemberg<sup>3</sup> these general standards are accommodated in the so-called guiding perspectives. These are not confined to one single or special subject but are to be dealt with in a cross-curricular and universal context, containing all subjects and topics. These guiding perspectives aim universally at achieving traits or skills like personality development, the ability to participate and get involved as well as community building. More explicitly, two of these guiding perspectives to be included in teaching throughout all German states are education for enduring development (BNE: Bildung für nachhaltige Entwicklung) and education for tolerance and acceptance of variety (BTV: Bildung für Toleranz und Akzeptanz von Vielfalt).

Both of these guiding perspectives aim at the development of a more diverse and intricate understanding of our own personal environment as well as a more diverse and wide-spread point of view, considering the new challenges and choices students are faced with in a world that has become more connected and closely-knit due to our modern means of communication, social media, the internet. But above all, connections to various different cultures

have become more immediate, as great numbers of immigrants, refugees as well as voluntary ones, have been included into our society, making it more colourful and multi-cultural and thereby causing the necessity to development of new strategies to cope with and, even more importantly, to enjoy this new variety.

In order to reach a better understanding of different cultures it is always important and necessary to also find common aspects in order to make it easier for people to connect. Thus Shakespeare and his works represent excellent starting points for on the one hand finding a kind of common ground as his topics are still universally appreciated and discussed, while at the same time they can serve the purpose of uncovering diversity and differences as they are interpreted and seen in different ways according to the respective background culture.

Using selected scenes of Shakespeare's plays these can be used as a starting point. Acting these scenes common interferences will become obvious and form a kind of bond, a sense of mutual understanding, but also lead to a more detailed and more profound interpretation once aspects like different mother tongues and cultural backgrounds are included.

## Situation in German schools: refugees, world classes

During the last years, more and more immigrants have come to Germany. Some of these came on a voluntary basis due to for example job demands or the wish for a change of a personal perspectives. But the huge majority of immigrants, not only to Germany but countries all over Europe came as refugees because they had to leave their native countries due to wars or economic reasons. Many of these refugees came as families including many children.

This development caused the necessity to find new ways to cope with a situation many schools were not prepared for. In order to accommodate the needs of students coming from a variety of different cultures new approaches became indispensable. Beyond the fact that many students are not able to understand the language of their adopted country very well, if at all, many of them had traumatic experiences in their past not least of those the shock of being face with a different, often totally foreign new culture.

In order to make this transition easier for students and give them in spite of their backgrounds the opportunity to achieve scholar success, different ways were found. In Baden-Württemberg, especially at secondary schools, so-called world classes were introduced. These world classes aim at making the transition easier for affected students. Basically, this means that children from different cultural backgrounds are put together in one class, but not exclusively, i. e. they are not always together in this special combination. For the majority of classes, they are mixed with the German students in “normal” classes, while being given the opportunity of special selected support within the frame of the world class.

Within the world class one obvious aim is of course the teaching of the language of the adopted country so as to make it possible for students to become a part of the school community and to

integrate more easily. Above and beyond this intention, there is also the focus on a better understanding of the new foreign culture as compared and contrasted to the refugees' own backgrounds. This concern is not only restricted to within the world class, but students are also encouraged to share with their own culture with German students, thus creating a better mutual understanding and acceptance.

One means of accomplishing this task is by including universal topics in teaching that enable students to perceive different perspectives, illuminating different points of view and multi-cultural as well as multi-lingual transferences detached from their own personal experiences.

One of our world class students participating in the CUSHA project claimed that it opened a new kind of understanding for different languages and attitudes for her. She, as well as the other students, experienced alternative ways of dealing with various languages and interpretations causing them to adapt to or even adopt new concepts of perception.

## Shakespeare in the curriculum

To teach, or not to teach is the question, if Shakespeare should be taught at school has been a widely discussed topic throughout the years. While opponents claim that Shakespeare, especially his language, is not contemporary and his works were never meant to be read in school classes anyway, but to be performed, there are also many advocates who point out reasons why Shakespeare should not be excluded from the syllabus.

If dealt with in the original, Shakespeare's works obviously do not represent modern but an antiquated form of the English language. While this can obviously cause some problems of understanding, it can more importantly be used to show students that language is not a static construct, but alive. Thus, students become aware of the fact that language is in a constant state of flux, adapting to current needs of society while at the same time retaining aspects of a common bond and creating a sense of stability and belonging.

Moreover, Shakespeare has not only influenced the English language by coining new words and phrases, but many of today's dictums originate from his works. This latter point is not only true for the English language, but for many other languages as well, in which they have become universally understood sayings. These dictums therefore offer an excellent opportunity to analyze in which way they have been translated into different languages, thus illustrating and reflecting varying cultural and linguistic concepts based on different cultural backgrounds.

In German secondary schools Shakespeare is also favoured by teachers of German classes. Here students also have to deal with a different kind of language, albeit it is German, as the German translations try to imitate the style of Shakespeare's original. By comparing and contrasting German translations with the English version it becomes possible to find similarities and differences,

thereby concluding on common roots as well as varied developments.

Quite apart from a merely linguistic approach, Shakespeare's works are also important concerning their contents. On the one hand, we gain insights on every-day life in the past, which are not just restricted to England, as well as the historical background of Europe. On the other hand, we become aware of the fact that many of the topics concerning and troubling people in former times are still very relevant today. Not surprisingly Shakespeare is still basically the best-known author all over the world as the central issues he dealt with are universal and timeless.

Over time, Shakespeare's works have also been adapted to a variety of different media and put into context of modern time issues. Some of these adaptations are rather far-removed from the original but nevertheless mirror the importance of certain aspects that are essential, independent from time, social or cultural background.

While Shakespeare's works used to be an obligatory item in the school curriculum for secondary schools in Baden-Wurttemberg, this changed with the new curriculum of 2016. In former times A-level students had to deal with at least one of Shakespeare's plays, whereas now this is a mandatory topic to be dealt with in English classes. Nevertheless, many English teachers still see Shakespeare as an important item of their syllabus, and moreover there are attempts to introduce younger students to his works using various approaches.



# Teachers' Training Module

1. Introduction of topic: multilingualism, pluriculturalism – participants discuss their own experiences  
aims of the module: participants learn how
  - a. learners with different mother tongues can co-operate and develop new insights and methods
  - b. to promote acceptance of non-prestigious languages and other cultures
  - c. to deal with inclusive work forms and multilingualism didactics (see **IO4**)  
practical example: language biographies – teachers draw their body and fill in different languages according to their position (e. g. heart, mouth, head...) (see **IO4**)
2. How to deal with Shakespeare: stumbling blocks and how to cope with them, teachers' own experiences  
gallery walk: material of Shakespeare's Birthplace Trust (see **IO1**) as well as lesson plans and worksheets developed by students participating in the Erasmus+ project (see **IO3**)
3. How to activate students: Augusto Boal – games and exercises to be experienced by participants
4. Shakespeare's Terminological Dictionary – CUSHA Dictionary: how to use, new approaches to different languages (see **IO2**)

## Introduction and Language Biography

Our modern societies no longer consist of people with just one mother tongue or one cultural background. Perhaps especially at schools this change has been noticed during the years and classrooms have therefore become more and more heterogenous.

While this can cause problems, it also offers a chance to use these multitudes of experiences in order to develop new methods of teaching and mutual understanding.

As an introduction participants are confronted with the terms *multilingualism* and *pluriculturalism* and asked to find definitions for them and report on and discuss their own experiences. As the aim of this module is to inform teachers how learners with different mother tongues can co-operate and develop new insights and methods, how to promote acceptance of non-prestigious languages and other cultures and how to deal with inclusive work forms and multilingualism didactics, participants are asked to experience different methods themselves.

One of these is the language biography which offers an opportunity depict and reflect on one's own multilingualism and consists of three phases: meditative visualisation, narrative and discussion. This allows students as well as participants to gain a better insight concerning multilingualism.

Description of method:

Material: 1 A 3 sheet of paper per person and multiple coloured pencils.

Time: approx. 60 minutes

1) Meditative visualisation: The outline of one's own body is drawn. Then, the languages that one speaks or understands are filled in with a certain colour. Every language is situated in a specific place on the body. There are no guidelines for the colours or localisation of the languages. This way, a language can for example be placed under the feet as a foundation or root, or ... . This variety of possibilities can facilitate discussions in step 3. Here, languages can also include dialects or sociolects. Especially in a school environment students should be encouraged to not just write down the foreign languages taught in class and where pupils can get good grades. Beyond that the mother tongues and other languages, where in the sense of minimal bilingualism only a few words might be known, should come through.

2) Narration: The next step involves a narration based on the drawing, which is a methodical step stemming from history didactics. Short, biographical stories about the individual languages are written either on an extra sheet of paper on the back of the drawing. These stories can involve situations where the language was used or people with whom the language was spoken.

3) Discussion: In a third step an exchange takes place between the authors of the different language biographies. A suitable method for this is the museum tour or gallery walk, where language biographies are displayed and subsequently discussions between pupils can take place, for example about the reasons for placing the mother tongue at the heart or allocating it beneath the feet as the roots instead (see IO4).

Another method dealing with the aspect of local culture can be found in IO4.

“According to the Principles and Guidelines (Council for Cultural Cooperation 2000), the ELP (European Language Portfolio) “reflects the Council of Europe’s concern with ... respect for diversity of cultures and ways of life” and is “a tool to promote plurilingualism and pluriculturalism”.<sup>4</sup>

Accordingly, the language biography includes “information on linguistic and cultural experiences gained in and outside formal educational contexts”. Interculturality has become an important item within Europe and correspondingly the *Common European framework of Reference for Languages* (CEFR) defined the impact of language learning on the individual in the following way: “The learner does not simply acquire two distinct, unrelated ways of acting and communicating. The language learner becomes plurilingual and develops interculturality. The linguistic and cultural competences in respect of each language are modified by knowledge of the other and contribute to intercultural awareness, skills and know-how. They enable the individual to develop an enriched, more complex personality and an enhanced capacity for further language learning and greater openness to new cultural experiences.” (Council of Europe 2001, p.43)

## How to deal with Shakespeare

In order to motivate students to enjoy reading Shakespeare's plays it is necessary to get some concerns they might have out of the way.

First of all, there is the poet himself, a person of world-renown, celebrated and often even idolized. Concerning this aspect, students' should be made aware of the "real" person, i. e. what is known about his life, in order to make him more human. The second point that often stops people from enjoying Shakespeare's plays in English, is, of course the language. Here it is also important to develop a prereading plan. Basically, the differences to modern English include changes (you vs. thou/thee/thine and the third person singular -s vs. -(e)th). Another feature that might cause problems is vocabulary: there are words that have changed their meaning or have become redundant in modern English. These aspects should be dealt with beforehand and examples of how to deal with them can be found in **IO1** with references to teaching materials by the Shakespeare Birthplace Trust.<sup>5</sup>

After having dealt with these items, it is necessary to reflect on the question, if students really have to read the complete play, or if it is more worthwhile to concentrate on single important and interesting scenes. Thus, it might be useful to use an interactive and playful way of introducing the story, like in the example given below:

Sit all students in a circle in the classroom. As the teacher you are the storyteller and the whole class should sit around you for this activity, with enough space in the middle for a group of students to enact parts of the story. A particular action word or perhaps a particular sound like a whistle or a drum will be used as a command, which signifies a change in the action and controls the pace of the storytelling. It is used to quickly return the students who are currently enacting a scene from the play in the middle of the circle to their places. Everyone will have the opportunity to join in with the telling of the story, by becoming a character or an object in the tale.

Start telling the story and as soon as a character or an object is mentioned, indicate the first student to step into the circle. Encourage the student to strike a pose or make a shape. If two or more characters are introduced, then they can step in at the same time to act their part of the story. When you call out the action word or blow the whistle/beat the drum the students should sit down again. Continue telling the story with the next student from the circle.

As more characters or objects are introduced, move around the circle so that all the students are given a chance to take part. Explain to them that it does not matter if the character they have been chosen to be is male or female. Using this technique means that different students get to play the same character at various times, and everyone gets a chance at acting several roles, regardless of gender. Continue telling the story, introducing more characters or actions, making sure all students are given a chance to take part. Props can also be introduced, although this is not essential. (see **IO1**)

Various and diverse other methods for teaching Shakespeare, including worksheets, have been compiled in **IO1**, *Shakespeare in the 21st-Century Classroom. A Method Guide for Teachers*. Moreover, the students participating in the CUSHA project developed some lesson plans and worksheets as well, which can show a new perspective on how to teach Shakespeare (see **IO3**).

In order to acquaint participants with different methods of how to deal with the items mentioned above, different worksheets developed by the Shakespeare Birthplace Trust (see **IO1**) as well as lesson plans developed by students who participated in the *CultureShake* Erasmus+ Project (see **IO3**) are shown to participants in form of a gallery walk in order to promote discussions among them.

## How to activate students

One aspect that is always important to be kept in mind when teaching Shakespeare, is that his plays were meant to be acted, not read. Sometimes it is not easy to motivate students to act out scenes. Therefore, it might be helpful to introduce students in a playful way.

*The Theatre of the Oppressed* was developed by Brazilian theatre director Augusto Boal (1931-2009) during the 1950s and 1960s. Boal experimented with many kinds of interactive theatre, aiming at a transformation of theatre from the traditional "monologue", into a "dialogue" between audience and stage. His explorations were based on the assumption that dialogue is the common, healthy dynamic between all humans, that all human beings desire and are capable of dialogue, and that when a dialogue becomes a monologue, oppression ensues.

According to traditions invitations to audiences in order to discuss a play after watching a performance were not uncommon, but Boal experienced that by doing this, they still remained somewhat passive, still the viewers, reacting to the action they had watched. Because of this, Boal developed a method for the audience to become more involved in the play itself in the 1960s. His idea was to make it possible for members of the audience to stop a performance and advise a different way of action or behavior for the "oppressor" or "oppressed". More or less by accident this process was taken even further by a woman in the audience who decided to join the actors on stage in order to show them a different way of events, thus creating the "spect-actor", combining in one person the actor and the spectator. From this point on Boal's theatre was transformed by his actually inviting the audience not just to suggest changes for change but to join the actors on stage and demonstrate them. Thus theatre became an extraordinary tool for transforming monologue into dialogue. "While some people make theatre," says Boal, "we all are theatre."

Based on these insights, Boal evolved various forms of theatre workshops and performances which aimed to meet the needs of all

people for interaction, dialogue, critical thinking, action, and fun.<sup>6</sup> According to Boal's conviction that there are two unities, on the one hand ideas, emotions and sensations which are all indissolubly interwoven and represent a unity of physical and psychic apparatus and on the other hand a unity of the five senses which cannot exist separately and are always interwoven,<sup>7</sup> he developed five categories of game and exercise: "In the body's battle with the world, the senses suffer."<sup>8</sup> i.e the body adapts itself to the job it has to do and therefore there must be a focus on de-specialisation. Accordingly, Boal developed several games and exercises in order to bridge the gap between feeling and touching; between listening and hearing; to develop several senses at once; to try to see what we look at; to try to awaken it.<sup>9</sup>

In order to introduce students (and participants) to Boal and his methods and techniques, a model of the "four corner game" can be chosen. This means that four quotes by Boal are hung up in the four corners of the room and students are encouraged to roam the room, read the quotes and then decide which one they like best and return to this quote. Within the groups which were formed according to these preferences, the students have to rephrase the given quotes in their own words and discuss why they chose this special quote.

#### Quotes:

*Theatre has nothing to do with buildings or other physical constructions. Theatre - or theatricality - is the capacity, this human property which allows man to observe himself in action, in activity. Man can see himself in the act of seeing, in the act of acting, in the act of feeling, the act of thinking. Feel himself feeling, think himself thinking ... the most important element of theatre is the human body...*

*Augusto Boal*

*All human beings are Actors (they act!) and Spectators (they observe!) ... and thus they turn into spect-actors. ... Wouldn't it be wonderful to see a dance piece where the dancers danced in the first act*

*and in the second showed the audience how to dance? Wouldn't it be wonderful to see a musical where in the first act the actors sang and in the second we all sang together? This is how artists should be – we should be creators and also teach the public how to be creators, how to make art, so that we may all use that art together.*

*Augusto Boal*

*We cannot live in isolation, under arrest inside ourselves. We can learn enormously when we recognise ourselves in alterity ("otherness"): the Other also loves and hates, fears and has courage – just like me, like you, even though she/he, you and I have cultural differences. Precisely because of that, we can learn from each other: we are different, being the same.*

*Augusto Boal*

*"A picture paints a thousand words"; our over-reliance on words can confuse central issues, rather than clarifying them; images can be closer to our true feelings, even our subconscious feelings, than words, since the process of "thinking with our hands" can short-circuit the censorship of the brain, the "cops in the head" placed there by society or personal experience. Images work across language and culture barriers and frequently reveal unexpected universalities. Also, working with images, sculpting rather than talking, can be more democratic, as it does not privilege more verbally articulate people.*

*Augusto Boal*

Afterwards, students are given the rules for different games and exercises for which always two of them had to adopt the role of the "Jokers", i. e. explain the rules to the others in the group and ensure that everyone played according to these rules.

Selected games are described in the following sections.



## 1 Cat & Mouse & Dog

The group is divided into pairs, linking arms and standing side by side. The pairs spread out around the space. Two people are nominated Cat & Mouse (= not linking arms).

The Cat chases the Mouse around the room; if he/she catches her/him, they swap roles.

The Mouse has an alternative to being caught – if she/he links arms with any pair (thus becoming a trio) the partner furthest from her becomes the Mouse and must run away from the Cat OR becomes the Dog and chases the Cat (the Mouse calls out “Mouse” or “Dog”).

## 2 Colombian Hypnosis

The group is divided into pairs – choosing A & B. A will ‘hypnotise’ B with her/his hand.

A holds her/his hand palm forward, fingers upright, anything between 20 and 40 centimetres away from the face of B, who is then as if hypnotised and must keep her/his face constantly the same distance from the hand of the hypnotiser, hairline level with her fingertips, chin more or less level with the base of her palm. The hypnotiser A starts a series of movements with her/his hand, up and down, right and left, backwards and forwards, her/his hand vertical in relation to the ground, then horizontal, then diagonal, etc. – B must contort/move her/his body in every way possible to maintain the same distance between face and hand, so that face and hand remain parallel.

- ⇒ If necessary, the hypnotic hand can be swapped; for instance, to force the hypnotised to go between the legs of the hypnotiser.
- ⇒ The hand must never do movements too rapid to be followed, nor must it ever come to a complete halt.
- ⇒ A must force B into all sorts of ridiculous, grotesque, uncomfortable positions.

After a few minutes, A and B swap around.

### 3 Two by Three by Bradford

Step1: The group is divided into pairs. The pairs begin counting: 1,2,3 – each partner saying one number at a time.

Once this has been mastered, replace the count number 1 with a sound. Then replace count number 2 with a physical action.

Then replace count number 3 with a sound and a physical action.

Step 2: Run the exercise with the whole group standing in a circle.

### 4 Blind Cars

Divide the group into pairs. One person stands in front of the other and closes her/his eyes – she/he is the blind car. The person behind is the driver who gives directions by touching the 'car's' back with her/his hand:

- ⇒ touch left shoulder = turn left
- ⇒ touch right shoulder = turn right
- ⇒ press centre of back = move forward (pressure denotes speed)
- ⇒ no touch = stop.

### 5 Pushing against Each Other

The exercise is about using all one's strength and still not winning!

(a) Two partners face each other. With their arms always in contact, the partners must make movements with both arms, at the same speed (a slow rhythm in order to avoid injury) each trying to touch each other's face. Each person's arms can slide over the other's arm, the important thing is that they should always be in contact and moving with a constant rhythm; speeding up or coming to a halt is forbidden. The movement should be flexible, and should

never involve the imposition of force. This should not become an Indian wrestling match – any movement the partner offers must be accepted, the only method of self-defence being to twist away from it, never to block.

(b) The actors arrange themselves in pairs, facing each other, and place their hands on each others' shoulders. There is a line (imaginary or real) on the ground between them. They start pushing with all their strength. When one person feels that her 'adversary' is weaker and that he is going to lose, she eases off so as not to cross the line, so as not to win. If the other person increases his pushing, the first does the same, so that together both are using all the strength they can muster.

## 6 Tangles & Knots

The group stands in a circle. Each person must remember who is standing on her/his left and her/his right. The leader then asks the group to spread out around the room and begin to walk freely about.

- ⇒ The leader will then call out instructions – walk with those with the same coloured hair as you – walk with those with the same coloured shoes, or the same coloured eyes etc.
- ⇒ Then the leader will give more instructions – create 3 circles, or 4 squares or 2 triangles or one star and individuals must form themselves into groups to make this happen.
- ⇒ The leader will then ask everyone to freeze where they are stood; to locate the person who originally stood to their right, and to their left and then point at them both, without moving.
- ⇒ Very slowly, people will then begin to stretch and then move towards their two neighbours until the entire group are holding hands.
- ⇒ This will be a tangle. The group must then try to untangle themselves, without letting go of their neighbours' hands.

## 7 Slow Motion Race

The winner is the last person home.

Once the race has begun, the group members must never stop moving and every movement should be executed as slowly as possible.

- ⇒ Each 'runner' should take the largest step forward she is capable of, on every stride.
- ⇒ When one foot is being moved in front of the other, it must pass above knee-level.
- ⇒ In the process of moving the foot forwards, the group members must stretch their bodies right out.
- ⇒ Another rule: both feet must never be on the ground at the same time: the moment the right foot lands, the left must rise and vice versa, always with only one foot on the ground.

## 8 Individual Images

The group stands in a circle facing outwards.

The leader says a word or a theme and counts down from 3 – 1 at which time the participants turn and face into the circle presenting a frozen image of that word/theme.

- ⇒ The leader has to come up with 8-10 words/themes.

## 9 Remember the Image

One volunteer stands in front of the rest of the group. The group is asked to close their eyes by the leader. The volunteer then moulds herself/himself into a frozen image. The leader tells the group to open their eyes for a couple of seconds, take in the image they see, then close their eyes and recreate that image themselves.

Variation 1: 2 volunteers create images; 3 volunteers create images, making it more difficult for the group to remember all of the images.

Variation 2: the group divide into two lines, facing each other. One line closes their eyes while the other line sculpts itself into an image – then repeat as above.

## 10 The Image of the Hour

The leader calls out a time of day, and the group members must do whatever movements their bodies usually make at that particular time. The leader runs through different times, different occasions, significant dates etc.: 6 o'clock, 7, 8, 9, midday, 14:00, 20:00, midnight, Sunday lunch, Saturday night, election day, when you wake on your birthday, the most agreeable thing you do, the most disagreeable, etc.

## 11 The Image of the Word: The Model

The leader asks a volunteer to illustrate the theme/image proposed by the group, using the bodies of other members of the group. This sculptor chooses who to use and places them in relation to each other to form a single image composed of several bodies and, if desired, simple objects that are to hand (chairs, table, etc.).

She/He uses either or both of two modes to place them as she/he wants them: the modelling mode, by which she physically manipulates and moulds their bodies into the right shapes; and/or the mirror mode, whereby she/he shows them with her/his own body the positions she/he wants them in, and they arrange themselves accordingly. The one tool she/he may not use is the spoken word.

When the model is finished, the leader consults the group, who may well disagree with the image shown (in which case the model is taken to pieces); or they may agree with it (the model is retained as it is); or they may agree with it in part. In this last case, the leader consults the group and removes from the image those elements the group considers to have no function or convey no meaning.

- ⇒ It is important that the person who is 'sculpting' the image works fast, so that she/he will not be tempted to think in

words (verbal language) and then translate into images (visual language).<sup>10</sup>

After the games students are asked to evaluate the effect and effectiveness of the different games. By using these techniques students will experience that they made them especially aware of certain different senses, muscles as well as emotions. They may also claim that they felt at the same time more relaxed and overall supported Boal's understanding that the games and exercises helped prepare and facilitate the idea of acting and performance.

## Shakespeare's Terminological Dictionary – CUSHA Dictionary

Another intellectual output of the CUSHA project, is the development of the Shakespeare's Terminological Dictionary – CUSHA Dictionary. Its aim is to bring lexicography closer to the students by involving students in the process of dictionary compilation and editing and it is compiled by students for students (IO2). For the creation of this dictionary, Termania, an online freely accessible portal for registered users available at the following address <https://www.termania.net/> was used.

The CUSHA dictionary is a multilingual dictionary with English as the main language and including the 13 different languages of the students who took part in the project. Entries always follow the same structure: headword, definition, example of usage in Shakespeare's *A Midsummer Night's Dream* or *The Tempest* and translations into the different languages. Some of the items also include pictures or audio recordings.

The items compiled in the dictionary can be used to make students aware of differences as well as similarities between the different languages. In some cases it will be interesting to find out, if the words used in another language translated directly back in to English, would offer other alternatives of understanding than the given original.

As depicted in **IO2**, Termania is easy to use and can be included in lesson plans. Besides looking at the CUSHA Dictionary already compiled, it can be used as a starting point for developing your own multilingual dictionary in the classroom. This can take place in form of a short project, like a double lesson, but also be extended over a longer term and be based on a literary text or other topics, like for example political systems, respectively. In either case, this is a method to promote multilingualism as well as cultural and linguistic awareness, as students are made aware of differences as well as similarities based on different backgrounds.

#### NOTES

<sup>3</sup> [http://www.bildungsplaene-bw.de/bildungsplan,Lde/Startseite/BP2016BW\\_ALLG/BP2016BW\\_ALLG\\_GYM\(03/03/2019\).](http://www.bildungsplaene-bw.de/bildungsplan,Lde/Startseite/BP2016BW_ALLG/BP2016BW_ALLG_GYM(03/03/2019).)

<sup>4</sup> [https://www.coe.int/en/web/portfolio/the-language-biography\(03/03/2019\).](https://www.coe.int/en/web/portfolio/the-language-biography(03/03/2019).)

<sup>5</sup> [https://www.shakespeare.org.uk/education/teaching-resources/\(03/03/2019\).](https://www.shakespeare.org.uk/education/teaching-resources/(03/03/2019).)

<sup>6</sup> Boal, Augusto, Games for Actors and Non-Actors. New York 2002, pp. xxi -xxv.

<sup>7</sup> ibid. p. 49.

<sup>8</sup> ibid. p. 49.

<sup>9</sup> ibid. p. 50.

<sup>10</sup> Based on Boal, Augusto, Games for Actors and Non-Actors. New York 2002, pp.50-238.



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