Open-space Learning

A Study in Transdisciplinary Pedagogy

Dr. Nicholas Monk

Open-space Learning

The WISH List
(Warwick Interdisciplinary Studies in the Humanities)

**Series editors: Jonathan Bate, Stella Bruzzi, Thomas Docherty
and Margot Finn**

In the twenty-first century, the traditional disciplinary boundaries of higher education are dissolving at remarkable speed. The last decade has seen the flourishing of scores of new interdisciplinary research centres at universities around the world and there has also been a move towards more interdisciplinary teaching.

The WISH List is a collaboration between Bloomsbury Academic and the University of Warwick, a university that has been, from its foundation, at the forefront of interdisciplinary innovation in academia. The series aims to establish a framework for innovative forms of interdisciplinary publishing within the humanities, between the humanities and social sciences and even between the humanities and the hard sciences.

Also in *The WISH List:*

Reading and Rhetoric in Montaigne and Shakespeare
Peter Mack
ISBN 978-1-84966-061-7 (Hardback); ISBN 978-1-84966-060-0 (Ebook)

The Public Value of the Humanities
Edited by Jonathan Bate
ISBN 978-1-84966-471-4 (Hardback);
ISBN 978-1-84966-062-4 (Paperback); ISBN 978-1-84966-063-1 (Ebook)

Raising Milton's Ghost
John Milton and the Sublime of Terror in the Early Romantic Period
Joseph Crawford
ISBN 978-1-84966-332-8 (Hardback); ISBN 978-1-84966-419-6 (Ebook)

Open-space Learning

Learning

A Study in Transdisciplinary Pedagogy

NICHOLAS MONK

with Carol Chillington Rutter,
Jonothan Neelands and Jonathan Heron

Series Editor's Preface

Our politicians tell us, now as so often, that we live in hard times; and in such times, the forces of conservatism always turn their attention to play. Especially in difficult financial times, play is regarded as suspect, frivolous. Governments, like later-day Malvolios, regard playfulness with suspicion, righteously denying cakes and ale to a struggling population. Like the ghosts of Gradgrind, they leave no room for anything that can be regarded as excess. Gradgrind, remember, is 'a man of realities. A man of fact and calculations. A man who proceeds upon the principle that two and two are four, and nothing over, and who is not to be talked into allowing for anything over ... With a rule and a pair of scales, and the multiplication table always in his pocket, sir, ready to weigh and measure any parcel of human nature, and tell you exactly what it comes to'. That is Dickens in 1854; but it could equally well be a contemporary utilitarian and instrumentalist ideology of education. While extolling the supposed virtues of modernization, we have caught up, in our official thinking about learning and teaching, with 1854.

This is the conservative view, and it has triumphed not just through conservative political administrations. In all cases, what it says is that there is no time for play. Children, students, teachers: there will be no easing up on productivity. Now, however, there is some genuinely different work going on. *Open-space Learning* (OSL) counters the prevailing ideologies. With Schiller, it recognises that play, *Spielen*, is central to education; with Vygotsky, it acknowledges the power of imaginative play in human development; with Huizinga, it knows the power of *homo ludens* in the social sphere. Like Shakespeare, from whom it takes much of its initial opening impetus, it says, 'the play's the thing'. The play – playing – is indeed the thing where we will not only catch the *conscience* of kings and authorities; it is also the opening space where we will release the *consciousness* of the learner, the student, the child.

This is a book about learning, about teaching, but it is also a book about how we can learn across disciplines. Who would have thought that we could energize the budding lawyer, the chemist in her laboratory, by getting them out of the courtroom or lab and into the open space to which the actor is more accustomed? And, in the truly open interdisciplinarity which marks *The WISH List* series, what happens when scientists and lawyers meet not just each other but also medics and literature students in the same space? In this book, and its accompanying e-apparatus, Nick Monk and his colleagues reveal the ways in which people can be moved to learn through the body. The body is not divorced from the mind in OSL. Rather, we acknowledge that the mind is always at its learning best when it is embodied, as in the development of a craft. When one learns to play a musical instrument say, one does not

learn solely by learning the theory then moving it into the practice. As in any craft, we learn by allowing our hands to accustom themselves to particular shapes on the keyboard or fretboard. This is how actors learn their lines: it is a social thing, it involves the body in history and in collaboration with others, it does not drive a wedge between the life of the mind and the life of the body. Writ large, it does not drive a wedge between the university or school on one hand, and the public sphere or society on the other.

In OSL, we open public space as well as the private spaces in which we learn. The writers of this book have explored how it is that we can enhance what is fashionably called the student experience of learning; but they have done so by actually giving students the possibility of experience. Experience involves risk taking, it involves experiment, it involves not knowing the outcome of particular avenues of exploration, but being willing to take the opportunity that the opening of a space affords them. The students whose work is central to the writing of this book come from diverse disciplines: English, law, medicine, the hard sciences, the social sciences; but they come together in the driving open of a space in which they also make time, they make time for learning. OSL is also an opening to time and to history. It offers, maybe for the first time in our times, the real risk of a student experience.

In case studies and in non-textual materials, the reader who engages with OSL will find many examples of the sceptical student or learner; indeed, the reader may be just such a sceptic. 'If I wanted to dance about I would not have done an English degree', you may say (as some of the learners here do); but, as the dance progresses, and we start to get the establishment not just of community and communal learning, we also find the other things that go with this: the development and enhancement of self-confidence, the awareness of the body as a social being, the necessity of team work, the ability to lead and be led and to change places and dynamics accruing to the occasion; and, in all this, to bring to life texts, law cases, chemical elements and so on.

Learning is a much-discussed dimension of university and school life in our hard times. But we do not learn if we are taught Gradgrind-like. We can go through certain motions, we can 'perform' in the way that Pavlov's dogs performed; but learning is so much more than what Dickens attacked as 'murdering the innocents'. It is the opening of a space for us to live in and through; it is the making of an environment for that space; it is a collegial occasioning of the demand for such openness, an ever-expanding opening to living.

That is what you will find here. The writers work through the Institute for Advanced Teaching and Learning (IATL) in Warwick University. IATL began as CAPITAL (the acronym expands as Creativity and Performance in Teaching

and Learning), a collaboration between the University (especially the English and theatre departments) and the Royal Shakespeare Company. Warwick's Reinvention Centre, another teaching and learning initiative, joined in. The gambit was that Warwick students could learn by performance, by the techniques of creativity that are deployed in the acting studio in preparation for the stage, by encountering space itself – more generally, the learning environment – in different ways; and that the learning could be reciprocal. There emerges a dialectic here, where performance and creativity both thrive, are both enhanced. Quickly, the techniques that Monk, Rutter, Heron, Neelands, our students and others work through are also made relevant to the other parts of the university community – and beyond. Schools, teachers, and all other disciplines – even the least likely – can take part. How does an atom behave? To a student of chemistry, that can be a formula; but it can also be a thing of beauty, an action, an occupation of a dynamic space or environment wherein explosions happen, wherein floods take place; and to learn this is to find a way of understanding what we are in education for. In the same way that play (*Spielen*) shows us that there is no real divide between the realm of the mind and the realm of material history, likewise the practitioners in this book show us that the divisions among disciplines are purely provisional. Poets, doctors, lawyers, architects, teachers, engineers can all be brought into learning – and teaching – in OSL. Unlike many interdisciplinary exercises, this book does not just bring two well-established disciplines into collision. Rather, it makes a productive cohabitation among many disciplines, giving that other sense of play – the loosening of otherwise tight relations or rigid structures into a freedom of action or of movement – a local habitation and a name.

The book is a beginning, is itself an opening of the spaces – including, in its e-apparatus, the technological spaces – in which we teach and learn. It is vital that such spaces become more and more expansive, more and more diverse, more and more open, if we want a genuine risky student experience and if we really do want teaching and learning to happen.

Thomas Docherty
October 2010

*This book is dedicated to the students of
the University of Warwick*

Preface

What we have called Open-space Learning (OSL) developed out of our work at the University of Warwick's CAPITAL Centre. Standing for 'Creativity and Performance in Teaching and Learning', CAPITAL is one of the Centres of Excellence in Teaching and Learning (CETLs) that were created in universities by the Higher Education Funding Council of England (HEFCE) in 2005, and is a collaboration between the University of Warwick, the Royal Shakespeare Company (RSC) and other theatrical organizations.

Seventy CETLs were created, with a grant of over £300 million. Universities were invited to submit bids, and Warwick was successful with both CAPITAL and The Reinvention Centre (which develops undergraduate research). CAPITAL was initially established to use theatre performance skills and experience to enhance student learning. The early focus was the application of performance in the theatrical sense (the use of acting and other stage skills in teaching and learning, the engineering of production, writing for performance, theatre as a research medium and the rehearsal process).[1]

The bid to HEFCE argued that these processes would stimulate creativity in students through 'active performance':

> The bid spoke of building upon existing excellence in which the arts of *creative thinking* are developed through forms of teaching and learning that emphasize *active performance* on the part of both teachers and students. The vision for CAPITAL was to offer a shared space – both physical and conceptual – for teachers, students and practitioners (writers, actors, directors, others in the creative industries) to come together and inform each other's work. Linking theory with practice, CAPITAL would host concentrated and innovative inquiry into, and embodiment of, the roles of *creativity* and *performance* in teaching and learning. (Bate & Brock 2007: 343)

The means of achieving this was to be through the 'workshop model of learning' (Bate & Brock 2007: 344), a venerable pedagogic model, but one informed by the fresh vigour and life imparted by the RSC's Creative Director, Michael Boyd, to his revival of the 'ensemble': 'At the heart of our developing practice at the RSC, there's a set of values and behaviours which we have found are both required and enabled by ensemble working. They are the foundations of our ability to achieve community amongst wildly diverse artists, as well as our creativity' (Boyd 2009: 10–11).

These notions of community, creativity and diversity have been a significant factor in CAPITAL's interdisciplinary success, including collaborations with departments at the University as diverse as Chemistry, Medicine, Philosophy, Business, Cultural Policy Studies, History of Medicine, Biology, English, Learning and Development and Law. The workshop model continues to be CAPITAL's bedrock, and the original aims and practices of the Centre exist in various forms – in the ongoing programme of Creative Fellowships, the continuing presence of the RSC's Playwright in Residence, the embedding of CAPITAL's resident company, Fail Better Productions,[2] and in CAPITAL's daily activities in OSL and research across the University. We have, however, developed, refined and modified both the research and practice associated with these original aims in the five years since the project's inception, and believe that now is the time to begin the dissemination of our research and practice more widely.

CAPITAL's collaboration with the RSC continues through a number of initiatives. The Postgraduate Award for Actors, for example, is a year long workshop-based programme: by the summer of 2010, 25 per cent of the actors appearing in the RSC's ensemble at The Courtyard Theatre in Stratford were holders of this award. The Learning and Performance Network (LPN) has worked in 250 schools since 2006, and was developed as a way to embody the pedagogic and artistic principles informing the RSC's 'Stand Up for Shakespeare' (SUFS) manifesto.[3] To support this, a Postgraduate Certificate in Teaching Shakespeare was developed at Warwick's Institute of Education to provide accreditation for English and drama teachers in the LPN. The project was funded initially by CAPITAL and Creative Partnerships (a country-wide creative learning programme).[4] The course is active, reflective of professional theatre practice, and designed through the collaboration of educators and theatre artists to be of practical use in the classroom. Residential workshops are run in Stratford, offering teachers the opportunity to work with leading practitioners, and Warwick provides academic input and support in the production of written assignments. The intention is that the programme enables teachers to enrich the learning experience and improve their pupils' understanding and enjoyment of Shakespeare. Since the start of the 2010 academic year, the postgraduate certificate has been recognized by both Warwick University and Birmingham University's Shakespeare Institute as part of their respective MA programmes. This is another level at which CAPITAL is supporting the development of OSL in schools as well as in other higher education institutions. Chapter 3 of this book explores these initiatives and examines their effectiveness.

Embedding CAPITAL's practices in a permanent way has been vital to the success of the project. In the early days of the venture, activities were based

around one-off sessions, and practitioners tended to be brought into the centre from outside the University. It was decided that to maximize CAPITAL's impact in the final two years of the funding period, we should use in-house practitioners and academics, and persuade course leaders that the way to benefit from our activities was to make them a regular feature of teaching and learning. English was the obvious department to establish a permanent foothold, and Shakespeare the obvious course within the department. The module chosen was the third-year English Literature module, 'Shakespeare and Selected Dramatists of His Time'. Having successfully embedded OSL in a Shakespeare module, it made sense to use Shakespeare to branch out beyond English into other disciplines. One such venture was a collaboration between CAPITAL and the School of Law. Taught for the first time in 2009, 'On Trial: Shakespeare and the Law' was a ten-week module co-taught by the English and Law departments. It recruited from both disciplines, and offered students the opportunity to study three plays by Shakespeare that put trials on stage: *The Merchant of Venice*, *Measure for Measure* and *The Winter's Tale*.

In addition, the recruitment of Fail Better Productions provided the opportunity to experiment with the idea of embedding a theatrical company in a pedagogic context. This has allowed CAPITAL's staff to replicate, then develop on a detailed and daily level, the broader experiment with the RSC. The three strands of activity proposed for the resident company were 'Beckett', 'Shakespeare' and 'Myth', to be delivered through practical workshops for students across the University departments. This activity resulted in a world premiere, a performance festival and touring productions. The residency's activities have, however, proved to be considerably more far-reaching than originally projected.

The teaching of Shakespeare, both in English Literature and in other disciplines; the creation of the LPN supported by a postgraduate certificate; the introduction and development of a resident company in relation to pedagogy – these are the central and originating activities that permitted the development of OSL as a coherent pedagogy within the CAPITAL centre.

We should note that this book represents a collaboration among teacher-practitioners, all of whom have developed the work recorded here, shared it with each other, and used what they've borrowed to inform their own practice. There are different voices present in individual chapters, all speaking with the authority of having used experience to test theory; all of them are 'experts' by virtue of having applied their programmes in real university classrooms, under actual teaching conditions. This represents a conscious attempt to avoid a single authorial voice, and is representative of OSL in the sense that each voice retains its identity and exists in an ensemble of writers in which, we hope, that the whole is greater than the sum of its parts.

Acknowledgements

Additional Materials

Purchasers of this book have also purchased the right to access a large number of additional resources, both text and non-text, available on Bloomsbury's digital platform at http://www.bloomsburyacademic.com. Before accessing these resources, please email ba.sales@bloomsbury.com, with the subject line 'Register purchase of Open-space Learning' to obtain your unique login code and full instructions. These materials include some of the 'raw' data we have gathered from audio and video interviews with students and tutors, video of workshops, further textual material in the form of reports and workshop plans, and an example of a 'commonplace book' or 'reflective journal' used as a means of assessment. These materials are included in the spirit of the 'open' nature of this work, and allow those who are interested to gain further access to the theory and practice of Open-space Learning.

Contents

Illustrations and Tables

Illustrations

Tables

Introduction

The mind does not require filling like a bottle, but rather, like wood, it only requires kindling to create in it an impulse to think independently and an ardent desire for truth.
(Plutarch 1927: 259)

This is a book about space and performance, and their effects upon teaching and learning. It seeks to offer a transdisciplinary model of pedagogy that has the potential to transform the student experience in higher education by creating conditions in which learning is immediate, enactive and alive. This model is a collection of mutually dependent ideas and practices we have called Open-space Learning (OSL). At the academic level, OSL can stimulate students to produce work of exceptional quality and to achieve better grades; more broadly, OSL enhances the wider student experience by promoting creativity, by allowing students to bond in small groups and by allowing them to take responsibility for their own learning. Beyond this, we believe that the skills acquired by students in their contact with OSL equip them for life after formal education in ways considerably more potent than those fostered in the lecture and seminar format standard in most universities. Students exposed to OSL report significant rises in confidence, an enhanced ability to work in teams, a greater willingness to take personal responsibility and an increased openness to experiment and risk. We believe OSL methods are eminently transferable and what we offer the reader, therefore, is a description of OSL activities, evidence of their efficacy, some theoretical analysis and, most importantly, examples of good practice that can be extracted and developed for daily use by professionals in education across the sector and across the disciplines.

At a practical level, OSL is an example of what might be recognized as the 'workshop model' of teaching and learning. The workshop is the basic unit in pedagogic interaction between facilitator and participant in OSL. It is defined here as a teaching and learning session that takes place in an environment in which participants can engage actively with the learning

materials that are that session's focus. Such materials might include text, but they might also include props, objects and audio-visual materials. Participants work independently or in small groups (normally fifteen to twenty-five) with these materials, in order to fashion or create their own knowledge. The workshop allows the participant to become the producer and discoverer of knowledge. Indeed, our experiences have often shown us that the very fact of working in a studio or rehearsal room space creates real physical engagement with the taught materials in ways that could not possibly happen in the lecture and seminar format. Students develop their subject expertise more rapidly and thoroughly, but the social constructivist nature of the work means that students also acquire and enhance 'soft' and transferable skills in areas such as collaboration, teamwork, dialogue, self-management and self-direction.

We have also found the term OSL useful in persuading those students and tutors who are reluctant to become involved in workshops that 'acting' is not the principal focus of the work. At a theoretical level OSL is informed by – but is not limited to – methods such as 'enactive' learning, 'kinaesthetic' learning and the various methods of teaching developed by practitioners such as Augusto Boal and Paulo Freire, and related to the work of thinkers like Lev Vygotsky, Howard Gardner and David A. Kolb. It also has affinities with 'applied drama', 'applied theatre' or 'applied performance'. In addition, theories around OSL are influenced by the work in neuroscience of academics like Andy Clark and Antonio Damasio, who seek to re-connect mind, body and word. Beyond this we have incorporated social theory and the ideas connected to a 'third space', in which teaching and learning are conducted in ways, and in spaces, that bring together knowledges and skills from students, subject experts and practitioners in the creation of understanding.

OSL came about as a result of a collaboration between a theatre company and a university in the physical and metaphorical space that existed between the two institutions, as well as in the physically real and 'empty' spaces of the rehearsal room and studio that were built at the start of the project. Into this hitherto empty space enters the 'ensemble', or its simulacrum. OSL is concerned with creating this ensemble – no matter how brief its duration – within a pedagogic space that is inclusive, creative and co-constructivist, and encourages the development of skills that can be applied both inside and outside academe.

There begins to exist a culture of learning in which a secure environment for group or ensemble work is created, without ever becoming a comfort zone. This notion forms a significant part of the discussion of the ensemble's relationship to OSL in Chapters 3 and 4. The open spaces draw participants into an acknowledgement of their embodied nature, which can lead to a complete engagement with it and that has the effect first of radically unsettling them (reactions of discomfort to the sheer vulnerability they feel through intense self-exposure), but then of liberating them. Working collaboratively, sharing ideas, moving around and through open space (doing their thinking not just intellectually but physically), they see themselves trying things out, rehearsing possibilities, freed to be provisional, to take risks, to offer and own ideas, but also to make mistakes and to change their minds.

Participants learn not only the detail of their academic speciality, but are also freed to discover for themselves an understanding of how to 'be' in an increasingly complex world. Employing practices borrowed from the theatre rehearsal room is crucial to this pedagogy. An ensemble is a collective – but one that depends on (and respects) the individual, eccentric talent. As a company in the rehearsal room, actors and directors constantly challenge and 'dethrone' authority yet maintain a culture of mutual trust. The open space replicates this in the willingness of the tutor or facilitator to 'uncrown' power. Without this willingness the space closes in as the tutor begins to lecture, and participants are trapped in a one-dimensional world of listening and note-taking. In an atmosphere of uncrowned power, learning takes place in the students' interactions with their peers, their tutors and, not least, their own and others' physical presence. They work through experiment and play to make creative progress – a combination of 'mindfulness' and 'playfulness'. At its best, the OSL work carried out in these open spaces echoes the best of the theatrical rehearsal room – in that 'failure' is honoured. Failure acknowledges experiment and recognizes risk: it is creativity's shadow. Students who have internalized intellectual self-protection, whose schooling has taught them to succeed by avoiding risk and minimizing failure, their default position being to play safe, are challenged to use performance to live dangerously. Above all, they are challenged to 'fail better' (Beckett 1984: 7).

The space itself is fundamental in preventing the re-formation of the hierarchical space of lecture theatre and seminar room. Each of the spaces used for OSL exists in its first incarnation 'without chairs', which forces any group entering the spaces to address their own physicality in relation to that

of the space – there is no longer the security and reassurance of traditionally arranged furniture. The spaces, therefore, are no more seminar rooms and lecture theatres, for the purposes of OSL pedagogy, than they are theatrical spaces. They exist in a space that is always 'open', both figuratively and actually. What this permits is a particular freedom in which, if carefully managed by facilitator/tutor, individuals exist as neither performer nor passive listener, but full participant in the discovery and creation of knowledge.

This kind of open and provisional space between established realities is precisely the environment in which creative learning might best flourish, because learning in such a space is not demarcated by the rigidly imposed intellectual parameters of a tightly worded lecture, nor is its pedagogy over-determined by the presence of the usual trappings and configuration of the seminar room – not just chairs and tables, but the whiteboard and tutor at the head of the room facing the seated, subordinate class. Frequently, therefore, what emerges from these OSL environments is a 'facilitated ensemble' (central to the methodology, and revealed in action in later chapters of this book) that is entirely dependent on this central notion of 'openness'. This includes both the physical characteristics of the spaces in which the work takes place, and a metaphorical space that is 'liminal', 'empty' and exists 'between' and 'trans' other spaces.

The prefix 'trans' is a particularly important secondary term in theorizing OSL, as it operates in close conjunction with the central notion of openness. 'Trans' expresses the notion that once open spaces have been established they become sites in which barriers to creative learning might be deconstructed, and the divisions between disciplines and modes bridged. The open space becomes *transgressive*, as traditional barriers between facilitator and participant are suspended in the active and reciprocal engagement of participants, and the idea of 'failure' is honoured; *transitional*, as the work exists between clearly defined spaces and, as such, is always in the process of forming and re-forming so it is always provisional and never closed; *transcendent*, as the work moves beyond the typical focus on auditory learning styles that dominates the modern university; *trans-rational*, as the space offers a mode of understanding that relies equally on an intuitive and physical response as it does on the rational processing of information; *transactional*, in the sense of an open and free exchange of ideas in which participants do not compete to bank knowledge as private capital but freely exchange and collectivize their

learning; and, most importantly, *transdisciplinary*, as normally stable discipline boundaries are suspended in the interaction of participants' subject knowledge with OSL methodology.[1]

The trans-space exists by virtue of a dialectical process between various theses and antitheses that, in the moment of their opposition, create an 'open' space in which new syntheses develop. This is true, for example, of the teaching space that is neither rehearsal room nor seminar room, the relationship between participant and facilitator, between subject and object, between learning styles, and between mind and body. Indeed on this last point we argue later in the book that OSL promotes a phenomenological experience of learning that follows an anti-Cartesian pattern of unity between mind and body, promoting a richer and fuller understanding of subject matter. In the words of a finalist on the University of Warwick's English Literature degree who has experience of OSL: 'I feel like I've had physical and mental exercise ... entrenching things in the understanding and memory'.

At the level of social theory it is important to acknowledge the work of thinkers like Homi Bhabha and Stuart Hall, and also to point to the work of Allan Owens *et al.* who have developed the notion of a third space, partly in relation to these theories, for use in applied theatre/drama. This third space stands for us as synonymous with the open space of OSL. We acknowledge a large debt here to the work of the Cuban sociologist Fernando Ortiz, whose work on the process of 'transculturation' in the 1940s informs the work of recent social theory around colonialism and postcolonialism in significant ways, and adds another useful 'trans' prefix to our lexicon. This is fully explored in Chapter 5 but, essentially, for us OSL becomes 'transcultural' in the sense that it permits different disciplines, faculties and kinds of learner to operate in creatively generative ways, free from particular sets of restrictive practice that attach to academic identities and subject conventions.

The purpose of this book, however, is not merely to identify the ideas that have led to a growing acceptance of OSL within the university in which it developed, but also to offer a series of case studies that bring to a wider audience models of good practice that can be immediately deployed by educators in their own teaching. We offer in each of the subsequent chapters a space in which there is both written material and data in a number of non-standard forms. This data represents important outcomes and illustrations of our activities, and includes step-by-step guides to delivering particular workshops, video recordings of these workshops, audio and video recordings

of teachers and practitioners discussing and describing their activities, sample assessment and feedback forms, examples of innovative practice and video assessments of practical work. The first chapter is a case study of the University of Warwick third-year module 'Shakespeare and Selected Dramatists of His Time', in which important elements of OSL were first developed. The module is compulsory for the majority of students whose degrees feature an English Literature component. Students are invited to choose either a practical or a non-practical method of study ('without chairs' and 'with chairs').

The 'without chairs' practical option takes place in weekly two-hour sessions in open teaching and learning spaces. Students are required to participate in a range of practical activities, from theatrical warm-up exercises to workshopping of scenes. The 'with chairs' non-practical version is studied in small seated groups, usually fifteen students, in traditional seminar rooms and involves discussion of the plays led by seminar tutors. Introducing practical methods of teaching Shakespeare across a cohort of final-year students studying Shakespeare in an English department in a major British university might not seem, superficially, to be particularly ground-breaking, given that the plays are essentially 'performance texts', but it is unusual in British universities for practical sessions to form part of the teaching of Shakespeare. Neil Thew's 2006 survey, for example, of fifty-one higher education institutions in Britain revealed that 'performance activities are relatively little used [in the teaching of Shakespeare] at present' (Thew 2006: 18). A two-year study of this module has produced significant results that are published for the first time here, alongside an analysis of the four student surveys carried out to date; an analysis that offers strong factual evidence to accompany the anecdotal material concerning the efficacy of OSL.

Chapter 2 traces the movement of OSL beyond English Literature into another discipline, through the work of academics from the departments of English and Law working collaboratively to create the honours module 'On Trial: Shakespeare and the Law'. The chapter deals in detail with the delivery of the module's content in ways particular to OSL. The module focussed on key areas of Tudor law, as reflected in *The Winter's Tale*, *The Merchant of Venice* and *Measure for Measure*. In terms of its pedagogy, the module offered students the chance to experience OSL methods, challenging them to re-imagine the standard academic seminar. The active workshop replaced

desk-bound discussion, the rehearsal room replaced the classroom and the ensemble replaced the tutor group. Students were expected to explore ideas by putting texts on their feet, a move that instantly transforms them from passive to active learners. Like the other chapters, this one features video, interviews and assessment materials.

The development of OSL in schools is analysed in Chapter 3, through a detailed study of the Learning and Performance Network (LPN). As mentioned in the Preface, this was an initiative developed by the University of Warwick and the RSC to improve Shakespeare pedagogy in primary and secondary schools. Supporting this initiative was the development of the Postgraduate Certificate in Teaching Shakespeare, designed to provide accreditation for English and drama teachers in the LPN. The analysis includes a discussion of the certificate's effectiveness in improving the quality of teaching and learning in schools and colleges, and considers in greater detail the idea of ensemble as a link between the rehearsal room, the classroom and OSL in the context of higher education. The chapter explores significant overlaps between best rehearsal room practice and best classroom or seminar room practice, and how rehearsing, teaching and learning might be mutually transformed. The approach is rooted in OSL and is active and exploratory, using problem-solving methods and requiring young people to be on their feet, moving around, exploring the feelings and ideas that emerge.

Such an approach requires teachers who are confident at managing group work in open spaces, and who are skilled in constructing scaffolding for practical work, including being skilled in asking questions and personalizing learning. It requires teachers who are concerned with the emotional, cultural and social as well as academic development of learners. The intention of devising the certificate was to offer a recognized qualification which would provide participants with models of practice informed by leading-edge academic, performance and other practical approaches to the teaching of Shakespeare (models based on the internationally respected resources of the RSC and the Department of English at Warwick), as well as the expertise in drama pedagogy offered by Warwick's Institute of Education. Here OSL becomes firmly embedded not only in schools, but also in teacher training.

The final part of the process of embedding OSL, explored in Chapter 4, analyses a transferable model of cross-fertilization between the arts and pedagogy through a theatrical residency within a research-intensive university; a process which has made a significant contribution to the

development of OSL. An important function of such a residency is to provide a creative project each year which features professionals working alongside students. Uniquely, this involves a theatre company re-positioning its artistic output: locating itself, for the duration of the residency, in The CAPITAL Centre, to serve student projects, to offer a learning experience enabling undergraduates to engage in collaborative practice. The detail of this process is examined, where a strong focus is on giving an account of the 'student ensemble' and the work it did in marking the residency's first creative project, Lorca's *Play without a Title*. The chapter goes on to consider the ways in which the residency's reach has surpassed expectations, with the development of new work for the stage involving a wide range of students and staff from a number of disciplines, using the Lorca project to meet a range of academic purposes. It also reviews the provision of interdisciplinary practical workshops across the university, including an example of a session provided for postgraduates and early career academics centred upon the idea of 'networking' that relies for its success on the student ensemble.

The chapter includes description and analysis of a 'live' archive. The project Re-performing Performance: Shakespeare Archives in Teaching and Learning is a digital resource, forming a collaboration between The CAPITAL Centre, Warwick Arts Centre, Footsbarn Theatre Company, Northern Broadsides and the Shakespeare Birthplace Trust. It represents a further strand of OSL in the sense that it offers another 'open' space between the already established spaces of theatre and the academy. The space offers a range of possibilities for using theatre records in performance-based learning experiences, and encourages students to engage practically with the complexities surrounding performance as well as offering downloadable introductions to specific collections. Users of the website are challenged to generate their own content 'live' by browsing the resources and 're-performing performance' in their own teaching and learning spaces. Re-performing Performance is a readily transferable example of collaboration between a university and theatre companies that benefits not only the institutions themselves but also the wide range of students accessing the resource.

These case studies and analyses are all very different from each other, but we seek to make a virtue of this diversity in the final chapter of the book as we develop a theoretical model that offers an intellectual rationale to cover all these activities and processes, and present a series of related ideas that might begin to explain the success of OSL already evident in empirical studies and

in anecdote. The chapter develops a more detailed theoretical analysis of OSL, elaborating the ideas of 'openness', 'third space' and the function of 'trans spaces'. It concerns itself with the idea of 'transdisciplinary' work as opposed to 'interdisciplinary' and 'multidisciplinary' modes. This final chapter attempts, wherever possible, to allow practice to inform theory. It addresses the challenge of reassuring students and tutors that OSL is a legitimate and effective pedagogical method that permits learning to flourish in ways not available in more traditional forms of study. It also develops an argument that proposes OSL as a method of teaching and learning to challenge the fundamentals of the lecture/seminar format dominating the vast majority of higher education institutions at present. We look forward, also, to new transdisciplinary projects involving OSL which include work in university departments such as Chemistry, Academic Training and Philosophy. And finally, in the spirit of OSL, there is an open invitation for readers to participate in the creation of knowledge in the open space of the OSL website.

CHAPTER ONE

Shakespeare and Open-space Learning

As if he master'd there a double spirit/
Of teaching and of learning instantly
(*Henry IV*, Part 1, Act V, Scene 2, lines 63–4)[1]

As we have seen, OSL has its origins in the teaching of Shakespeare and the development of two parallel modes of study for the University of Warwick's English undergraduates taking the compulsory final-year module 'Shakespeare and Selected Dramatists of His Time'.[2] Students are invited to choose either a practical (OSL) or a non-practical method of study ('without chairs' or conventional). The 'without chairs' practical option recruits a maximum of sixteen students and takes place in two-hour sessions in open spaces – usually a theatre studio or rehearsal room, but any space is feasible provided it can be cleared of furniture and 'opened'. The conventional non-practical version is studied in small, seated groups, with a maximum of fifteen students, in traditional seminar rooms and involving discussion of the plays led by seminar tutors. Both groups are expected to attend the twice-weekly lectures delivered on this module. This chapter is unlike others in this book, in that its focus is less on a detailed description of OSL methodology and more upon an analysis of data from a survey of students taking this compulsory module. The data has been gathered over three years, and provides some strong indicators of student attitudes, pedagogical trends and, most importantly, some clues as to the efficacy of OSL. The chapter concludes with a series of challenges by a senior Shakespeare scholar to OSL methodology and our responses to those challenges.

'Shakespeare and Selected Dramatists of His Time' covers all the areas any introductory module focussed on early modern drama might be expected to cover, and is framed as follows for undergraduates in their handbook:

In this module we look at a selection of plays by Shakespeare and some of his most eminent contemporaries in the context of the theatre and culture of the time. We aim to write a 'grammar' of the Elizabethan theatre and to

explore elements of the texts and performance in a concentrated body of plays. We discuss ways in which these plays have been (and are being) produced in the modern theatre and on film. We are interested in history and politics as well as performance, poetry and genre – we aim to set Shakespeare's early career against Christopher Marlowe's, then observe his development as a writer of comedy and tragedy against selected plays by, for example, Thomas Middleton and John Webster. The module also features theatre trips and a range of practical events offered by The CAPITAL Centre; these are designed to encourage a creative and theatrically sensitive engagement with Shakespeare's texts. Students will be assessed on one 5,000-word essay (50 per cent) and one 3-hour examination (50 per cent). In Section A of the examination (worth 50 per cent) students are required to think about a passage from one of the plays as a 'theatrical text'.

As a proving ground for the ideas that formed the core of The CAPITAL Centre's project, this compulsory module was the obvious choice. It is taught in the Department of English and Comparative Literary Studies, but its textual material is the work of a playwright, scripts that need reading *in* performance and *as* performance; arguably, then, it would attract students who were interested in studying Shakespeare practically, and would recruit them to a programme that piloted innovative teaching. This proved to be the case, with three groups of about twelve students opting for the OSL version of the module in 2007/8, the first academic year it was offered. These numbers have increased each year: in 2008/9 the module recruited fifty-eight students, and in 2009/10 ninety-five students were studying Shakespeare in groups using either entirely or mostly OSL methods.

It should be noted that in 2009–10 students had a further choice in that, partly as a result of student feedback concerning the OSL option, it was decided to introduce a 'hybrid' version of the module. The intention was to attract students to participate in OSL by de-centring certain perceptions – particularly those concerning 'acting'. Samples of this feedback are available later in this chapter.

The OSL and the seminar versions are differentiated as follows. Students in the 'with chairs' groups work according to the traditional Humanities seminar format, with a tutor leading discussion and students contributing in conversation – or with formal and informal presentations and projects they may have been invited to bring to the sessions. In the OSL sessions (both without chairs and hybrid), students are required to participate in a range of

practical activities from theatrical warm-up exercises to mini performances of scenes. Each week's workshop is specifically tailored by the seminar tutors to the play – or plays – studied in any particular week. The following are three different exemplar sessions: 'Staging the Witches', 'Early and Late Style in Shakespeare' and 'Stage and Social Space in *The Changeling*'. A very general guide to the activities in a weekly OSL session might be as follows: a warm-up that might include voice exercises, but is much more likely to feature students in pairs exchanging lines whilst moving through the space; an introductory task in which the pairs form fours/fives and briefly develop lines of text around the theme of the session; a central exercise in which students are separated into two groups and asked to put a longer section of text on its feet (either the same or complementary sections) and then to show their work; and a period of reflection and discussion to conclude. Often these activities will be supported with the use of audio-visual materials and/ or basic prompt objects. The difference between the original 'without chairs' version of the module and the hybrid version is that in the hybrid version there tends to be more time available for note-taking and reflection.

It is important to note that from the first year of OSL teaching we gave the students the option of submitting, in place of the standard 5,000-word essay, a 'creative project'. These were modelled on protocols set down by the Warwick Writing Programme for assessment of creative writing, and included the project itself and a reflective essay designed to satisfy the examiners in the areas of process, reading, bibliography and intellectual engagement. Creative projects were an option across the module, irrespective of whether students were studying conventionally or 'without chairs'. Students have produced some fascinating work, such as *Othello* re-written by Lodovico, a film treatment for *The Tempest* set on an abandoned ship, and a triptych addressing the plight of Ophelia.

Beyond this, the following information was offered to students pondering their choices of seminar OSL for Shakespeare in the academic year 2008/9:

A Philosophy of Learning – or – What We're Doing in Shakespeare Without Chairs

Taught in The CAPITAL Centre using teaching methods that explore open space and enactive learning, 'Shakespeare Without Chairs' takes an innovative approach to re-imagining the standard academic seminar. We work in a rehearsal room, in a shared space where conventional

hierarchies (teacher/student) are dismantled to be replaced with the idea, borrowed from the theatre rehearsal room, of the ensemble. We operate democratically as a group of collaborators to investigate Shakespeare's texts on our feet, in three dimensions. 'De-throning' standard academic authority – the academic in the rehearsal room is *an* authority but not *in* authority – we work through experiment, creative offer and play, taking risks by establishing intellectual, physical and creative trust. Simultaneously, we empower the learner. Making individuals responsible for particular 'knowledges' that they then own and represent across the term, we ask them to wear 'the mantle of the expert' in their area and to offer their expertise to the ensemble. Our workshops aim to tackle 'threshold concepts' and 'troublesome knowledge'. We ask: how do we, as continuous learners, embolden ourselves to cross over thresholds and encounter the troublesome, especially when such encounters inevitably mean a 'loss of previous certainties' and involve a 'reconstitution of the self'? How do we take risks as learners? And how do we make creative use of failure? (We take it as understood that failure *must* be admitted as a productive aspect of learning. Like the actor rehearsing or the writer redrafting, the student must be permitted to fail in order – as Beckett has put it – to 'fail better'.)

Practicalities

In the autumn Term 2008, we will be looking at *Hamlet*, *A Midsummer Night's Dream*, *Henry IV Part 1*, *The Taming of the Shrew*, *Love's Labours Lost*, *The Jew of Malta* (Marlowe), *The Merchant of Venice*, *Richard II, Edward II* (Marlowe), *Much Ado About Nothing*, *A Chaste Maid in Cheapside* (Middleton) and *The Winter's Tale,* but we will begin in the first workshop with the opening scene of what was perhaps Shakespeare's first play, *Henry VI Part 1*.

At all times we were keen to be as frank with students as possible but also make them understand that what we were offering was not acting classes, but a serious engagement with the academic content of the module.

The results of the survey of OSL's initial impact in Shakespeare teaching is recorded below, and compares various aspects of the student experience of teaching and learning in the 'Shakespeare and Selected Dramatists of His Time' module – including attitudes to OSL and other sessions, attendance

at lectures and the teaching of Shakespeare in higher education more broadly. The first results come from autumn 2007. The purpose of this initial survey was to establish student attitudes to the teaching and learning of Shakespeare, and to make a comparison between the ways they had been taught in secondary school and the ways university teaching is conducted. In particular, we were keen to discover why students chose the practical or non-practical option. There were also more general questions aimed at discovering levels of enthusiasm for Shakespeare as a subject area, and discovering student attitudes to the compulsory nature of the course for undergraduates studying English Literature.

One hundred and eighty three out of a possible 211 students responded in the autumn term of 2007/8. Of these, 72 per cent chose the non-practical version of the module. Figure 1.1 shows the students' response to why they had chosen this version of the module. There was evidence in the language used in the comments section that showed great resistance from certain students to what they perceived as a demand on them in the practical workshops to 'act': 'if I had wanted to act at University I would have chosen a drama course, not literature', 'please, please, never make me act', are two examples. Equally there was great enthusiasm amongst the minority concerning the practical model: 'how can Shakespeare be taught any other way', and 'the poetry is meaningless to me, it's all about performance'. Our experience has led us to believe that there will always be a minority of students who will reject any learning that is kinaesthetic, embodied or enactive. We would suggest that a figure of around 15–20 per cent of any cohort is realistic for this group. Equally, a similar percentage of students will embrace practical methods wherever they encounter them. What remains is the majority of students,
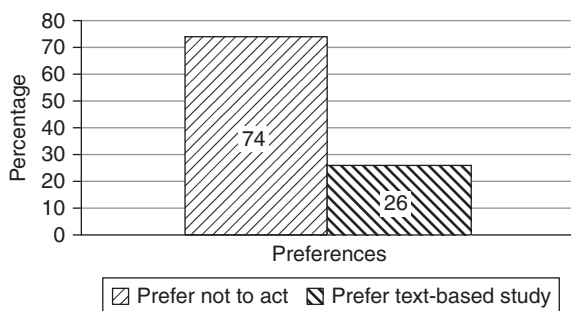

Figure 1.1 Reasons for choosing non-practical Shakespeare

and it is these that the development of increasingly effective methods of OSL has been designed to reach.

The students were next asked what was their preferred model of learning. Figure 1.2 gives the responses. This is particularly interesting in the light of the next question, which looks at the way students were taught Shakespeare before university. It seems clear that teaching and learning in schools features a far wider range of methods for teaching Shakespeare than does Warwick – and there is strong support for supposing that this is the case beyond Warwick and across the sector (Thew 2006: 12).

Prior to university study, clearly there are a variety of methods of teaching and learning Shakespeare. As shown in Figure 1.3, most of the students revealed that they had encountered most at one point or another.
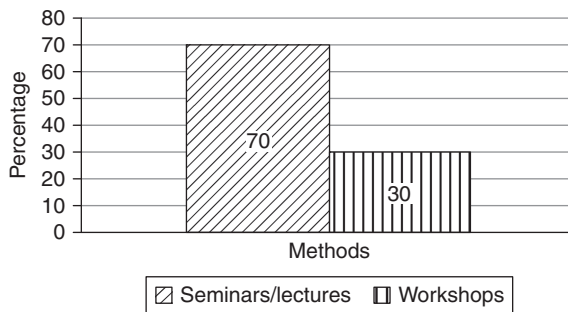
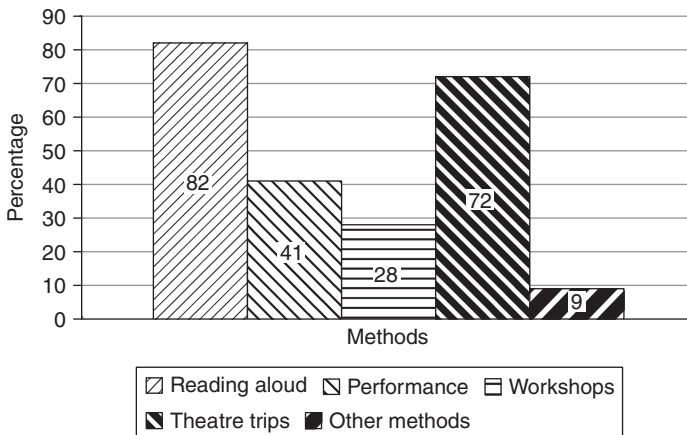**Figure 1.2** Students' preferred method of learning

Figure 1.3 Teaching methods used at 'A' level

The students were asked about their enthusiasm for studying Shakespeare. As Figure 1.4 indicates, they were mostly enthusiastic. Many felt that 'English literature begins with Shakespeare'.

The students were then asked if they felt that Shakespeare should remain compulsory for finalists taking English degrees at the University of Warwick. Figure 1.5 shows that 75 per cent believed that Shakespeare should be compulsory. Again there was a polarized response, with the minority of students who were opposed to the compulsory nature of the course tending to feel infantilized or patronized by the notion that *any* module should be compulsory for finalists. There were, however, many students who felt that 'English literature without Shakespeare [was] unthinkable'. Others made a link between the compulsory nature of the course and Warwick's proximity to
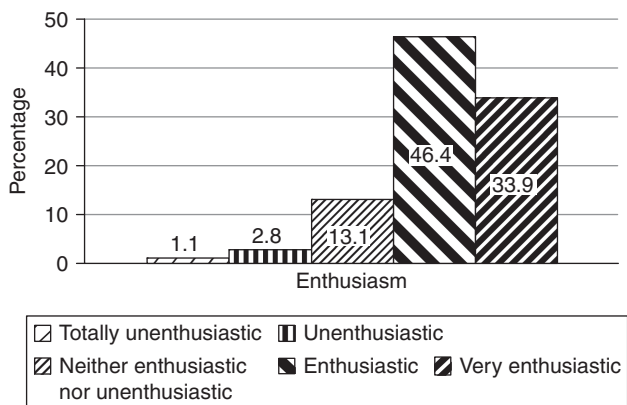
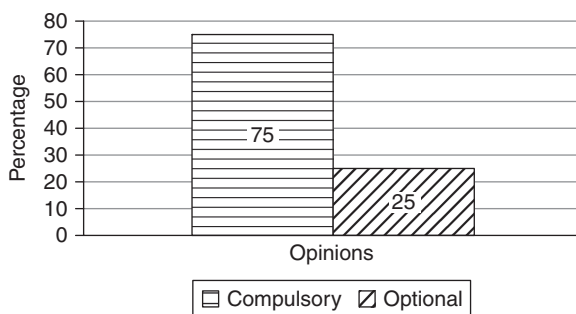**Figure 1.4** Enthusiasm for studying Shakespeare

Figure 1.5 Should Shakespeare be compulsory?

Stratford-upon-Avon as the birthplace of Shakespeare, home of the RSC and UK cultural capital for the study of the playwright and the plays in performance.

Next, the students were asked if they would favour the replacement of examinations by an assessed performance of any kind. The 20 per cent shown in Figure 1.6 as being committed to a performance-based approach to the entire module reinforces the notion implicit in the results from question 1 that there tends to be a percentage of students committed to methods like OSL, and that these students will always opt for practical work, even in assessment. If the 10 per cent figure is added for students who would like to see a combination of the two assessment methods, there is a surprisingly high number of students willing to undergo an assessment fundamentally different to that which they are expecting at university. This tends to undermine the anecdotal view that students tend to be resistant to change and rather conservative in their outlook.

Finally, the students were asked if they had any other comments. The following is a representative selection:

'We should be tested on our ability to think, to make links, our understanding in a performance space rather than our ability to remember facts.'
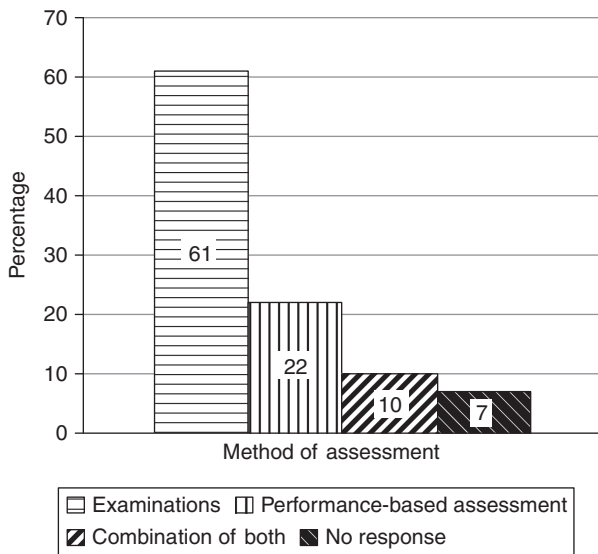

Figure 1.6 Students' preferred method of learning

'Performance-assessment should always be voluntary; compulsory performance is not fair to those doing literature not theatre degrees.'

'Final year is not the place to work on my weaknesses (drama).'

'Module is too focussed on theatre/performance and not enough on literature.'

'Didn't choose performance (though seem to have ended up there), but feel it has enhanced my experience and understanding which would not have been possible in a solely text-based analysis.'

'More seminars! One and a half hours is not long enough!'

'Challenging, surprising, entertaining'

'It really encouraged everyone to communicate and engage with each other.'

'The skills of working in a group I found beneficial in order to express ideas and be exposed to ideas I may not have thought of.'

'Communication skills are also developed in ways that standard seminars don't [allow].'

'Helped my confidence in challenging conventional approaches to a text and understanding how a play can lend itself to interpretation.'

'I still can't act but that's not an issue!'

'[The sessions gave me] the confidence to speak to peers at an academic level, [and to] challenge each other's opinion and work together to form new ones.'

'I realized quite recently that the idea behind [without chairs] is closest to the idea of "university learning" that I had before I attended university.'

'The vacuum of note-taking is filled by "muscle memory".'

'This seminar group ensured that there was a way of bridging the gap between students that are here "just for literature" and those willing to try drama out.'

'This module helps with the "agnostics" and brings them to "faith" – those that are unsure are given conviction and the skills to confidently approach early modern texts as a site for play.'

Our next results are from the summer term of 2008. One hundred and eleven out of a possible 211 students responded. These responses were the final ones students had to the module before they graduated – the students

had experienced 18 weeks of lectures and seminars, had received marks and feedback on a 5,000-word essay, and most had been exposed to at least one practical workshop.

Figure 1.7 shows the number of students undertaking the practical and the non-practical routes.

The students were asked if their choice of practical or non-practical seminar had been the right one. Figure 1.8 shows that 5.5 per cent of students in the non-OSL groups felt they had made the wrong choice; 6.5 per cent of students in the non-OSL groups felt that *perhaps* they had made the wrong choice; no students in the OSL groups felt they had made the wrong choice.

It is interesting that over 12 per cent of students who took the non-practical option felt that they had either definitely, or had perhaps, made the wrong choice. Strong anecdotal evidence from interviews with individual students
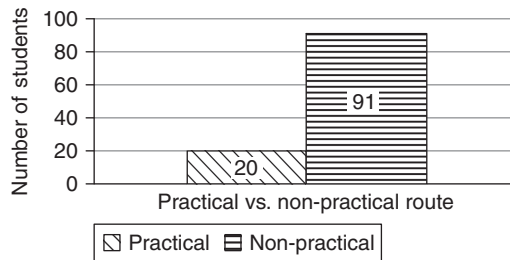
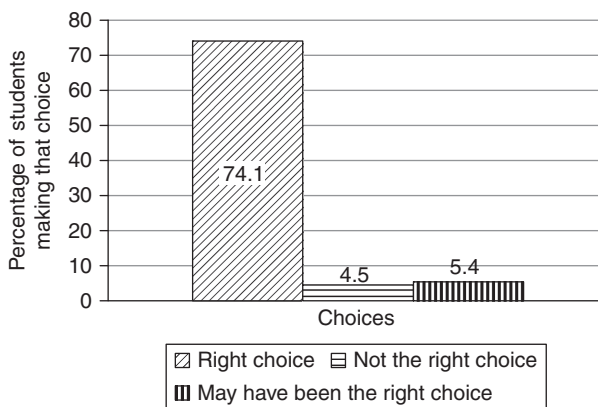**Figure 1.7** Number of students in practical and non-practical routes

Figure 1.8 Was this the right choice of route?

on the course suggested that once students understood that acting was not a requirement for successful participation in workshops they became far more comfortable with the idea. It is worth re-emphasising that all the students interviewed who took the OSL option would not have changed. The figures in the overall module data below confirm this trend.

The following is a representative selection of student comments:

'Non-practical. Yes this was the right choice as I am more interested in the textual elements of the module.'

'Non-practical group, but I don't really feel it was the right choice. Having heard about the practical seminars, I do feel that they may have been more useful, as the emphasis of the module is on performance. I thought they would just be full of English and Theatre people though.'

'I am in a non-practical group. I would have liked to be in a practical group but I was concerned about the extra time involved.'

'I was in [a] non practical group which was the right choice for me, although the small practical element [the tutor] introduced was incredibly helpful.'

'Non practical. From the feedback of friends, I feel the right choice was indicated because they thought the practical approaches helped with understanding the text as plays, but did not help enough ... materially or with the plays discussion parts. This made the essay writing more difficult.'

'Non-practical. Really regretted not taking the practical option as I think it really makes a difference – you NEED the practical side with Shakespeare otherwise it just becomes another text.'

'Non practical. Yes and no – I believe the two methods should be integrated, bearing in mind the two elements are in the exam and considering that there is 1.5hrs for the seminar – could the first 45mins be practical, then sit down and discuss the themes, symbolism etc?'

'I was in a non-practical group. I am not sure if it was the right choice, a practical group may have been more enlightening and productive as people may have been more open to share ideas than in a normal seminar setting. I didn't really give the performance seminar a chance when we were given the chance to choose, I thought it would be too "thespy" despite the emails saying you didn't need acting skills etc. However,

I am not really in a position to say if I made the right choice as I did not experience a practical session.'

'I was in a text based, with chairs group. This was right for me. I don't like theatre very much, and am no good at it.'

'Non practical seminar and yes, I think it was the right choice because I am not a native speaker and a practical seminar might have been very difficult for me.'

'Practical group and yes it was the right choice. It was certainly a gamble, and I was pleased that even the practical option allowed for moments of discussion because I do value that, but to engage with Shakespeare through both the mind and the body felt like the beginning of a deeper understanding; one, perhaps, I may not have obtained had I done the non-practical option. The best things about it were (a) understanding a scene on its feet; (b) exploring a play though its images/pictures and props (the *Hamlet* and *Othello* workshops). There are ways it could improve, which I am happy to talk about, but if it remains organic and learns from itself then this method of learning is potentially brilliant and I am pleased I took the gamble. I also liked the way in which the tutor became a student too – seeing them gain a fresh understanding of texts through this new form of exploration.'

'In the non-practical group – felt right for me, as we still did some practical stuff – to be honest there needs to be a balance so you can understand the plays theatrically.'

The students were then asked that, if they could go back, would they change their option or choose a path somewhere between OSL and non-practical methods. Figure 1.9 shows the results, and the following is a representative sample of student comments:

'Yes, because I have had previous textual experience, but not "practical" experience.'

'Yes, I regret not doing the practical element as I think all study of theatrical texts should include at least half practical approach. However, ideally, literary seminars and practical workshops would be great!'

'Yes, I think so. I think I would have got more out of the practical seminars, but I suppose you can't really be sure! I don't know if I would have found the practical seminar too intimidating.'
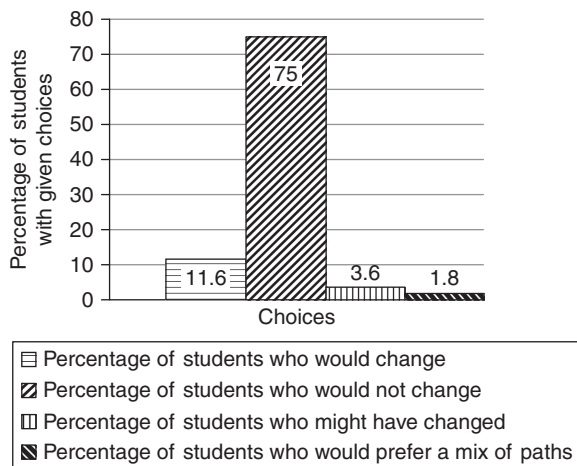
Figure 1.9 Would students have chosen differently?

'No, I wouldn't change – the practical route I found to be more engaging than a lot of the non-practical seminars I've had at university and the chance to actually see the text put on its feet, or put the text on its feet myself, meant that it stayed in my head longer and that I made a lot more effort to understand and engage with the text.'

'I think there were some benefits to doing both, but might well have only done practical if I were to go back, because I found that style of learning better engaged me with the text.'

'No – the practical Shakespeare seminars were the most exciting and eye-opening thing I have done on my degree.'

'I think that, as a result of taking the practical classes throughout the year, I had a clearer idea of what the plays can look like on stage and of how the scenes can mean more. Apart from anything else, this was very helpful for the exam.'

'I wouldn't go back and change – I enjoyed the practical events that we did do, but if I had been in a practical group I would have felt "out of my element" and more stressed and so I wouldn't have enjoyed it.'

'No. I see absolutely no point in solely studying the "poetry" of Shakespeare, he wrote for a theatre & theatre has to be political, has to be able to change something – by getting the texts on their feet we are

forced to make an active interpretation which is memorable on many senses. This is why theatre is so great.'

'I'd change. All my friends that do practical said it was really fun.'

'Yes, the workshop I went to was ace, and clarified the staging part of I [*Henry IV*, Part I] and helped me with certain speeches, although I don't think it should stand alone because I didn't get a total understanding of the text (obviously I haven't participated in actual practical groups, so there might be more of a balance in that respect). I think a seminar and practical session each week would be brilliant.'

'The exam was more catered towards performance than I expected, so in retrospect perhaps the practical option would have been more useful. However, I do not feel that I would have been comfortable in a practical group, and feel that the lectures should be more accessible to all students rather than favouring those who take English and Theatre Studies or the practical group.'

'I think I may have changed, as the seminars I had became a bit repetitive and were not very productive, as many people were unwilling to participate with enthusiasm. A practical session, in which I presume, everyone MUST participate to some degree, would have helped group dynamics/exchange of ideas. Even I think just incorporating a small amount of performance [for example] reading aloud would have made seminars more engaging, or given a starting point for ideas. I have only realized this after a bit of thought however and talking to people who did the performance.'

'I think I am more interested in discussing the text as we did in the non practical group rather than focussing on realizing the text as a performance, which I thought was the focus of the practical group. But if I were given the chance to at least test both the options before making the choice, I would definitely take it. Then, maybe, my choice would have been different.'

'I would not go back and change, but I do value the opportunity to discuss plays, theatre and ideas with a group of students led by an academic – if this can be a part of the practical sessions, if not define it, then that would be valuable. I think a plurality of learning/teaching methods works best. Sometimes you have to discuss ideas, and sometimes you have to reflect on practical work – the hegemony of one or the other is a bad thing I think.'

'Would not change – the best thing about the practical group was that it helped literally put scenes "on their feet" and think about them from a performance-specific point of view. Only drawbacks was time time time!! Just wasn't enough time to cover the entirety of the plays, but then this is surely a hazard with seminars as well. Only other tiny drawback was that, sometimes because we were concentrating so much on putting the scenes on their feet we were unable (again because of time) to generate any ideas for more experimental ways to put on various scenes and so in some instances it felt a little like we had done a lot of groundwork to only get to grips with a small amount of text – BUT this was just, again, because there was not enough time.'

'No, I would not, because I believe I've got more out of the practical seminars than I have from the conventional seminars on other modules. I was particularly impressed by how the practical seminars made us pay closer attention to textual specifics, which I did not anticipate. Other aspects of the practical seminars such as the greater energy level and greater awareness of performance were more expected.'

'Definitely not. Leaving the words on the page results in a very A-level method of teaching: take apart the words, scour them for meaning and then rebuild. Getting them off the page and on the stage (as it were) explodes their meaning and gives us the clues to the text as a theatrical text that those who solely read it will miss. I do not believe that a practical seminar gives you less than a non-practical seminar, rather the reverse is true. We are required to know about the text in the same detail as those who take the non-practical option in order to make the practical session work. We start where the others have finished.'

Next, the students were asked what they thought was the best method of learning on a scale of 1–5 (with 5 being 'excellent' and 1 being 'poor'). Interestingly, Figure 1.10 shows the tendency of students to rate all their learning experiences at a level above average. Plainly, also, the majority of students still feel that the traditional seminar/lecture mix is the best way to learn in higher education.

Those students taking the non-OSL options were asked to rate the one compulsory OSL workshop they attended. Figure 1.11 highlights the discrepancy between the 'average' scores for workshops as a notion and the 'good' scores for the workshop in practice. It is not clear why this should
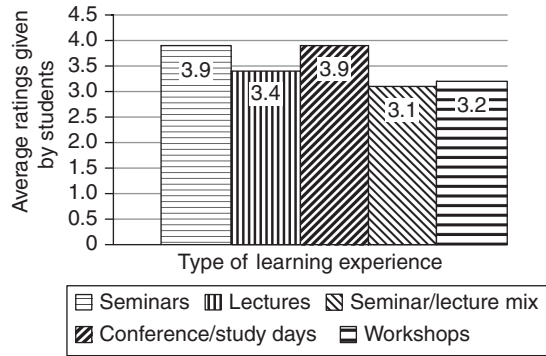
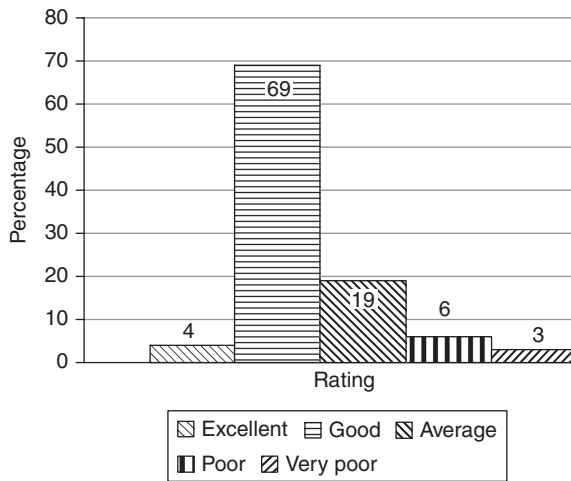**Figure 1.10** Students' preferred method of learning

Figure 1.11 Responses to compulsory workshop

be the case, but strong anecdotal evidence reinforces the notion that the prejudice against workshops is at least partly erased once students have experienced them. Clearly, also, much will depend upon the efficacy of the person delivering the workshop.

The students were asked to indicate the number of lectures they had attended. They indicated that they had attended an average of thirty-four lectures out of a possible thirty-six for the academic year. This information would appear to conflict with head counts at lectures indicating attendance

of around 75 per cent of students registered for the module. It is possible, of course, that all the 111 students surveyed were the regular attendees.

The following is a representative selection of student comments:

'Text-based, analysis type lectures were pointless and very dull! Easier to cover that in seminars.'

'Editing lectures unhelpful!'

'CAPITAL is innovating the seminar-side of Shakespeare learning, but the lectures needed shaking up too, with a variety of new thinking and imaginative formats needed. Some lectures were very god – but I didn't always feel the impetus to go because I found them, very often, un-engaging and didn't feel particularly disadvantaged in missing a few of them. Lectures have their place, but there should not be two a week for the whole year – some were simply not stimulating. Half of EN301's lectures should be scrapped and replaced with discussions/polylogues between several academics and the student attendees – I would never ever miss one of these and it would encourage and foster the plurality of approaches necessary when engaging with Shakespeare. I did one of these for my dissertation on *The Pillowman* – so much discussion and fresh ideas emerged. Also, I think set questions for this module should be scrapped. Students should have the ideas and innovative ability to create their own questions. When the essay questions came out some students were despairing because they didn't know "which one to do" – they hadn't even considered the possibility that the preset questions were not compulsory – this worried me for some reason.'

'Thoroughly enjoyed the module, always interesting and enjoyed going to both seminars and lectures. I would have preferred a few less plays, I felt [there were] too many [26] and would have appreciated a little more time spent on each one. Out of all the lectures I found the close scene analysis ones more interesting than general context lectures.'

'Lecture quality was very variable. A general guide, I think, should be that contextual/historical lectures are not helpful as much basic contextual information – and much of that dealt with in the lectures was basic – is easily and readily accessible. Many lectures are too generalized and lack focus. The best lectures for me were those that dealt with performance history and related this to the ideas and possibilities of the play text.

I would cite [the lecture] on *A Midsummer Night's Dream* as an excellent example of the latter. Lecturers should not be afraid to introduce difficult concepts and arguments at a fast pace; I never felt challenged or pushed by any of the lecture this year (although I did in the practical seminars). I wonder whether the lecture model of "this is the lecture on *Henry IV*, this is the lecture on *The Merchant of Venice*" is the best model as it seems to encourage generalized introductions to the plays rather than really stimulating ideas about them – would not more thematic lectures, cross-referencing between plays, be a better model? I feel the ideal weekly structure of the course would be lecture + practical seminar + shorter conventional seminar.'

'Missed a couple that duplicated material, when I knew that I didn't get on that well with the lecturer's style.'

'Really did not like *Edward II* workshop – and did not enjoy having the cast take over the lecture – it didn't teach me anything about the play at all.'

Finally, students were asked if they had changed their opinion on whether Shakespeare should be compulsory at Warwick. As can be seen in Figure 1.12, 12 per cent of students changed their opinion on this. There was an almost equal division between those who had changed their views from compulsory to non-compulsory and those who had changed their views from non-compulsory to compulsory. These changes were largely dependent on the extent to which the student enjoyed the course and the benefits they perceived they had gained from it. The following is a representative sample of student comments:
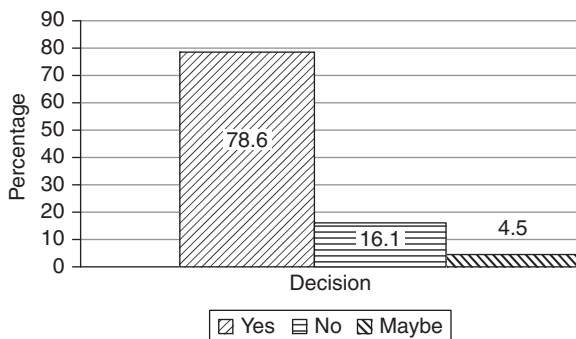

Figure 1.12 Should Shakespeare be compulsory?

'No. I love Shakespeare, everyone should study him. Engineers included.'

'Yes – at the beginning I rejected the idea that Shakespeare should dominate & be a finale of the course, however now, I agree that course NEEDS to be done, but maybe without "selected dramatists".'

'No. I think we should have had a decent amount of choice. There is a lot of other literature I would have preferred to study in my final year. I appreciate that Shakespeare has had a huge bearing on English Literature, but the module should not be compulsory.'

'As a student on a joint honours degree and not based in the English department there is a more limited range of choices that we have in terms of modules. The final year is the biggest range we get throughout our four years at Warwick – but I still think that the Shakespeare should be compulsory. I've always liked the plays and seen them on the stage, so for me the chance to study them in more depth, to learn about plays I wasn't familiar with, to discuss them with tutors and students who were interested in the same things as me, made it one of my favourite courses throughout my time at Uni.'

'No. He's still the most important writer of the English language, the skill areas to study his work brings together many of the separate strands and areas of the subject, and he's constantly being updated in performance.'

'I believe that by the third year, a student should be self aware enough to know what they wish to study. By maintaining Shakespeare as a core module you are sending out a Shakespeare-centric view of lit., that he is the be all and end all. This is incorrect. Please allow people the option to choose for themselves.'

'I suspected that Shakespeare would be an "essential" experience, but I had not given much thought to whether it should be compulsory. I took it for granted, given that it is part of English law that it is studied by every schoolchild, most of whom could take it or leave it, whereas university students are presumed to have a modicum of enthusiasm for their chosen subject. I am glad that it is compulsory, and find nothing sinister about Shakespeare's "inherited" cultural centrality.'

The overall module data from 2007/8 and the trends for 2008/9 revealed the following:

- Thirty-one students took the OSL version in 2007/8 from 211 students, and 49 registered in 2008/9 from an intake of 220. This represents a 37 per cent increase in raw numbers, and a 31 per cent increase statistically.
- The percentage of students receiving first-class marks for the module overall in 2006–7 was 11 per cent (22 of 202).
- In 2007–8 this figure was 18 per cent (38 of 211).
- Of students taking the OSL version in 2007–8, 22.5 per cent received firsts (7 of 31). Of students taking the seminar version, 17 per cent received firsts (31 of 180).
- Of these firsts, 9 per cent of students taking the OSL version received firsts in the examination compared to 14 per cent of those taking seminars. Twenty-nine per cent of OSL students, however, received firsts for their essays compared to 24 per cent of those taking seminars.

Plainly, it is possible to interpret these numbers in many different ways. The figures cannot tell us, for example, exactly why students who took the practical version of the module were 5 per cent more likely to receive a first-class mark. It may simply be that students taking the practical option were more confident in their own abilities than the others, or that students taking the practical option might have benefited from the additional thirty minutes contact time per week, or even perhaps that certain students from the non-practical groups were right when they expressed their view that students taking the practical option had received an unfair advantage in their preparation for section 'A' of the examination. This section involved students considering an extract as a 'dramatic text'. However, the statistics do not support this latter view, showing a poorer performance in examinations than in assessed essays from students in the practical groups. There is anecdotal evidence, also, that final-year students have passed on positive reports about the practical option to students in the year below about to make their choice of Shakespeare option. Interviews with undergraduates do, however, support the overall findings, as do results and analysis from later surveys.

We conclude this chapter by detailing the following exchange – derived from email – between a senior Canadian Shakespeare scholar and Dr Nicholas Monk, member of the OSL team, concerning OSL and seminar methods of teaching Shakespeare. Professor G. B. Shand is an academic who has always used practice in the classroom, has pioneered the idea of 'actorly reading'

for literature students of Shakespeare and has worked as a dramaturg with actors and directors. He led the 2009 British Shakespeare Association (BSA) conference, devoted to new Shakespeare pedagogies. He was playing devil's advocate in the email exchange, putting pressure on those of us who are trying to redefine practice to consider, *seriously* and *attentively* what we're doing and how we're doing it – and whether it's taking us anywhere new or merely back around into a predictable rut of teaching and learning. The discussion focussed, in particular, on *The Winter's Tale*.

SHAND: I sometimes wonder whether we're actually inviting/leading/ shoving students into brave new worlds of perception, or whether we're often really devising bright new ways to take them to the same old pedagogical conclusions about the play.

MONK: What we're actually doing is none of the above – I hope. The point of OSL is to allow students – to a significant extent – to create their own knowledge and define its parameters. Very experienced academics often talk from the perspective of someone who feels there is very little new to be discovered; this is far from the case with the vast majority of our undergraduates who find that OSL methodology takes them far more rapidly into, and beyond, 'threshold concepts' [a threshold concept is one that, once grasped, leads to a qualitatively different view of the subject matter and/or learning experience and as oneself as a learner] than the seminar and lecture model. Naturally, they would not articulate it this way, but remarks like 'workshops seem to trigger alternative thought processes or responses to sit-down discussions' seem to me to at least to imply something of this. Similarly: 'the practical option is the best thing to have happened to the English department since I have been a member of it. Full support should be given to encouraging it to push boundaries and challenge students in a way unlike anything else they can do here.'

SHAND: Bringing in the local/global dimension, what do you say to the instructor who says 'I'd need to be experienced, even immersed, in theatrical play myself before I could ever imagine adopting a strategy like yours'?

MONK: We say, here's 'Staging the Witches' – available from our website in a number of formats from video to a written plan – you can see

it involves no acting skills, or drama education training. Try it, and see if it enriches teaching and learning for you or your students. Here are the remarks of a tutor new to CAPITAL before he taught his module here in 2007/8: 'practical exercises are greatly enriched here … I've been able to use theatrical improvisation demonstrations to explore power roles in dialogue and physical character interaction, [and] conduct creative writing exercises while engaging in physical exertion [like] arm wrestling.' Besides: 'fail again, fail better'.

SHAND: Another kind of thought: What you're doing 'without chairs' is very clearly fostering close reading. Would you distinguish between this kind of close reading and the table work that begins a lot of rehearsal processes? Or the close reading that goes on in the traditional drama classroom? And so on.

MONK: Again, the author of the critique possesses a perspective derived from an obvious depth and breadth of knowledge of the subject matter, but I would say, from the perspective of a weaker undergrad, 'without chairs' may be the only means by which they are required to practice close reading in a manner that exposes their reading to the scrutiny of their peers and tutor yet is supportive in its structure. For the smarter/more advanced student, the difference is more nuanced:

In the practical EN301 seminars [the 'Shakespeare and Selected Dramatists' module], if anyone had thought that 'Shakespeare without chairs' would be less rigorous than a standard seminar, they were soon persuaded otherwise; putting the plays into practice as real scripts for performance demanded an exact attention to the specifics of the text; vague generalizations or sloppy thinking cannot survive such a process, and my seminar group thrived in this creative but uncompromising environment. The process does not, however, involve merely 'acting out' Shakespeare; it uses performance practice for academic ends, not substituting one for the other, and theoretical and contextual aspects were often brought into 'play' in these seminars.

I think these remarks capture the brighter student's sense of what's different about our close reading and the desk-bound variety.

CHAPTER TWO

On Trial: Shakespeare and the Law

The first thing we do, let's kill all the lawyers.
(*Henry VI*, Part 2, Act IV, Scene 2, line 2)

Shakespeare was a playwright who found the law fascinating. And it's no wonder. In early modern England, the arts of the actor and the advocate had much in common. The courts of common law offered performance spaces not dissimilar to the open platform stages of the public playhouses where the vast and irregular business of humanity was presented, interrogated and tried, and where people were put on show. These were places where stories were the medium of exchange, and where testimony and witness was the 'matter' told and contested. In both places words *worked*; language (formally shaped by the rhetorical practices of humanist education, the basis alike of the lawyer's and the playwright's schooling) carried the heavy traffic of argument, debate, advocacy, persuasion. In both places, the unexpected was only to be expected. The next entrance bringing on the next witness might produce evidence that would clinch or collapse the case – or explode it. Tragedy, comedy (and farce) were always on the cards in these 'agonistic' venues, where the stakes were always high even when (perhaps *particularly* when) the matter was footling.

The early modern stage mimicked the Tudor courtroom in regularly recording the deeply boring, slices of 'real life' that were mind-numbing in their tedium. (That magistrate in *Measure for Measure*: is he *ever* going to get to the bottom of what actually happened to Elbow's pregnant wife, her wayward longing for prunes and her dilly-dallying in a public house called The Bunch of Grapes? Is there any legal instrument perspicuous – or hefty – enough to deal with Robert Shallow's broken hedges and Falstaff's poaching of both deer *and* 'merry wives' in Windsor? As claim and counterclaim drone endlessly on, do we spectators wish *we* could flee the courtroom – with Angelo who's supposed to be trying Elbow's case?) But equally, the stage mimicked the courtroom by debating early modern England's biggest ideas: the problem of treason, in the state, in the household and

in the individual conscience; issues of equity and liability, false witness and corrupt justice; the relationship between the rigorous enforcement of statutory law and mercy, God's law versus Man's; the legal duties of parents to children, husbands to wives, the rich to the poor, the dead to the living. From the Jack Cade rebellion in *Henry VI*, Part 2 (*c*.1590), with the insurrectionists proposing 'The first thing we do, let's kill all the lawyers', to the (divorce) trial of Queen Katherine in *Henry VIII* (*c*.1613), where the queen discredits the court by exiting its proceedings, Shakespeare thought about the theory and practice of the law. He thought about its majesty, its divinity, its awesomeness; its quips and quillets; its slippery, pettifogging, corrupt tawdriness – and, above all, its theatricality. For students of law and students of literature, then, Shakespeare provides rich and spacious ground for interdisciplinary study and collaborative work, particularly if those students are interested in the inherent staginess of their disciplines, the way both the law and literature demand performance.

The offer made to prospective students in the new module 'On Trial: Shakespeare and the Law' was bold, and aimed to disturb their settled habits as learners. They would be responsible for working in and across both subject areas; for reading analytically but also historically; for engaging new forms of assessment (including examination by group demonstration); and for participating, week by week, in OSL seminars conducted as workshops. University of Warwick students are used to a syllabus that makes intellectual demands, but 'On Trial' threw them a challenge. They would have to re-imagine the standard academic seminar and themselves as 'standard' students. So it wasn't the material put in the reading list that was going to make them hesitate before signing up to this module – it was the proposed teaching method. In OSL the tutor group forms itself into an ensemble with all that this implies for the transformation from passive to active learning. Expected to explore ideas by putting texts on their feet, students have to tackle head-on the risks inherent in such a method. They confront, as actors do, the possibility of failure, and in so doing defy years of conditioning that encourages them to 'play safe'. For university Law students, this would be a real leap in the dark.

In terms of subject content, the module wanted to think as much about 'real' law as 'real' performance. It set out to consider the Tudor laws that underpin Shakespeare's dramatizations and the ways Shakespeare's theatre plays with the trial motif in scenes that bend the law, sensationalize

courtroom performances, re-gender advocacy and move between representation and metaphor. It focuses on particular pressure points of Tudor law: treason in *The Winter's Tale* (where the accusation is located on the allegedly adulterous body of the queen); contract law, the legal status of aliens and the constitutional relationship between crown and judiciary in *The Merchant of Venice*; and civic magistracy, the surveillance of sex crimes, the force of defamation and slander and the role of the consistory courts – the so-called 'bawdy courts' – in *Measure for Measure*. The module pursues certain conceits employed as much by the poets as the lawyers; for example, the idea of London as 'Troynovant' or 'New Troy', a model for the city-state. It asks questions about how lawyers were trained, from grammar school to the Inns of Court, and about how much Shakespeare knew, technically, of the law. It examines a range of treason trials (Thomas More, Anne Boleyn, Robert Devereux, Walter Raleigh, the Gunpowder Plotters) to examine the extent to which the Crown was able, via the treason trial, to enforce the *imperium* of the monarch.

In the ten-week module, three-week units are blocked out to devote to each play. Each workshop lasts three hours and is structured to include physical warm-up, vocal warm-up, active work on text, chalk-and-talk discussion of legal history and principles, devised student work. We work in an empty space, a white-box rehearsal room that has high ceilings, natural light let in through skylights, exits at either end and a whiteboard fixed along one wall. Students record their engagement with the module in an Elizabethan-style commonplace book (such as would have been kept by pupils at the Tudor Inns of Court) – meant to be a continuous, formative and entirely 'unfinished' personal record, submitted as one part of their assessment. Their final examination is a practical demonstration.

The following case study looks at one three-week unit, on *The Winter's Tale*, giving a step-by-step account of the work. Some practical activities – physical, vocal warm-up – are repeated each week. The subject content is delivered progressively.

Week 1.i. (20 minutes)
Physical warm-up is designed first of all to put students in touch with their bodies: to loosen up and stretch and to stimulate muscle memory. It aims to remind them of the huge repertoire of movements and gestures they've edited out of their everyday 'behaviour'. In the typical classroom, students

operate within a very narrow band of self-expression. Warm-up games recall unruliness that helps students think their way out of their self-imposed limitations. Significantly, such games aim to activate play. But they are also designed to get students to think, through the body, about the specifics of early modern status, about how bodies carry status and about how they signify, how they tell stories.

We begin each session with 'We're going on a bear hunt' – a particularly appropriate activity for *The Winter's Tale*. It's the kind of activity that Desiderius Erasmus, who theorized the education of children for the Tudors in 1509, might have termed *seria luda* (serious play). The verse from the children's story goes: 'We're going on a bear hunt. We're going to catch a big one. We're not scared. It's a beautiful day.' Moving around the space, repeating the phrases of the verse, imagining and occupying the specifics belonging to words ('bear', 'catch', 'big', 'scared'), students are first simply (and to begin with, painfully self-consciously) following the high-status leader but then, getting the hang of it, breaking out, *becoming*, making their own characters, telling stories that, as the game proceeds, get more and more layered with physical detail. Someone becomes a bear. Someone else, a hunter. Roles get reversed. 'Cowards' flee; big-shots swagger; bodies get used as decoys, shields, make trees, walls; they shuffle, crouch, run, tip-toe, threaten, 'go invisible'. The warmed-up body is an open body, it's receptive to ideas, to mimicry. It becomes an expressive medium. And after fifteen minutes during which *everybody plays*, the bear hunt has flattened inhibitions and conventional classroom hierarchies, turned grown-up university students – and their instructors – back into children, and melded them into a group. Self-consciousness recedes. The individual belongs to a thing the warm-up has made: the creative ensemble. It's silly, but it works. Through play, the serious work gets engaged.

Week 1.ii (10 minutes)
Vocal warm-up is designed to release voices. It's a scary fact of contemporary student life that students spend more time in virtual conversation – texting, emailing, facebooking – than actually talking to each other. Our law students report that they can 'go weeks without saying anything in seminars', that they honestly don't know the public sound of their own voices.

Vocal exercises aim to open up the whole body as a sound-and-speech-producing instrument, beginning, not insignificantly, with making students

aware of how their feet are planted and their torsos positioned. We use tongue-twisters to emphasize consonants, plosives and the work that jaw and lips do ('What I want is a proper cup of coffee/Made in a proper copper coffee pot'). We repeat lines of Shakespeare that familiarize the text even as they demonstrate how open the head cavity has to be and how muscularly fit, how exercised the speech equipment needs to be to speak even the simplest lines: 'A sad tale's best for winter'; 'Your eyeglass is thicker than a cuckold's horn'; 'A callat/Of boundless tongue, who late hath beat her husband/And now baits me!'; 'You lie, you lie: I say, thou liest!' We play speech games with rhythm, antithesis and rhetoric to show the connection between sound and sense, word and wit, and how fast thought travels in this writing: 'Tongue-tied our queen? Speak you'; 'Inch-thick, knee-deep; o'er head and ears a fork'd one'; 'Were my wife's liver/Infected as her life, she could not live/The running of one glass'.

We use the simplest of exchanges to explore voice, story-telling and status. Taken from *Antony and Cleopatra*, this one can be played a dozen times, the double act working out different relationships between 'A' and 'B' – master/servant; equal status friends; male/female; enemy/enemy – before 'A' and 'B' are identified as Antony and Caesar, and *their* history informs the context:

A: Welcome to Rome.
B: Sit.
A: Sit sir.
B: Nay then.

Shakespeare's speeches – even the monosyllabic ones – are never 'mini'. Big ideas come in big bites. In vocal warm-up, making mouths (making, that is, more child's play) we stretch both muscles and minds.

Week 1.iii (1 hour 15 minutes)
In the first week of each new unit, as we start out on each new play, we conduct 'active reading'. It is directed to bring us to our subject focus, the play's trial scene (which in *The Merchant of Venice* happens late, in Act IV; in *Measure for Measure*, early, Act II; in *The Winter's Tale*, right in the middle, Act III). Students come to the workshop having read the entire play, but we want to know *as an ensemble* that we have a good grasp of the story, its characters and its big ideas. Active reading sets us the task of working on the

text as a group, but also gets students used to the idea of shared story-telling and themselves as story-tellers.

We begin with a cut script, one that reduces *The Winter's Tale* to fourteen mini scenes that take the action up to Hermione's trial. The instructor, cast in the role of tribal 'griot' or story-teller, addresses the group in a circle on the floor with the words, 'Once upon a time …'. It is the job of the griot to fill in the back-story, to bridge the scenes with transitions and to set up the next bit. But the story itself is voiced by the ensemble. Handed the script of each scene and cued (as it were) for performance, they stand up, take their part, speak their speech (which tells the latest chapter of the story), interact in dialogue or as part of a crowd, then sit down again. Roles keep being reassigned; men and women speak gendered roles interchangeably. Active reading fast-forwards the play: you can tell the whole story up to the trial in half an hour. But it also puts Shakespeare into students' mouths. They begin to experience Shakespeare orally, physically, in-body. As part of the story-telling activity, those seated – the listeners – throw questions at the speakers that work to gloss the text and open up its difficulties: Camillo, what do you mean when you say of the child, Mamillius, that he 'physics the subject, makes old hearts fresh'? What, Polixenes, do you mean, when you say that if you and Leontes had remained children, 'boy eternal', you 'should have answer'd heaven/ Boldly "not guilty", the imposition clear'd/Hereditary ours'?

Owning speech, working on the difficult images, metaphors, allusions and ideas inscribed in speech transactions, students discover not just how *The Winter's Tale* acts as a philosophical or imaginative or *thought*-full text, but as a machine for action: scenes that deliver plot; speeches that voice interiority; dialogues that wrestle and debate, tell story and discover minds. Here, for example, is the eleventh of our fourteen mini scenes, taken from Act II, Scene 1, just after Hermione has been accused of adultery, conspiracy and treason to a Court who think Leontes's accusations are insane – or at best, criminally misinformed:

LORD: Beseech your highness, call the queen again.

ANTIGONUS: Be certain what you do sir.

LORD: I dare my life lay down: … the queen is spotless.

ANTIGONUS: Every inch of woman in the world,
             Ay, every dram of woman's flesh is false,
             If she be.

LEONTES:	Hold your peaces.
ANTIGONUS:	It is for you we speak, not for ourselves:
	You are abus'd, and by some putter-on
	That will be damn'd for it.
LEONTES:	What! Lack I credit? Why, what need we
	Commune with you of this, but rather follow
	Our forceful instigation? Our prerogative
	Calls not your counsels.
ANTIGONUS:	I wish, my liege,
	You had only in your silent judgement tried it.
LEONTES:	How could that be? Camillo's flight,
	Added to their familiarity ... doth push on this proceeding.
	Yet, for a greater confirmation
	(For in an act of this importance, twere
	Most piteous to be wild), I have dispatch'd in post
	To sacred Delphos, to Apollo's temple ... from the Oracle ...
	Spiritual counsel ... Shall stop or spur me. Come ...
	We are to speak in public ... this business
	Will raise us all ....
ANTIGONUS:	To laughter.

Words like 'spotless', 'familiarity', 'importance', 'wild' – words that look like we know what they mean – need reading historically to see how they mean differently for Shakespeare *c*.1608. Simultaneously, students who are reading actively *as lawyers* pick out of each extract issues for examination that are themselves part of the story. Here we have issues of accusation and false witness ('by some putter on'), of testimony and credit; the role of the counsellor and his access to free speech; sensationally, the 'forceful instigation' of the king's 'prerogative', an issue at the heart of the debate about the *imperium* of the monarch; private 'judgement' versus public trial, the need for secret crimes that have dynastic consequences to be contested publicly; the appeal from secular, temporal law to eternal law, 'spiritual counsel', to the oracle, to Truth.

Week 1.iv (1 hour)
Having fore-grounded the play's legal subject matter, the active reading of Shakespeare's text prompts what comes next in the workshop – a chalk-and-talk

discussion of the 'real' law that underpins the play and, perhaps most significantly in the case of *The Winter's Tale*, the notion of 'the *imperium* of the monarch'.

The treason trial in Tudor and Jacobean England became the public symbol of the extent to which the Crown was able to enforce this idea, to which the Acts of Supremacy (1534, 1559) lent a gloss of legitimacy. But the assertion of the monarch's *imperium* set jurisprudential ideologies in conflict, namely common law versus civil law, with the former supported by the dictum *lex facit regem* (law makes the king), the latter by *quod principi placuit vigorem legis habet* (that which pleases the prince has the force of law). These dicta came into head-on collision in the treason trial of Sir Thomas More who, as Lord Chancellor, held the highest judicial office in England and who, at his trial, was determined to bring all of his experience and training to bear, to defend not only himself and his church, but also the just principles of English common law, notably the accused's right to silence. These dicta, too, can be applied to *The Winter's Tale* when the 'prerogative' Leontes' asserts is tested and the legitimacy of the king is interrogated, most robustly by Paulina who requires him to answer the silent evidence of a new-born child.

It's in the chalk-and-talk session that the 'On Trial' module looks most like a conventional seminar, being supported with handouts, court reports, documents and reading lists – materials that provide the law texts to partner Shakespeare's theatre texts.

Week 2.i (20 minutes)
Physical warm-up.

Week 2.ii (10 minutes)
Vocal warm-up.

Week 2.iii (30 minutes)
In this second workshop, the chalk-and-talk discussion focuses on lawyer training in the Tudor Inns of Court. During his seven or eight years as an 'inner barrister', a law student would have been required to participate in twelve 'grand moots' at his Inn and twenty-four 'petty moots' at an affiliated Inn of Chancery. Writing a contemporary account of these educational exercises, William Dugdale reports their most striking aspect, that of the primacy accorded by the curriculum to performance and debating skills. Dugdale observes of the 'grand moots' that they were conducted 'before three

of the elders or Benchers at the least', who listened as 'some doubtful matter, or question in the law' was 'pleaded and declared … by such as are young learners', using 'homely Law-french' (a residual and hybrid language that survived only in the Inns, and only for oral exercises). Afterwards, 'an utter-barrister doth rehearse and doth argue and reason' the question 'in the law-french', and 'after him another utter-barrister doth reason in the contrary part, in law-french also'. Finally, the 'three Benchers', the elders who have been listening to this performance, 'declare their minds in English'. This, writes Dugdale, 'is it that they call *mooting*'.

Week 2.iv (2 hours)
The discussion of mooting – supported, as always, by contemporary documents – equips students for this week's task, that of own-devised practical work that hands the workshop over to them to practice both the play and the law while simultaneously developing their skills as collaborators and orators. (Among the 'transferable skills' that this module aims to develop are: the ability to offer ideas; frame an argument and negotiate; find information and deploy it; problem solve; manage time; and produce something definite to show – a result.) While mooting is a mystery to English Literature students, it of course still features in law training, so the law students know all about it and can take the lead (as the English Literature students tend to do in the active reading). Mooting, too, exercises many of the transferable skills we prioritize.

Today, then, students 'moot'. They are divided into two groups, that of prosecution and defence or (*pace* Dugdale) 'part' and 'contrary part'. They are handed a document.

<div align="center">

INDICTMENT[1]
In the Court of King's Bench, this 15th day of January 2009
Rex v. Dorcas
Rex v. Mopsa

</div>

Students recognize the charged. They appear in the sheep-shearing scene, Act IV, Scene 4 of *The Winter's Tale*, as side-kicks to young Perdita, watching her hold her own in an argument with an 'elder', a stranger, about plant breeding. While she insists she won't have 'gillyvors' in her garden because, as hybrids, they are 'nature's bastards', he insists that the technical art of

artificial selection is 'an art/That nature makes' – and is therefore legitimate. The Indictment proceeds with the charge and pleadings:

> Dorcas is charged that she persuaded another person to cross-pollinate one species of plant with a different species of plant for the purpose of creating a cultivar, contrary to s. 2 (2), The Preservation of Morality (Hybrid Plants) Act 2007.

> Mopsa is charged that she aided or abetted another person in knowingly cross-pollinating one species of plant with a different species of plant for the purpose of creating a cultivar, contrary to s. 2(3), The Preservation of Morality (Hybrid Plants) Act 2007.

PLEADINGS:
In 2007, the Bohemian Parliament passed The Preservation of Morality (Hybrid Plants) Act. The intention of the statute was to outlaw the creation by human intervention of new plant cultivars by means of cross-fertilisation, as it was claimed in s.1 of that statute that such precipitate action implied the approval of breeding activities between different races and social groups amongst the population of Bohemia, as prohibited in s. 1(2), The Purity of the People Act 2006.

Prior to the passing of the 2007 Act, the deliberate cross-fertilization of plant species was not an unlawful activity. It had been customary in Bohemia for commercial gardeners to cross-pollinate plants of different species. This served the three-fold interest of enlarging the stock of cultivated plants, increasing the enjoyment of gardeners and enhancing the economy of Bohemia. Also, it is well known to horticulturists that cross-pollination produces stronger plants. Prior to its prohibition under The Preservation of Morality (Hybrid Plants) Act 2007, an annual flower festival had taken place in Bohemia to celebrate the emergence of new plant cultivars.

In 2008, Dorcas (a horticulturist and the owner of a plant nursery in Bohemia) successfully bred a new cultivar of gillyflower, by crossing one species with another. The process involved collecting pollen (using a small paint-brush) from the stamens of one species and spreading it over the stigmas belonging to plants of another species. Dorcas delegated this task to

her assistant, Mopsa. Dorcas did not tell Mopsa that the expected outcome of this technique was the creation of a new cultivar. Mopsa had no technical knowledge of horticulture. She worked in Dorcas's nursery only as a means of earning extra cash with which to support her aged, widowed father.

Some additional information is given, including directions for sentencing (which reproduces the judicial pronouncement upon those found guilty in Tudor treason trials):

The Preservation of Morality (Hybrid Plants) Act 2007 includes the following provisions:

s. 2(1): It shall be an offence for any person or persons knowingly to cross-pollinate one species of plant with a different species of plant for the purpose of creating a cultivar;

s. 2(2): It shall be an offence for any person to persuade any other person or persons to cross-pollinate one species of plant with a different species of plant for the purpose of creating a cultivar;

s. 2(3): It shall be an offence for any person to aid or abet any other person or persons in knowingly cross-pollinating one species of plant with a different species of plant for the purpose of creating a cultivar;

s. 3(1): Any person or persons found guilty by a court of law under s. 2 above shall be sentenced as follows: That they should return to the place from whence they came, from thence be drawn to the Common place of Execution upon Hurdles, and there to be Hanged by the Necks, then cut down alive, their Privy-Members cut off, and Bowels taken out to be burned before their Faces, their Heads to be severed from their Bodies, and their Bodies divided into four parts, to be disposed of as the King should think fit.

s. 3(2): There is no appeal or right of appeal from a finding of guilt and/ or a sentence of death, under s. 2 and s. 3 above.

Dorcas and Mopsa have been charged with offences under s. 2(2) and s. 2(3) respectively.

In their groups, students are given one hour to work on the Indictment, where Shakespeare's play offers the material evidence for the moot, and

their knowledge of law training provides its structure and methodology. In this first hour, they have to work out what line they're going to take either to defend or prosecute the two accused, so they have to know the play *and* the law. In the second hour, they conduct the moot. They move, then, from research to performance in a 'courtroom' full of spectators and participants, calling witnesses, challenging testimony, making arguments, observing the formal protocols of this courtroom where one of the instructors sits as 'Bencher'. It's rhetorical tennis, with Shakespeare serving as the net; the play serves as balls lobbed, aced and rallied, while the students' ability is the racquets. Staging the moot, students are 'doing' their subject.

Week 3.i (30 minutes)
Physical warm-up. Leontes's courtroom is gendered space. This week we add to our status games some warm-up activity that puts gender difference squarely in view. We cross-dress our students, taking from our costume skip rehearsal smocks, corsets and skirts to put on the men, and doublets for the women. Walking, standing, sitting, the cross-dressed body gets a feel for its freedom of movement, or not, and its spatial significance. Women in Tudor court dress potentially occupy much more space on the early modern stage then men do, but the woman who is stripped to her smock – Hermione in the trial scene? – is a significantly diminished, as well as humiliated, women. For the undergraduate used to jeans and shirts, *all* Elizabethan dressing is power dressing that structures the body and operates regimes of behaviour and movement upon it.

Week 3.ii (10 minutes)
Vocal warm-up.

Week 3.iii (30 minutes)
Today's chalk-and-talk discussion focuses on the female body, adultery and the law. Committed by a queen, Hermione's adultery (if proven) constitutes high treason. Her fictional case has obvious parallels with the historic trials for adultery and treason of Anne Boleyn (Henry VIII's second wife, Elizabeth I's mother) and Katherine Howard (his fifth wife). On the scaffold in May 1536, Anne said: 'I am come hither to die, for according to the law, and by the law I am judged to die, and therefore I will speak nothing against it. I am

come hither to accuse no man, nor to speak anything of that, whereof I am accused and condemned to die.' The resigned tone of her speech bears strong comparison with Hermione's post-sentencing speech at her trial – and where Anne's implies a big 'but', Hermione's actually speaks that dissidence to the Crown's sentence.

In the discussion, we think about the idea of the 'fair trial' in early modern England (including issues such as evidence, alibis, cross-examination of witnesses and legal representation), while also noticing the legal status of women, and particularly the appeal Hermione makes from the civil court to the divine – 'Apollo be my judge!' – a move that both Portia and Isabella in *The Merchant of Venice* and *Measure for Measure* also make. So, we ask, can the woman only achieve a 'fair trial' if God is her judge?

Week 3.iv (1 hour 45 minutes)
As practical preparation for a devised activity to follow, students conduct active reading to stage Shakespeare's trial scene up to its interruption at Act III, Scene 2, line 141. These first 140 lines proceed from the pronouncement of the sessions in open court to the entrance of the accused queen and the speaking of the indictment, to her defence and the interjected interrogatories of the king, to her appeal (including her counter-accusation that she is being tried on 'surmises' not 'proofs'), and finally to Leontes's rejecting the Oracle and his determination that 'the sessions shall proceed'. As in week 1, active reading allows for close textual investigation as well as 'to-be-performedness'. (Where is Hermione standing? Where is Leontes? How is she dressed? What story of her imprisonment – during which time she has given birth – is written on her body? Does Leontes appear as monarch, or husband? Who else attends? What story is being told in their silent witness? And so on.)

On the back of this rehearsal using Shakespeare's words, students then conduct their own trial, using their own words. They have been given a document at the end of the previous week's session and assigned roles to prepare, supported by some additional information:

Rex v. Hermione[2]
House of Lords
Before Lord Raffield of Splott
Thursday 22nd January 2009

INDICTMENT:

Hermione, Queen to the worthy Leontes, King of Sicilia, thou art here accused and arraigned of high treason, in committing adultery with Polixenes, King of Bohemia, and conspiring with Camillo to take away the life of our sovereign lord the king, the royal husband: the pretence thereof being circumstances partly laid open, thou, Hermione, contrary to the faith and allegiance of a true subject, didst counsel and aid them, for their better safety, to fly away by night.

Counsel for the Crown

Counsel for the Defendant

Witnesses for the Crown
1. His Majesty Leontes King of Sicilia
2. Lord Camillo (under the terms of an extradition agreement between Sicilia and Bohemia, Camillo has been required to return from Bohemia to Sicilia; he has been subpoenaed by the Crown to appear as a witness in the case of *Rex v. Hermione*).
3. Sir Marmaduke Thwing (a gentleman attendant on King Leontes; although unreported by Shakespeare, unknown to Hermione and Polixenes, Sir Marmaduke witnessed their conversation in Act I, Scene 2, in which Hermione persuaded Polixenes to remain in Sicilia; Sir Marmaduke is one of the unnamed 'lords' in Act II, Scene 1).
4. Cleomenes
5. Dion

Witnesses for the Defence
1. Her Majesty, Hermione Queen of Sicilia
2. Paulina
3. His Royal Highness Mamillius Prince of Sicilia (although it is reported in Act III, Scene 2 that the prince has died, in fact, that report was premature; he only fainted).
4. Emilia (a lady attending on the queen during her imprisonment, and present at the birth of her baby daughter)
5. His Imperial Highness Prince Popopov of Russia (Hermione's younger brother; at her trial, Hermione refers to her father, the Emperor of

Russia, sadly, now deceased. Her brother, not noticed by Shakespeare, is called by the Defence as a character witness.)

The Jury

Along with the Indictment and the assignment of the parts they would play, the students are given a helpful and detailed brief, provided by an experienced Bencher, that enables them to prepare their case in the week between receiving their trial documents and appearing in court:

The evidence concerning the alleged offences by Hermione – adultery; conspiracy to pervert the course of justice; high treason – is as reported in *The Winter's Tale*.

As in any criminal trial, the indictment is read to the Defendant at the start of proceedings (prisoners in this period were usually brought into court, chained at the ankles, and had their shackles removed only immediately prior to pleading to the indictment). The Defendant is asked to plead to the indictment. Upon a plea of 'Not Guilty', a jury is sworn in. The Crown presents its opening remarks, followed by those of the Defence. The Crown then calls its witnesses, who may be cross-examined by the Defence. The Defence then calls its witnesses, who may be cross-examined by the Crown. The Crown then submits its concluding statement, followed by that of the Defence. The judge sums up, before the jury retires to consider its verdict. After the jury returns with its verdict, the prisoner is either discharged or remanded for sentence.

Leading Counsel for each side is assisted by Junior Counsel, as specified above: all of you should participate equally in examination and cross-examination of witnesses (the precise division of which, to be decided by each team of Counsellors).

You must be familiar not only with the trial scene (Act III, Scene 2), but also with the action preceding it, especially Act I, Scene 2. (The principal sources of circumstantial evidence for Crown and Defence are: the conversation between, and conduct of, Hermione and Polixenes; the actions of Camillo; the conversation between Polixenes and Camillo).

Also, Act II, Scene 1 is very important, as this takes the form of the pre-trial interrogation – a common feature of all Tudor actions for treason. Act II, Scene 2 should provide some useful character witnesses, in the persons of Paulina and Emilia. Act III, Scene 3 is relevant, in a procedural context, to the dramatic conflict between witnesses for the Crown and the Defence: Leontes and Paulina. Act III, Scene 1 is a useful source of evidential conjecture, both for Crown and Defence: have Cleomenes and Dion interfered with the evidence provided by the Oracle? The introduction of other, incidental characters (Sir Marmaduke Thwing, Emilia, Prince Popopov, Mamillius) – who are able to provide evidence not only surrounding the events in question, but also as to the character of the Defendant – is intended to imply the enormous significance of peripheral witnesses to the decision regarding any findings of fact in juridical proceedings.

In the final hour and fifteen minutes of this session, students stage a new trial of Hermione, playing multiple parts, cross-gendering roles, writing up the court report and, at the end, when the jury has returned the verdict and sentence is pronounced, reflecting upon the whole process, including the effectiveness of their own performances.

There's no point, of course, offering students innovative teaching if the assessment isn't equally innovative. By the same token, however, it needs to be recognized that while students may be prepared to take huge risks in the rehearsal room, they'll probably instinctively grab for the safety harness when they think about examination. After all, what they do in a workshop is provisional. The module mark is definitive. Introducing new forms of assessment, instructors must therefore be prepared to put time into familiarizing students with the methodology. If, ordinarily, they hand out essay/research questions and leave students to get on with their writing, here they will have to talk through the new assessment a number of times, provide examples (it's an advantage to be teaching this module the *second* time), offer supervision, and most importantly, theorize for students the relevance of the new assessment, why it *matters*.

Aiming to develop cognitive skills that emphasize creative independence of mind (undertaking independent research, making informed but independent judgements, finding and weighing evidence from historical and literary sources, making productive links between theoretical ideas and practical

applications – skills that put the onus on the student to frame the subject area), 'On Trial' discards the conventional 5,000-word academic essay submitted at the end of the module. Instead, students are asked to compile a commonplace book throughout the module.[3] This working journal is a kind of bibliographic 'cabinet of curiosities' inspired by early modern pedagogic practice that records the student's continuous engagement with the module. The book is informal and idiosyncratic, a genuinely personal archive registering thought. It may contain notes, quotations, images, photographs, newspaper clippings, postcards, doodles, extracts from critical essays or law reports with marginal annotation, physical objects, commentary.

Not surprisingly, even where students can be shown examples of commonplace books, they are perplexed by this writing/compiling assignment, and anxious or suspicious on two counts – they've never done anything like it before, and they can't quite believe that normal academic expectations are being so insouciantly flipped over. The conventional essay aims to test what they can make of a subject. The commonplace book demonstrates what the subject is making of them. The former is a product to satisfy the demands of the teacher; the latter is work-in-progress recording the students' conversation with material they're finding. Their book, then, becomes evidence of the almost archaeological layering of the material, week by week, in their mental space.

One commonplace book submitted in 2009 shows this brilliantly. To begin with, the student uses his book to record his bewilderment at what he's been asked to do.[4] The frontispiece inscribes the bald instruction: 'Compile an Elizabethan-style Commonplace book for Shakespeare and the Law', and the student puts below that an enigmatic gloss, quoting *Othello* Act IV, Scene 3: ''T'is neither here nor there'. The first page states: 'This book contains no Communist propaganda whatsoever'. The next seventeen pages collect a whole range of stuff, including images of Henry VIII, Francis Bacon, Barack Obama; notes on sumptuary laws, the psychology of colour and power dressing; rhetorical questions. ('What makes a great lawyer?' floats over a portrait of Edmund Coke in an Elizabethan ruff, speech bubbles drawn to his imagined brain showing 'logic', 'rhetoric', 'tradition', 'politics' as the answers to the question.)

Then, on page 18, there's a break-through. The student has pasted in several pages of Allen Boyer's article, 'Sir Edmund Coke, Ciceronianus' (1997), and has scribbled in its margins, underscoring phrases in a section of the essay titled 'The Commonplace Book as Pedagogical Methodology'. Boyer has written: 'A commonplace book is a journal in which an apprentice

orator copies down material to be used in subsequent orations … pupils keep notebooks and write down in them phrases … apt quotations … exempla … any persuasive example'. The student annotates these pages: 'Interesting! The idea is that it [the commonplace book] becomes this massive tome of knowledge you can pick at.' 'It's like a dictionary of persuasive thoughts.' 'Where better to find anecdotes than in a play?' Then at the bottom of the next page he writes, 'I think I'm starting to get it'. His book, which finally 'got it', finished up as the kind of resource that Boyer describes and that Coke – and thousands of Tudor lawyers and students before and after him, including Shakespeare's Prince Hamlet – compiled. In the commonplace book, material matters *matter*.

The examination on this module is a three-part invention: (1) a practical demonstration, (2) a *viva* immediately following the practical and (3) a reflective essay (maximum 1,500 words) submitted within twenty-four hours of the examination. Students work in groups. Their examination assignment is to plan and deliver a half-hour demonstration that reflects their understanding of the plays studied and their relationship to the English legal system of the early modern period. The practical is observed by three members of the academic staff and video-recorded for external assessment. The *viva* allows students to reflect understanding of the relationship between teaching, learning and performance and also, drawn out by questions from the examiners, to expand upon ideas their work has shown, to show the examiners their process. The reflective essay that's submitted twenty-four hours later elaborates the methodology adopted by the group for the practical but, submitted individually, allows each student to account for his or her contribution to the project and gives an opportunity for critical evaluation. It also acts as a safety net, a place to talk about what went wrong, didn't work. It's part of the contract underwriting the risk level of this new assessment that failure is respected. A good idea that doesn't come off still counts.

In 2009, both groups into which the seminar had been divided for the purpose of assessment elected to stage 'new' trials from Shakespeare for their practical. Left entirely to their own devices, and with no requirement that they should produce a scripted performance, they collaborated extensively – devising possible scenarios, writing scripts, rehearsing, sourcing props and costumes, and setting up stages as courtrooms in the rehearsal room to play out their plays. They exceeded any expectations the instructors may have had. They were over-achievers.

Group 1 staged 'Venice v. Iago'.[5] The trial was set on Cyprus and heard by the Governor of the Venetian military garrison, Othello. Arraigned in this case, Iago was accused of slandering Desdemona, and while the indictment entered this initially as a private offence, it alleged further that here slander was effectively an offence against the state. Calumniating Desdemona, Iago's 'words and actions … undermined the authority of the Lord Governor, Othello, leader of the armed services', and of course husband to Desdemona. Witnesses were called – Michael Cassio, Desdemona, Emilia – whose testimony contradicted the accusation. But then a spectacular interruption set the court in uproar. One Roderigo, a Venetian and a civilian hanger-on around the garrison, burst in, demanding to be sworn and to give evidence – detailed, urgent, persuasive and damaging evidence, it turned out. Called to defend himself, Iago discredited the prime witness and the court. He also challenged the legitimacy of the presiding judge. He was, however, found guilty and convicted. The court adjourned for sentencing.

In terms of acknowledging Shakespeare, this script cannily interwove lines from *Othello* that, removed from their original setting, played powerfully in this new drama. In terms of demonstrating knowledge of the law, it offered as a supporting document a schedule of 'textual content', extracted from the play, that listed the occasions of slander that would be entered in the arraignment (from 'an old black ram is tupping your white ewe' to 'I heard him say …') But it also thought specifically about defamation as an early modern offence, and about the particulars of *this* trial – essentially a court martial where the presiding officer was also materially concerned with the verdict. Iago was given a line challenging the court's authority: 'Othello … Husband and judge? Desdemona … Victim and wife? Am I expected to see justice?' The central judicial principle at stake here is *nemo judex in causa sua* (no one should judge his own cause).

Group 2 staged the double trial of Quintus and Martius, sons of Titus Andronicus, who are accused of the murder of Bassianus, their own brother-in-law and brother to the emperor of Rome, Saturninus.[6] As this group pointed out, 'Such is the surfeit of violence in *Titus Andronicus*', they 'could have easily staged the trial of Titus for the murder of [his own son] Mutius, or Demetrius and Chiron for the rape and mutilation of Lavinia'. However, they hit on this murder because 'Fratricide would naturally give rise to a charge of treason, encouraging parallels with both Shakespeare, as in the trial of

Hermione, and real events, most notably the cases of Thomas More and Anne Boleyn'. In this trial,

> there were two innocent men accused, faced with a strong prosecution case and a wealth of evidence against them. There was a 'political' motive, with the newly crowned empress seeking revenge against her enemy. Moreover, as with the murder of the Clown, Saturninus's retribution for his brother's death encapsulates the themes that Shakespeare had focussed on in the play as a whole: *terras Astraea reliquit* [justice has fled the earth], the inherent injustice of autocratic rule and the eventual descent of the state into bloody tyranny.

In addition, a trial scene 'offered a fantastic forum to examine other areas, such as the inherent distrust of foreigners and the unwillingness to tolerate dissent. These were fundamental features of the socio-political landscape of late Elizabethan and early Stuart England, and are reflected by Shakespeare in *Titus Andronicus*'.[7]

This group brought on the defendants as dolls. They were dressed in togas and had their war medals pinned to their chests. But they were also bloody, mutilated. (Had they been tortured in Saturninus's prisons? Or was the blood matted in their hair Bassianus's?) The defendants as dolls were infantilized, diminished, objectified, muted. They would be able to say nothing in their own defence. So this was going to be a show trial – but the show was important. As the prosecutor said to the judge, 'The public need to see that you have granted them their Roman rights. We must openly proceed in justice'. Making Saturninus judge in this case reflected the trial of Hermione, where Leontes sits in judgement, and that choice allowed this trial to illustrate the inherent faults of despotic rule while exploring the legal principle of *nemo judex in sua causa*, so problematic to early modern trials where the monarch was concerned.

To give more 'play' to their set-up – where, it must be remembered, the guilt of the accused was a foregone conclusion in Saturninus's decadent fifth-century AD Rome – this group decided to resurrect from Augustan Rome (500 years earlier) two great 'real life' orators, Hortensius and Cicero, to play the advocates, a decision that prompted the writers of this script to put in their mouths speeches that captured the habits of early modern rhetoric. Brilliant, shrewd and notoriously corrupt, Hortensius prosecuted

the case – and clearly expected no defence. Cicero was Marcus's idea: brother to Titus Andronicus, uncle to the accused, Marcus had to work hard to convince Cicero to take the case:

CICERO: What if they refuse to let me speak?

MARCUS: Then surprise them! They will not be expecting you. Indeed, choose your moment well and Hortensius unwittingly becomes our ally. The gothic queen may have no concern for the law and custom of Rome, but Hortensius has spent his life manipulating them. They [Quintus, Martius] have a right to defence and he knows it. He would not risk ruining his reputation by being seen as corrupt.

CICERO: But everyone knows he's crooked ....

MARCUS: Not so! ...

When Saturninus wondered whether it was really *necessary* to call a witness when the guilt of the defendants was evident, Hortensius quietly insisted: 'My Lord, it would help the public perception of these proceedings if a witness were to tell everyone here the full story of what occurred. Someone needs to tell *them* [gesturing at the spectators]'. Aaron the Moor was called. His testimony was devastating – so damning that Saturninus called 'Enough. Their guilt is plain.' He was just winding into a long speech congratulating the advocate when there was an interruption. Cicero stepped forward and took on the defence, beginning with a rhetorical attack discrediting the 'alien' Moor, then giving a point-by-point dismantling of the state's case. He didn't prevail. He was ultimately hustled from the courtroom, but not silenced:

CICERO: If you proceed in this path then you will show to all in Rome that no man is safe in her sanctuary. If you cannot see reason, then all the goodness of justice will have taken flight from this earth.

In the final moments of this trial, after Martius and Quintus had been sentenced to crucifixion – 'stripped, scourged and taken through the Esquiline gate to a dedicated place, whereupon two crosses shall be erected and your bodies nailed to them until death shall take you' – old Titus Andronicus was left, as he is in Shakespeare's play when his sons are sent to execution, appealing to deaf ears and an emptying courtroom, 'Hear me

grave fathers, noble tribunes stay/For pity of mine age whose youth was spent/In dangerous wars while you securely slept./... O gentle aged men,/ Cost me not my sons'. The silence at the end was terrible.

In their *vivas*, students were able to demonstrate the depth of their knowledge of the law that had informed their piece. One student commented that, for him

> the exchange between Cicero and Aaron was the most interesting to write. Not only did it provide endless scope for Aaron's innuendo, but we were also able to incorporate the 'Shylock' notion of the untrustworthy outsider. One of Cicero's favoured tactics was to discredit the evidence of foreigners and instead appeal to the security of the Empire, as he famously did with the untrustworthy Cauls in *Pro Fonteio*. In *Pro Flaccus*, Cicero can be seen to highlight the loyalty of the defendant to Rome as against the prosecution's dubious witnesses. I was very keen to incorporate these ideas into the play, always aware of the vital importance of rhetoric in both Rome and early modern England.[8]

Another student commented:

> I felt that the nature of Othello's situation in being married to the slandered party, yet presiding judge, would also allow the group to explore the relationship between the concept of the 'body public', his status as husband and male, and that of the 'body politick', concerning his position as Lord Governor, and in writing the exchanges between Desdemona and Othello, I was conscious of this contention at all times.[9]

In their reflective essays, they thought seriously about the whole procedure. One student's observation, quoted at length, can be taken as representative of the depth of reflection going on:

> In my opinion, the most successful aspects of our performance revolved around the theatricality of the trial: the outlandish characterization, setting and use of props. The lead characters in particular, the cravat-clad Saturninus and the tigress Tamora, Aaron the Moor and Cicero, created an interesting coterie of personalities that really came together in the final performance. Even up to Tuesday evening, we were debating on

how best to depict these characters: should Saturninus follow Taymor's vision of a camp, lavish emperor? Should Aaron utterly embody 'the other' both in garb and through a distinct accent? Indeed, it was only on the morning of the final performance, for example, that I decided to attempt the *Last King of Scotland*-inspired accent for Aaron, and Chris settled on the final portrayal of Saturnine. It is also an interesting thought that the emperor's discussion with Hortensius in the initial diptych paralleled *The Merchant of Venice* to such a successful extent that the audience – as one of the examiners commented – felt convinced of the only possible course of this show trial. The image of the King as judge was, as we discussed later, a reflection of King James I and his position as judge in Star Chamber; the entire piece, as such, an exposition on the Justinian maxim *quod principi placuit legis habet vigorem* – that which pleases the prince has the force of the law.

Another aspect of today's performance I felt really delivered effectively was the sometimes ludicrous cross-referencing in setting. One of the examiner's comments was that in our play one could see an almost Stoppard-esque 'ahistoricism', akin also to Shakespeare's transposition of Early Modern England to different settings such as Venice in the *Merchant* and Rome in *Titus*. I think this truly worked for us in the performance: the rhetoric of Cicero and Hortensius, Rome's great legal minds, contrasted effectively with an Early Modern treason court. So too did the portrayal of Titus – the military man – in soviet regalia. In a strange way, elements which I admittedly was initially undecided about (and we were trying to come to a conclusion on them right up until the performance), such as the depiction of the guard in a mock Roman helmet, worked perfectly in performance. So too, did the striking image of the two mutilated baby dolls in togas. This, I feel, was our *pièce de résistance*: a shocking portrayal of the disfigured body politic and a depiction of questionable innocence – I wonder what was racing through the heads of the audience the moment the guard placed them down on the defendant's stand! In retrospect, it seems that our success lay in inadvertently taking the idea of the mishmash Commonplace book to heart not only as grounding for the script's rhetorical approach ('sway these stone tribunes, move these immutable men') but also as inspiration for the strange and effective juxtapositions in costume and setting on the stage itself.[10]

In their final comments upon the practical examination and the module as a whole, they gave their instructors plenty to think – and be pleased – about. This chapter ends, finally, giving students the last words:

I am extremely grateful for having had the opportunity to take this course and deliver this final examination. I am amazed we managed to bring the whole performance together as we did and feel that we managed to successfully capture the theatricality of both real treason and Shakespearean trials – if only just for an instant. Curiously, our success seems to have derived from the more controversial aspects of our production, and in reflection I feel our weaknesses are the result of not completely incorporating the basic stage elements into our final performance. Ultimately, our play has reinforced my conviction that this method of examination is absolutely valid and a most welcome change to the dull three-hour book exams we have to sit each year as law students.[11]

I can say nothing other than that this was the best exam I have ever done! It was a great and very fulfilling experience to bring an idea to life like this. It was also very instructive, because in the excitement of creating characters and getting into your own character, you think about it so much more than you would normally do. I feel that when thinking like a lawyer, you put yourself in the place of the person you defend, but in the back of your mind there is always a part that keeps thinking about what *needs* to be said to reach your goal. And this keeps you from really becoming and thinking like that other person. Doing exactly that in our performance was a very liberating experience for me.[12]

On a final note, from the point of view of an international student with no previous Shakespeare experience whatsoever, I would definitely recommend this module to other (international) students. I found Shakespeare difficult to read, but with the discussions during our sessions in the CAPITAL Centre a lot of it fell into place. It encourages a different way of thinking than we learn in our law education; more layered somehow. The fact that we learned to 'loosen up' during our sessions and that we got rid of a lot of our shame, made this module one I'll never forget. A truly intense and satisfying experience![13]

From a law point of view, I am generally hostile towards any form of group work as in the past it seems to have been used for the sake of it, whereas with this module I have enjoyed working with a group over a long period of time to see something develop into a final product. I enjoyed how each member of the group would spontaneously come up with an idea and then we would edit and incorporate that idea into our project, demonstrating the importance of being open to an ever-changing environment. When studying law, it doesn't change that often as one of the key principles of law is the need for 'certainty'. Shakespeare and the Law has forced me, in a good way, to be open to ideas that constantly change and having to respond to them.[14]

It is perhaps a shame, for the Law Department, that I have probably learnt and developed more transferable skills toward a legal career doing this module than I would have done with any module run solely by the Law Department.[15]

Yesterday's performance was the first time I had ever performed – in an acting capacity at least – in front of an audience. I elected to undertake this module knowing that it was outside my comfort zone; it was intended as a leap of faith. I had my inhibitions and after that first workshop, reservations loomed large. In the end, however, these fears have all proved to be unfounded. With the performance marking the end of this journey, I leave this module with great memories and an abundance of life skills in hand; team work, an appreciation of the interdependency of discourses and a confidence in oneself, to name but a few. But I also leave this course a little wiser, reassured in the fact that taking risks really does pay off and saddened in the knowledge that never again will I be able to say on a law course that, 'today … we're all going on a bear hunt'.[16]

CHAPTER THREE

Learning to Play with Shakespeare

The wheel is come full circle.
(*King Lear*, Act V, Scene 3, line 164)

This chapter is in three parts. Part one is a case study describing the context of the development of the Postgraduate Certificate in Teaching Shakespeare and some of its more significant features. This will include an analysis of the effectiveness of the certificate in improving the quality of teaching and learning in schools and colleges. Part two is a pivotal section analysing the core idea of 'ensemble' as a bridging metaphor between the rehearsal room, the classroom and OSL in the context of higher education. Part three returns to the case study model and deals with the Postgraduate Award in Teaching Shakespeare for Actors, describing its development and analysing some of its features.

We begin with the ontology of the Postgraduate Certificate in Teaching Shakespeare and voices from the rehearsal room:

Until the RSC invited me to play a principal role in the 2008/09 season at the grand old age of 41, I was completely allergic to all things Shakespearean. As far as I was concerned, that stuff was not for the likes of me. But who was it for? Dusty academics, I assumed; profound thinkers and obsessive readers. Before I began working at the RSC, Shakespeare seemed to me like a different language, and yet now I see it's English in its most glorious form. It was this realization that made me want to enrol on the teaching Shakespeare course. Why not expose young children to this complexity, when their brains can absorb huge amounts of information? I have mentioned my own fear, because as we grow up and start to become self-conscious, we start to inhibit our learning. Children haven't learnt this fear, and so can come to Shakespeare with no judgement, and with an openness to learn. But why is it important for them to learn about Shakespeare? With the help and guidance of our workshop leaders, it doesn't take long before we all forget ourselves, and

start to understand how Shakespeare can be explored, and dare I say it, enjoyed. This has been the biggest surprise so far. I'm having fun. This is exactly how I would like children to be introduced to Shakespeare – on their feet and daring to make fools of themselves. Not having it read out to them by some jaded, over-worked and under-appreciated English teacher. This stuff is four hundred years old, so of course it's going to need energy and life breathed into it. I am now a total convert. I feel like I am getting a chance to redress the balance of my own education in this area. If Shakespeare is to last another four hundred years who do we need to target? Our youth of course.

And voices from the classroom:

I have never taught Shakespeare using drama and, indeed, have never taught Shakespeare; I have never taught an age group that is required to study it … I had received no specific training to demonstrate the drama techniques that would be useful.

My subject knowledge about Shakespeare is quite limited and I would not have felt confident to teach it to students. I did not study Shakespeare at all to A level or degree level and only vaguely remember the text I studied to GCSE. I was therefore wary about teaching it at all in my first year of teaching.

Despite their fears and hesitations, both these writers committed themselves to three years of intense engagement with Shakespeare and the RSC. The first was an actor in the 2008/9 ensemble better known for her work in comedy on TV, and the second an urban teacher. The actor's words were from her professional journal submitted in part completion of the Postgraduate Award in Teaching Shakespeare for Actors, and the teacher's from her action research assignment submitted for the Postgraduate Certificate in Teaching Shakespeare.

Both these programmes are now provided via the RSC's core funding and the Paul Hamlyn Foundation, but were originally seeded and nurtured through the RSC's partnership with the University of Warwick's CAPITAL Centre. The CAPITAL partnership is based in a common desire to explore the two-way traffic between theatre-making and education, based on the idea that the

best rehearsal room practice has significant overlaps with the best classroom or seminar room practice, and that through a shared focus on creativity and performance the practices and material outcomes of rehearsing and teaching and learning might be mutually transformed. As part of this initiative, the qualifications for actors and teachers were developed between the Warwick Institute of Education (WIE) and the education team at the RSC. The WIE has an international reputation as a centre for excellence in drama and theatre education, and has a lively programme including a full- and part-time Masters in Drama and Theatre Education, a PhD programme and several other accredited programmes with local schools and cultural organizations. WIE tutors have a long-standing relationship with RSC Education, but this had been limited to co-delivering short courses for teachers. They have also been involved in training teaching artists at the New Victory Theatre in New York and at the Hong Kong Academy for Performing Arts. These new postgraduate programmes evolved out of two other parallel developments: the launching of the RSC's *Stand Up for Shakespeare* (SUFS) manifesto for schools, and the re-establishment of the ensemble at the RSC. Both these initiatives encouraged active consideration of the mutuality between active and socially engaged pedagogies of teaching, training and rehearsing.

Following extensive consultations with UK government bodies with an interest in education, subject associations and theatre companies (amongst others), the RSC launched its Stand Up for Shakespeare manifesto online in March 2008. The manifesto captured a growing concern amongst cultural organizations like the RSC, teachers, academics and policy-makers that an unintended outcome of compulsory Shakespeare examinations was to narrow and reduce the quality and range of Shakespeare teaching, learning and performance in schools. The UK's Shakespeare examination for 11–14 year olds was introduced in 1991 and subsequently reviewed in 2003. In effect the exam was a test of reading comprehension and ability to present an argument in continuous prose. Pupils were required to respond to questions based on set scenes from one play.

The UK's National Curriculum for English for 11–14 year olds included the requirement that all pupils study 'at least one play by Shakespeare'. Shakespeare is the only writer nominated for statutory inclusion in the curriculum. However, critics of the test argued that in practice pupils would often only study the set scenes rather than a whole play, and that this study was likely to be entirely textual and often based on line-by-line analysis of

the text as literature rather than as a script for performance. The concern of critics was that, rather than providing an opportunity for all pupils to develop a life-long interest and engagement with Shakespeare, the 'teaching to the test' approach was more likely to alienate young people from Shakespeare's plays and make it less likely that they would engage with his work in later years. There was an additional concern that the focus on the literary in the study of Shakespeare was not helping young people to see the plays as theatre. In fact, for many young people exposure to the plays was often only in the form of electronic versions (such as the TV series *Shakespeare: The Animated Tales*, or films), rather than through live performance. In response, the reclaimed model of ensemble theatre-making inspired the SUFS manifesto. It proposed three key tenets to underpin the teaching and learning of Shakespeare in British schools with the broad support of government agencies. These tenets were:

- Do it on Your Feet: The best classroom experience we can offer is one which allows young people to approach a Shakespeare play as actors do – as an ensemble, using active, exploratory, problem-solving methods to develop a greater understanding and enjoyment of the play … Schools that Stand up for Shakespeare ensure that introductory teaching of Shakespeare is rooted in active, exploratory approaches, they maintain these approaches with older students, and they give young people the chance to create their own performances of Shakespeare's plays.

- See it Live: A script is like a musical score, telling only half the story. The text comes alive with the physical dynamic of the actors and the information which the set, lighting and music provide. Shakespeare was an artist working through the most collaborative of art forms – theatre … The live experience can include performances created by the students themselves and shared with their peers as well as professional productions in school or at the theatre … Schools that Stand up for Shakespeare recognize the importance of young people seeing live theatre.

- Start it Earlier: The later Shakespeare is introduced, the harder it can seem. Perhaps the most challenging time for first contact is early teenage years, when self-consciousness can inhibit the active ways of working most likely to foster a positive initial understanding. Teenagers

with no earlier experience of Shakespeare are at greater risk of forming negative opinion ... Schools that Stand up for Shakespeare explore Shakespeare's plays at primary school, introduce Shakespeare's plays no later than 11 years old, and guarantee continuity and progression across [their secondary education].

Taken together, these three tenets represent a significant challenge to the *status quo* of teaching and learning Shakespeare in schools and colleges.

Within the manifesto approach there is an explicit focus on the pedagogy and assessment of teaching Shakespeare; a move away from the often sedentary and passive engagement with the plays as literature towards a more active and theatre-based approach:

Young people are up on their feet, moving around, saying the text aloud, exploring the feelings and ideas that emerge. There is a focus on physical and emotional responses, as well as intellectual, responses to the text. Active approaches are used to inform and test critical analysis. Pupils investigate a range of interpretive choices in the text and negotiate these with their teacher. Drama techniques are used to explore language, meaning, character and motivation. Understanding of the play is assessed through a combination of creative oral and written responses (SUFS).

The RSC approach to teaching and learning Shakespeare is rooted in the classroom experience, and in the methods and techniques used for teaching and learning. These methods require sophisticated teaching skills and high levels of confidence from teachers in addition to subject expertise. Developing 'active, exploratory, problem-solving methods' and enabling young people to be 'up on their feet, moving around, exploring the ideas the feelings and ideas that emerge' requires teachers who are confident at managing group work in open spaces, who are skilled at questioning and scaffolding (or structuring) a session, who are able to personalize learning, and who are concerned with the emotional, cultural and social as well as academic development of learners. A major concern for agencies who were consulted was whether there were sufficient numbers of teachers trained and confident enough to apply the RSC approach in their classrooms. In other words, the SUFS is as much about raising the quality of the instructional objectives for teaching and learning as it is about raising the profile of Shakespeare as a dramatist.

A questionnaire was completed by over 1,500 students in ten UK secondary schools.[1] These students were drawn from year 10 (ages 13–14) except for one school where the students were in year 9 (ages 12–13). The questionnaire was completed in September 2007. The key findings of this research support the claims made in the SUFS manifesto about the need for change in approaches to teaching and learning Shakespeare. The headlines were:

- Only 18 per cent agreed that Shakespeare is fun (50 per cent disagreed).
- Forty-six per cent agreed that Shakespeare is boring.
- Only 31 per cent agreed they would be happy to watch a play/film in own time.
- Forty-nine per cent agreed that Shakespeare's plays are difficult to understand.
- Sixty-seven per cent agreed that Shakespeare's characters and situations are not relevant to life today.
- Only 23 per cent agreed that Shakespeare's plays are relevant to events in the modern world.
- Only 20 per cent agreed that Shakespeare's plays help us to understand ourselves and others better.

The research also demonstrated that variation in attitudes to Shakespeare between teaching groups was four times greater than the variation between schools. This confirms there is considerable scope for practice in individual classes to have an impact. A highly skilled and confident teacher can make the difference between pupils who develop a life-long and life-wide engagement with Shakespeare and those who see no personal relevance in his work and take no pleasure in learning about and participating in his plays. Other findings included the fact that pupils who acted out scenes from Shakespeare's plays, read aloud from the plays, and covered Shakespeare in drama classes as well as English had more positive attitudes to Shakespeare than other students. Students who reported a whole school production of a Shakespeare play or a visit to a performance had more positive attitudes than those who did not report these experiences.

In 2009, significant changes were made across the board to the way 11–14 year olds were tested, and this included the abolition of the Shakespeare paper. The context for this chapter is therefore also shaped by the new reality in schools that teachers and learners will have greater flexibility and choice in how Shakespeare is taught and learnt in the future. Teachers have reacted to this in different ways. At the extreme, some schools have seen it as a burden in that

departments must now decide on whether to continue teaching Shakespeare's plays and, if so, how to structure this teaching. Elsewhere, that flexibility and choice is seen as opening doors to more positive experiences for students.

In order to give practical and material support for the three tenets of the SUFS manifesto, the RSC engaged in a range of initiatives including work on the assessment of Shakespeare and on developing the document 'Shakespeare for All Ages and Stages', which provides practical guidance on active approaches to Shakespeare and a framework for progression across the key stages of schooling.[2] This practice-based guidance for schools is an endorsement of the RSC approach outlined in the SUFS manifesto and validates it as 'best practice' for schools. However, there has been no specific programme of training to support teachers in the introduction of this progressive and active approach to Shakespeare teaching and learning. The most substantial RSC initiative was the creation of the Learning and Performance Network (LPN) as 'the vehicle through which the RSC can place itself at the centre of the educational debate into the efficacy of a different, more holistic approach to the teaching of Shakespeare and other literature'.

This was a significant and innovative intervention into education from a major cultural organization. Rather than spreading its influence through day workshops and lobbying policy-makers, the RSC focussed its resources on building long-term sustainable relationships with a small number of schools for three-year programmes of direct support from the RSC. In December 2008 the influential *Culture and Learning: a New Agenda for Advocacy and Action* was published, with twelve recommendations for the way forward for the UK's cultural and education sectors to work together. The LPN realizes several of these recommendations, particularly that:

- Cultural and learning organizations should aim to work together on cultural learning by building local and regional partnerships through Children's Trusts and Local Area Agreements.
- All cultural organizations should give cultural learning a core role in their work, ensuring that the learning function is properly represented at senior management and board level.
- Educational and cultural organizations should strive to include those children, young people and adults who do not have access to cultural learning opportunities that may give them enjoyment and self-fulfilment, provide new skills, feed their talents, and open up new prospects for personal and career development.

- Cultural leaders and leading educationalists should champion the role and potential of learning.
- The cultural sector should work with qualifications, standards and skills agencies to expand the quality and scope of higher level professional development courses and qualifications.
- Cultural and education policy bodies should work together to commission more robust research and to create shared, effective models for identifying, evaluating and disseminating best practice in cultural learning.

In 2006, the RSC recruited its first cohort of schools into the Learning Network (the precursor to the LPN), offering:

> a unique opportunity for primary and secondary schools to work with one of the world's best-known theatre ensembles. It aims to offer a sustained relationship between the RSC and school communities across the primary and secondary sectors, and it is an opportunity for schools who would otherwise find it difficult to access our work to forge strong links with us.

The Learning Network's three-year programme with schools of 'continuing professional development' (CPD) was a significant departure from previous RSC CPD work. The RSC recognized that whole-scale change in approaches to teaching and learning required sustained and multiple interventions from the RSC, as well as support over time from the senior managers of schools.

The Learning Network chose schools from two existing school networks – the Specialist Schools and Academies Trust, and the National College for Leadership of Schools (NCSL) Networked Learning Communities. Schools were recruited in the first cohort against the following selection criteria:

- Schools' enthusiasm for partnership working.
- A high level of cultural diversity within the school network population.
- A high level of socially and economically under-privileged young people within the school network population.
- A geographical spread to represent the national remit of the RSC.

Since the network's inception in 2006, each 'hub' school has been offered the following training:

Year 1
- Five days of residential training for each hub school's English lead teacher by RSC artists, education practitioners and tutors from the University of Warwick focussing on active rehearsal room approaches to the teaching of Shakespeare, development of subject knowledge and training in classroom inquiry skills. The residential experience includes use of the RSC rehearsal rooms and attendance at RSC performances in Stratford.
- Up to three days of bespoke CPD work in the hub and cluster schools, delivered by RSC education practitioners, to meet local needs and aspirations. This CPD work focuses on connections between the rehearsal room approach, literacy and speaking and listening.

Year 2
- Five days of residential training for each hub school's drama lead teacher by RSC artists, education practitioners and tutors from the University of Warwick, focussing on Shakespeare in performance and the practicalities of mounting a local Shakespeare Festival with all their cluster schools. The residential experience includes use of the RSC rehearsal rooms and attendance at RSC performances in Stratford.
- RSC artistic support for the regional festival including leading rehearsals with all the groups of young people involved and culminating in a Schools Festival in Stratford involving one school from each of the clusters.

Year 3
- Each secondary hub school contributes two pupils to join the RSC Youth Ensemble for two-week summer school in Stratford and work towards a professionally led performance event.
- Schools are offered substantial discounts for RSC CPD and schools events.
- Schools are invited to join special events and performances.

In addition to these activities, the English and drama lead teachers from each of the hub schools were given places on the new Postgraduate Certificate in Teaching Shakespeare (for English teachers and for drama teachers respectively).

The appeal of the network and the opportunities it offers was borne out in the selection process for the 2009 cohort. Sixty-four schools enquired about

the network, of which forty-two made an application to join. This involved applicants undertaking considerable preparatory work in their own schools and with potential partner schools. Twenty-one schools were shortlisted for interview. From these, what had become the LPN in 2007 selected eleven new clusters.

The RSC Learning Network is unique in the UK in the sense that no other cultural organization has ever introduced such an ambitious, substantial, long-term programme of CPD providing sustained support, accreditation of CPD learning and significant involvement of a wide range of artists, practitioners and academics to support schools in improving the quality of teaching and learning. The hub and cluster structure allows for the wider dissemination of the RSC approach, and encourages dialogue and the building of communities of practice which are further strengthened by regional festivals. The accredited and in-depth training undertaken by the English and drama lead teachers prepares them to work as mentors/coaches and instructional leaders in their own departments, school and clusters, so the introduction of the RSC approach in each hub and cluster is supported by local expertise and modelling of best practice. The LPN offers an important model of how a third-sector organization can work with higher education and clusters of schools in partnership on key areas of school improvement. In addition, it also models how a third-sector organization might work with and seek to influence educational policy, by being actively involved in key discussion with ministers, government departments and agencies to ensure that its interventions have their support and encouragement. It also highlights the interconnectedness of developing subject knowledge with developing pedagogic expertise.

As established earlier in this book, one aspect of the partnership formed between the RSC and the University of Warwick in The CAPITAL Centre was the development of a Postgraduate Certificate in Teaching Shakespeare to provide accreditation for English and drama teachers in the LPN, funded initially by CAPITAL and Creative Partnerships. From this perspective the intention was to provide a recognized qualification which would 'provide students with models of practice based on leading-edge academic, performance and other practical approaches to the teaching of Shakespeare based in the internationally respected resources of the RSC and the Department of English as well as the expertise in drama pedagogy offered by the Institute of Education'.[3]

Negotiated between the RSC and leading drama and theatre education specialists in the WIE, the qualification was a bespoke course designed to match closely the needs of the LPN teachers. It was agreed at the outset that the qualification would be practice-based and developmental, recording progress towards the successful implementation of the LPN training programme in classrooms, and based on an assessment of the impact of this training on raising standards and attainment in the teaching and learning of Shakespeare.

The course aims are to:

- Enable students to reflect on common approaches to the teaching of Shakespeare.
- Develop the subject knowledge and practical skills needed for creative and innovative approaches to teaching Shakespeare.
- Provide students with a leading-edge understanding of contemporary issues in relation to the teaching of Shakespeare, including new developments in literary and performance theory.
- Develop the ability to critically reflect on and analyse the impact of this understanding on outcomes for children and young people through their developing practice as classroom teachers and in their other professional roles.
- Develop the ability to critically reflect on and analyse the impact of different teaching learning strategies on different groups of children and young people.
- Explore a range of relevant educational themes within the context of the teaching of Shakespeare, including: intercultural approaches; multi-literacies; the use of information technologies; issues such as inclusion, gender and cultural entitlement.
- Introduce students to a range of research methodologies suitable for classroom-based research and critically scrutinize their limitations and possibilities.
- Support students in designing, carrying out and critically analysing a practice-based enquiry in their specialist professional field, which explores relationships between theoretical and practical knowledge, and impacts on practice.

The pedagogic model underpinning the Postgraduate Certificate in Teaching Shakespeare was based on the tenets of the SUFS, but was also designed

to reflect best-practice classroom pedagogy. It used the 'Authentic Achievement' research at the University of Wisconsin and the 'New Basics' project in Queensland, Australia – which was developed from the Wisconsin findings and which stresses four principles for effective pedagogy, as seen in Table 3.1:[4]

The Postgraduate Certificate in Teaching Shakespeare is run simultaneously with the five days of residential training in Stratford – so that training in research methods, the development of subject knowledge to Masters level and tutorials are interspersed with other practical sessions introducing and modelling the rehearsal room approach.

WIE tutors contribute both to the academic and practical drama dimensions of the LPN training. Students are also provided with targeted reading available online, and offered the support of an RSC project manager who has been a PhD student at Warwick. The key to the certificate is in its insistence on modelling practice for teachers on the RSC rehearsal room

Table 3.1 Wisconsin principles for effective pedagogy

Intellectual quality	Ensuring that students manipulate information and ideas in ways which transform their meaning and implications, understand that knowledge is not a fixed body of information, and can coherently communicate ideas, concepts, arguments and explanations with rich detail.
Connectedness	Ensuring that students engage with real, practical or hypothetical problems which connect to the world beyond the classroom, which are not restricted by subject boundaries and which are linked to their prior knowledge.
Supportive classroom environment	Ensuring that students influence the nature of the activities they undertake, engage seriously in their study, regulate their behaviour and know of the explicit criteria and high expectations of what they are to achieve.
Recognition of difference	Ensuring that students know about and value a range of cultures, create positive human relationships, respect individuals and help to create a sense of community.

approach and the best practice in drama and theatre education. From the outset, teachers are up on their feet experiencing the same activities they are being encouraged to offer their own students. It is learning by doing, but it is also practice as research, research as practice. The 'doing' is continuously interrupted for reflection on the various exercises and their possible uses in the classroom, and an analysis of how particular techniques work and how they might be combined to create meaningful episodes of experience of Shakespeare. The annotated *Hamlet* workshop at the end of this chapter, for instance, was designed for three purposes: to model an active approach to the play for teachers, as a workshop for a year 10 class in an urban girls' school, and to model the importance of the experience of 'journey' for actors training to lead workshops.

Wherever possible, ideas are worked on theatrically. In an early exercise on day 1 of training for instance, students are asked to make physical and embodied demonstrations of some of the core values of the RSC ensemble. The following is from material provided by the RSC for use in the workshops:

> As an organization, the RSC has eight values: in all our work, whether in staging our productions or in our education work with teachers and young people, we aim to be:
> - Creative
> - Collaborative
> - Ambitious
> - Inquiring
> - Engaging
> - Inclusive
> - Responsible
> - Mutually respectful

The exercise is designed to work on these values, and their hybrid classroom/ rehearsal room application is as follows:

1. Ten-second 'tableaux' or 'still images', in which participants embody ideas as a group. Create four groups. Each group is to make the picture of one value/aim, e.g. what does 'ambitious' look like as an aim in social learning together? Count down from 10 to 1, then ask participants to 'hold' the 'image'.

Reflection:
The images are interrogated in terms of parallels between rehearsal room and classroom – what are the conditions required in order to bring them about? As soon as we begin to physicalize and socialize ideas and present them, we are making stories and connections, giving context to and making sense of the abstract ideas and beginning to create investment in and ownership of their meaning. One of our main intentions with this work is to build the spirit of ensemble for teachers and learners in the classroom – so what would the above values look like in practice in a classroom? What does working without the spirit of ensemble look like in the classroom?

2. Ten-second tableaux. Countdown from 10.
In your groups make a picture of a classroom where there is a great teaching/learning experience in progress. What are the barriers within the classroom to great teaching/learning? Physicalize them.

Reflection:
What are the barriers to teaching and learning? We can't change everything but what can we do to make our own classrooms great teaching and learning environments?

In the *Interim Report to Culture, Creativity and Education* (Thomson *et al.* 2010), the authors sought to analyse the content of the training programme, including the Postgraduate Certificate training days, and found that:

The experiential part of the programme, mainly but not exclusively delivered by the RSC education staff, offers teachers and students:

(i)   Multiple entry routes into Shakespeare's texts. Teachers are able to share their enthusiasm for Shakespeare, and both teachers and students are able to bring their own interests to the plays.

(ii) An articulated commitment to the importance of ensembles – which build interpersonal commitment, trust, recognition and valuing of difference and instill processes such as joint decision making, collaborative and team work.

(iii) A pedagogy which overtly supports experience based engagement and stands for something other than atomized and abstracted

engagements with text. Rehearsal room practices such as improvisation, reflection and embodied interpretation are valued. These are paired with structured techniques for interrogating texts for meaning.

The scholarly components of the programme, mainly but not exclusively delivered by University of Warwick staff, allow lead teachers to:

 (i)   Make the work with Shakespeare – either in their own class or in the school or cluster more widely – the focus of a sustained and documented inquiry.
 (ii) Engage with some texts about learning, about drama pedagogy and about action research.
(iii) Be certificated for their work.

The active workshop approach to teaching and learning which characterizes the LPN/Postgraduate Certificate is also promoted through the CAPITAL programme more generally, and has become the hallmark of CAPITAL's innovatory re-invention of higher education teaching practice under the banner of OSL.

In departments as diverse as Medicine, Law and Chemistry, CAPITAL practitioners have developed and modelled similar uses of performance and socially creative activity to transform the experience of learning for students. This approach has been formalized within OSL, and is defined as being situated in:

rehearsal rooms, studios and other places, which become 'open' spaces both in terms of how the space itself is used and constantly re-imagined, and open also in terms of knowledge and the outcomes of the creative work that goes on in that space. In open space learning there are flexible and less hierarchical uses of space, and knowledge is considered provisional, problematic and unfinished. There is often an uncrowning of the power of the teacher, leader or director and an expectation that learning, or rehearsal, will be negotiated and co-constructed. Open space learning requires trust and mutuality amongst participants; the circle is its essential shape. Crucially the space is open to others, and it is a shared public space constituted in order to negotiate meanings socially and artistically. (Neelands, field notes, 10 April 2010)

At the heart of the Postgraduate Certificate is the major assessment task of the production of a 10,000–12,000 word assignment, based on a small-scale classroom inquiry into the impact of the RSC rehearsal room approach on specified groups of pupils. The assignment is in two parts. The first part introduces the context for the study together with relevant quantitative and qualitative data and the key question, hypothesis and methodology for the study, and is submitted and assessed in time for detailed feedback and tutorials to be given at the halfway point of the year's residential training programme (days 3 and 4). The second part details the research itself and the findings and conclusions. The lessons learnt in WIE about supporting teachers in delivering their own small-scale classroom research projects helped to ensure that teachers felt confident that their skills of research and time management allowed them to successfully complete their assignments to a high level of rigour based on evidence-led conclusions. The Postgraduate Certificate has a 97 per cent completion rate, which is significant for an extended CPD course of this kind involving distance learning.

Students are offered templates to organize and write up their research, and the assignment is framed for them in this way:

- The assignment that you will be expected to complete has been designed to develop your skills of critical inquiry and research methods through a small-scale classroom inquiry investigating the impact of the RSC training in the teaching of Shakespeare on students' own classroom practice.

- You will focus on the effect of your own learning and the impact that this has on your pupils by producing a piece of writing that investigates the effects of and your critical responses to the academic and practical content of the course.

- What is practitioner research? By 'practitioner research' we mean those processes of systematic and rigorous inquiry into the effectiveness of teaching and its impact on pupils' learning that are led by school based professionals. We understand that professionals engage in practitioner research in order to improve their own and colleagues' effectiveness and also to contribute to an emergent knowledge base that can benefit other professionals working in similar contexts and facing similar issues and concerns.

In addition to the Postgraduate Certificate, teachers are offered pathways to a full MA in Teaching Shakespeare.

As data from surveys clearly indicate, the LPN interventions, including the residential training experience for co-ordinators, combined with the processes of action research in their own classrooms, was highly motivating and 'inspiring' for teachers and schools. The combination also provides the three critical characteristics required to bring about the successful improvement in classroom instruction which is the hallmark of top performing educational systems (Barber and Mourshed 2007: 40).

The question that must be asked at this point is this: has the LPN/ Postgraduate Certificate programme achieved its aims and given teachers the confidence to practice the RSC rehearsal room approach in their own classroom? The SUFS manifesto launched by the RSC presented a major challenge to the pedagogy of Shakespeare teaching and learning, as well as to subject knowledge. The manifesto argued for an approach based on the active use of drama techniques to explore Shakespeare's plays as plays in the same way that actors and directors do, and to encourage pupils through dialogue and higher order questioning skills to make their own interpretive choices and find connections between the plays and their own worlds and concerns. This approach required teachers to develop their own skills as effective teachers and to focus critically on the meta-cognitive relationship between specific pedagogic approaches and pupil achievement and so improve classroom learning (Table 3.2). In adopting the RSC rehearsal room approach, teachers had the additional challenges of accountability, managing pupils 'up on their feet' in open spaces, directing drama productions and developing a sometimes different power relationship between teacher and learners based on the ensemble approach of the RSC.

The data in Table 3.3 is taken from a survey of lead teachers in their third year of engagement with the LPN/Postgraduate Certificate programme (there was a 70 per cent response rate). It provides mean scores in response to the impact of the programme on levels of teacher confidence in their own ability to apply the RSC rehearsal room approach in their own practice. Teachers were asked to rate their level of confidence on a 1–5 scale, where 5 meant very confident and 1 meant lacking confidence. There are highly significant differences in the mean before and after scores for every item, indicating very significant positive changes in perceptions. This is a very strong validity indicator of the programme's impact on teacher confidence in key areas of

Table 3.2 Characteristics of improved classroom learning

At the level of individual teachers	LPN/PG Certificate programme
Teachers need to become aware of specific weaknesses in their own practice. In most cases, this not only involves building an awareness of what they do but the mindset underlying it.	The majority of lead teachers aspired to improve their practice in teaching Shakespeare and broadly endorsed both the criticisms of the *status quo* and the new instructional approaches set out in SUFS manifesto. In addition all teachers identified specific problems and issues in their own and colleagues' teaching which they wanted to address and gave reasoned analyses for these in their PG Certificate assignments.
Teachers need to gain understanding of specific best practices. In general, this can only be achieved through the demonstration of such practices in an authentic setting.	The principles, techniques and 'mind-set' of the ensemble-based teaching and learning approach to Shakespeare is modelled authentically in every practical session in Stratford in which teachers participate as 'learners' and the 'tried and tested' sessions are designed for replication in the classroom. Hub and cluster workshops with teachers and young people offer further practical experience tailored to local needs and experiences. The action research assignment requires teachers to apply the RSC approach in their own classroom and report on the impact for learners.
Teachers need to be motivated to make the necessary improvement ... Such changes come about when teachers have high expectations, a shared sense of purpose, and above all, a collective belief in their common ability to make a difference to the education of the children they serve.	The opportunity to work with the RSC, attend training and performances in Stratford, have the RSC come and work in their school and cluster together with the high quality of the training and supporting materials inspired and motivated teachers to improve their classroom practice. The residential training helped to create 'communities of practice' amongst the co-ordinators and the cluster delivery of INSET created a shared sense of purpose. The Regional Festivals were an opportunity to celebrate and showcase the 'difference' to the education of their children. The assignment focus on classroom impact kept the teachers grounded in the real purpose of the LPN/PG Certificate which is to improve the quality of instruction in schools.

Table 3.3 Lead teacher and cluster teacher perceptions of the extent to which the programme has increased levels of teaching confidence (mean scores)

	Lead teachers	
	Before	Now
Teach drama or use drama techniques	3.58	4.84
Engage pupils with Shakespeare's language	2.63	4.74
Teach other English content and skills in innovative and creative ways	3.28	4.72
Set the pace and challenge of learning across the ability and age range	3.68	4.68
Manage pupil behaviour and relationships in drama lessons	3.63	4.58
Be confident about leading your cluster	3.11	4.32
Use advanced teaching skills in questioning, group work and developing personal, learning and thinking skills	3.42	4.42
Rehearse, direct and perform Shakespeare	2.42	4.26

practice and subject knowledge. The data is presented in rank order of levels of confidence after the programme.

The items in Table 3.3 are a further example of what Michael Boyd has termed the 'Trojan horse' effects of the postgraduate programmes. Confidence levels in relation to Shakespeare teaching and learning leads to confidence in other areas of teaching, and to other generic skills of effective teaching and learning including classroom management, setting an appropriate pace and challenge, and using higher order questioning skills and 'personal, learning and thinking skills' (PLTS) in subject teaching. In all of these areas, the teachers who have responded self-identify as having increased levels of confidence at 4+, where 5 is 'very confident', and this is significant given the fact that these teachers are often working in schools facing considerable challenges in areas of significant disadvantage. In 2006 the RSC and the University of Warwick identified a set of performance indicators for assessing the impact of the programme on each cohort with the expectation that if the programme had achieved its aims, these indicators would have become embedded in departmental or school policies and classroom practice. They

represent the 'bottom line' indicators that the SUFS approach has become 'organic and integral' in LPN schools.

Tables 3.4 and 3.5 provide mean score teacher ratings of the extent to which these active approaches had become an 'organic and integral' part of the English/literacy and drama offer to pupils. This is assessed using certain key performance indicators.

The findings in these tables are statistically highly significant and are all in the same positive direction. These are very strong indicators that the LPN/Postgraduate Certificate programme has been extremely effective in securing its aim to improve the quality of the teaching and learning of Shakespeare in the 250 schools it works with. There have been other wider but equally significant outcomes from the programme that have affected teaching and learning: the self-esteem and confidence of both teachers and learners, generic improvements in the quality of teaching and learning, the development of local communities of practice, the quality of cultural and community living and learning, and an awareness of the power of drama and performance as school improvement strategies.

Table 3.4 Lead teacher ratings of the increases in the frequency of performance indicators for English/literacy in the LPN (mean scores)

	Lead teacher	
	Before	**Now**
Drama and other active approaches are applied to other work in English beyond Shakespeare	2.50	3.78
All students experience speaking aloud Shakespeare's words through different characters and in different situations	1.89	3.56
Students have positive attitudes towards studying Shakespeare in English	2.17	3.50
Students are encouraged to make their own informed interpretive choices	2.26	3.53
Students can relate the experiences of Shakespeare's characters to modern events and personal experience	2.32	3.63
Furniture is moved in classrooms to facilitate active approaches	2.53	3.59
Students understand that any performance of Shakespeare is based in interpretive choices	2.00	3.53

Table 3.5 Lead teacher ratings of the increases in the frequency of performance indicators for drama in the LPN (mean scores)

	Before	Now
A range of Shakespeare's texts are introduced in drama lessons	1.88	3.56
Students are given the skills and opportunities to make their own interpretive choices when rehearsing scenes from Shakespeare	2.31	3.44
Students develop their skill and understanding of speaking verse and Shakespeare's language in drama classes	1.88	3.38
Students see professional live productions including Shakespeare performances	2.47	3.18
Shakespeare plays are being introduced into drama schemes of work from year 7	2.00	3.08
Students have the opportunity to take part in a school production of a Shakespeare play during their time in secondary school	2.15	3.00

The LPN/Postgraduate Certificate pedagogic approach encourages an awareness of multiple objectives in teaching and learning. This is a characteristic of OSL which requires the negotiation of how learning will be organized in open spaces but also a necessary negotiation of how the space will be used personally and socially, so that it becomes a 'safe environment without ever becoming a comfort zone' (Streatfield).

In order to reinforce the importance of learning to juggle with multiple objectives, including life-long and life-wide learning, the LPN/Postgraduate Certificate teachers work with the acronym HAVE, which stands for:

Humanistic (the exploration and understanding of ethical and moral issues)

Artistic/Academic skills and knowledge

Vocational application of A/A skills and knowledge

Evaluation and reflection; ensemble making

Shakespeare's plays offer opportunities to study and develop knowledge and skills in all four of these areas. Table 3.6 provides an indicative but not exhaustive list.

Table 3.6 HAVE index for Shakespeare

Humanistic	Academic/Artistic
• ethical and social issues • problems and dilemmas • cultural/plural interpretations; commonwealth of culture • relevance to personal and social worlds now • philosophy and sociology of character, intention and motivation • psychology of human behaviour • awareness of socio-historical context and how this shaped plays, playmaking then and now	• language • text in performance • theatre craft • critical review • textual analysis • historical context (performance history) • cross-curricular applications • awareness of context • plot • dramatic structure • interpretation
Vocational	**Evaluatory**
• applied theatre craft (page to stage) • acting/directing/design • interpretative choices (making and realizing) • the 'doing', the 'showing' • the 'application', the 'responding' • emotional response • communication • authentic achievement through mirroring the work of actors, directors and critics	• personal connection and growth • personal, peer and teacher feedback on quality of learning and living together • collective experience of learning in and through Shakespeare • analysis of judgement, opinion and performance • developing and critically reflecting on ensemble building • target setting and monitoring

The second section of this chapter considers the ensemble as a bridging metaphor between the rehearsal room, the classroom and OSL, and moves from single voices in the rehearsal room to multiple voices: 'By reclaiming the ensemble acting tradition from an earlier period of [its own] history [as a company], the RSC has transformed the idea of an actor from one who is hired solely to perform on stage to one of a dedicated professional forging new relationships both with other actors and with their audiences and the wider community' (Boyd 2009: 10).

Ensemble-based learning is a bridging concept between those pedagogies of the rehearsal and classroom that centre on democratization of learning and artistic processes through high quality relationships for learning and living together. In terms of the bigger picture of education,

the idea of ensemble-based learning connects with the influential English cultural and educational thinker Charles Leadbeater's ideas about education in the twenty-first century: 'The route to a more socially just, inclusive education system, one which engages, motivates and rewards all, is through a more personalized approach to learning. Learning with, rather than learning from, should be the motto of the system going forward: learning through relationships not systems' (Leadbeater 2008: 72).

The quality of relationships and the necessity of risk and trust are common to an ensemble-based theatre company like the RSC. The making of relationships in drama and in the professional ensemble often requires the taking of extraordinary risks for all involved. The teacher/leader is taking risks in seeking a shift in the normative power relations within the class and between the class and the teacher/leader. Young people must make themselves vulnerable and visible in order to participate, and must also know that there is protection and mutual respect for difference from within the group to match the personal and social challenges of taking a part in the action.

In the face of the two realities which are constant for teachers of drama – namely that drama will never be top of the curriculum pile, and young people cannot be forced or coerced to do it – they have necessarily developed a 'pedagogy of choice'. In every drama class students have to make a positive choice to join in or not. Without this willingness, bred of interest and engagement, there can be no active drama. Both the world of professional theatre and the world of classroom drama share this common feature – that theatre has to be by choice. For this reason, drama in schools has often been associated with a rich and engaging pedagogy, a pedagogy which turns the pedagogic and artistic traditions and lines that it draws on into a contemporary praxis. A participant-observer in the rehearsal room for the RSC Histories Cycle in 2007 noted, for example, the commonalities between the professional and educational principles of the ensemble. On a day that included both the RSC rehearsals and an observation of a skilled drama educator in a classroom, the following note was made:

> The principles of the ensemble, in both the educational and professional spheres, require the uncrowning and distribution of the power of

the director/teacher, a mutual respect amongst the players, a shared commitment to truth, a sense of the intrinsic value of theatre-making, a shared absorption in the artistic process of dialogic and social-meaning making. (Neelands, field notes, 24 April 2007)

There are resonances in these principles with what Cornelius Castoriadis calls the 'germ' of democracy, which has its origins in fifth-century BCE Greece, and Athens in particular: 'Greece is the social-historical locus where democracy and philosophy are created; thus of course it is our own origin. In so far as the meaning and potency of this creation are not exhausted … Greece is for us neither a "model", nor one specimen amongst others, but a "germ"' (Castoriadis 1983: 272). In Greece at that time there was the first instance of a community explicitly deliberating about its laws and changing those laws, based on the principles of the *ekklesia* (the principal forum for the creation of social contracts in the period). They are as follows:

isonomia	equality in respect of the law
isegoria	the right to speak
isopsephia	equal representation
parrhesia	moral obligation to speak your mind
autonomia	right to self-determination

These principles strike a chord with the idea of the social and ethical contract, which underpins the educational and professional models of the ensemble (Neelands 1984; Nicholson 2002), as well as the idea of ensemble as a model of how to live together in the world. The demands of living and learning together in drama require, in any case, a form of constitutional learning based on the negotiation and continual re-negotiation of the 'laws' in the learning group. Students cannot be coerced into role-playing or other forms of artistic acting for instance; they must enter into it willingly, and this presupposes a pedagogy of choice based consciously or unconsciously on the principles of the *ekklesia* and the temporary 'uncrowning' and distribution of the power of the teacher in favour of a more democratic and demanding *autonomia*.

It is common practice, in schools in many countries, for teachers to negotiate a contract or constitution for learning and living together in drama

with their students, and this is often prominently and publically displayed in the drama space and open to continual re-negotiation. An actor/teacher in Australia describes this process:

> I began by asking them for definitions of 'ensemble' what it might mean and how it might work and was pleased by how many responses I had. I asked the students to suggest a 'code of practice' that would help make the classes as productive as possible – for everyone ... They had a number of suggestions – and insisted we frame our code as an acronym, PERL:
>
> **P**articipation: willingness to participate, to take risks and be bold
> **E**nsemble: working enthusiastically as part of an ensemble
> **R**espect: for each other's work
> **L**istening: to instructions and to each other.[5]

This simple contract is a prototype of the implicit code of the professional ensemble. Recently, Michael Boyd (2009) has articulated this code as a set of values and behaviours which he considers to be the foundations of the ensemble:

> At the heart of our developing practice at the RSC, there's a set of values and behaviours which we have found are both required and enabled by ensemble working. They are the foundations of our ability to achieve community amongst wildly diverse artists, as well as our creativity.
>
> • Cooperation: the intense, unobstructed traffic between artists at play and the surrender of the self to a connection with others, even while making demands on ourselves.
> • Altruism: the moral imagination and the social perception to realize that the whole is greater than the sum of its parts. The stronger help the weaker, rather than choreographing the weak to make the strong look good.
> • Trust: the ability to be appallingly honest and to experiment without fear.
> • Empathy: caring for others with a forensic curiosity that constantly seeks new ways of being together and creating together.
> • Imagination: keeping ideas in the mind long enough to allow them to emerge from the alchemy of the imagination and not the factory of the will.

- Compassion: engaging with the world and each other, knowing there may be mutual pain in doing so.
- Tolerance: accommodating difference and allowing mistakes.
- Forgiveness: allowing and recovering from big and potentially damaging mistakes.
- Humility: the expert who has nothing to learn has no need for creativity, because the answer is already known.
- Magnanimity: the courage to give away ideas and love, with no thought of transaction or an exchange in return.
- Rapport: the magic language between individuals in tune with each other.
- Patience: this is only really possible over years. Art can be forced like rhubarb, but it tends to bend in the wind.
- Rigour: dancers and musicians take life-long daily training for granted, and theatre could do with catching up.

In the context of higher education and the preparation of graduates for entry into the world of work, there are also strong economic arguments for developing OSL-based variations of ensemble-based rehearsal and learning.

For instance, two recent surveys of employers in Britain found that 78 per cent of employers put 'employability skills' ahead of all other factors when recruiting graduates, including degree result and university attended. There are resonances here with the artistic and pro-social articulation of ensemble given above – a shared emphasis on flexibility, for example, resilience, teamwork, risk-taking and openness to new ideas. These notions bear strong similarities to the definition in the CBI document *Future Fit* (2010), that employability is: 'a set of attributes, skills and knowledge that all labour market participants should possess to ensure they have the capability of being effective in the workplace – to the benefit of themselves, their employer and the wider economy'. These can be categorized as follows:

- Self-management: readiness to accept responsibility, flexibility, resilience, self-starting, appropriate assertiveness, time management, readiness to improve own performance based on feedback/reflective learning.
- Teamworking: respecting others, co-operating, negotiating/persuading, contributing to discussions, and awareness of interdependence with others.
- Business and customer awareness: basic understanding of the key drivers for business success – including the importance of innovation and taking

calculated risks – and the need to provide customer satisfaction and build customer loyalty.

- Problem solving: analysing facts and situations and applying creative thinking to develop appropriate solutions.
- Communication and literacy: application of literacy, ability to produce clear verbal reports and written work.
- Positive attitude: a 'can-do' approach, a readiness to take part and contribute, openness to new ideas and a drive to make these happen.
- Entrepreneurship/enterprise: broadly, an ability to demonstrate an innovative approach, creativity, collaboration and risk-taking. An individual with these attributes can make a huge difference to any business.

Recent UK research on the economics of education has concluded that the development of the kinds of 'non-cognitive' skills encompassed by the common ground of the OSL and rehearsal room approaches to ensemble building and working may be decisive in determining a range of life outcomes for young people of school age. For instance, the Centre for the Economics of Education claims that:

> We find that an overall measure of non-cognitive skill is important for a host of outcomes, including whether or not an individual stays on at school beyond the age of 16, whether they have obtained a degree by age 42, employment status at age 42, work experience between ages 23 and 42, wages at age 42, smoking at age 16, truancy before age 16, exclusion from school, teenage pregnancy, involvement with crime (ages 16 and 42), and health at age 42. (Carneiro *et al.* 2007: 11)

The Institute of Fiscal Studies also suggests that the importance of developing children and young peoples' non-cognitive as well as cognitive skills may have been overlooked, and is a possible variable in determining access to university (Chowdry *et al.* 2009: 19). Another issue is that we know children's non-cognitive skills are also important, i.e. they influence individuals' life-time outcomes, and appear more malleable later in childhood:

> It is possible that, although we find that prior achievement is the biggest driver of HE participation, this could reflect the fact that there is a

positive relationship between cognitive and non-cognitive skills. If we had separate controls for cognitive and non-cognitive skill, we might find that it is really pupils' non-cognitive skills that are the key determinant of their likelihood of going to university. (Chowdry *et al.* 2009: 20)

There is now a two-way flow of ensemble and rehearsal room-based skills and understandings between theatre artists and educators. Four cohorts of actors from the RSC ensemble have trained as workshop leaders in schools, and this training has been led by educators and teachers, and based in the complementary pedagogy of drama in education. This pedagogy echoes the values and behaviours of the RSC rehearsal room and other OSL projects in being based in critical social reflexivity – a praxis of social discovery that develops the potential for social as well as artistic agency. When the new Royal Shakespeare Theatre opens in Stratford in 2011 a quarter of the actors on stage will have trained as workshop leaders using OSL and drama-in-education methods.

The final part of this chapter addresses the ontology of the Postgraduate Award in Teaching Shakespeare for Actors, and moves to transdisciplinary voices. Also developed as part of the RSC's partnership with the University of Warwick, the Postgraduate Award is both founded in the principles of OSL and has contributed to their creation. The commitment of the RSC ensemble to longer contracts and more intensive rehearsal/training periods than is usually the case is providing the opportunity for developing a new breed of professionalized stage actor. This development of an ensemble of actors who perform to the highest standards as well as developing the skills to teach and engage young people in theatre heralds a new age for actors combining their artistry with an active commitment to the artistic and social communities they belong to. A centrefold insert in the 2009 RSC *The Winter's Tale* programme reads:

Six actors from the ensemble performing *The Winter's Tale* are training to become skilled young people's workshop leaders. A five day training programme has run alongside their rehearsals for *The Winter's Tale* and *Julius Caesar* as part of a unique ensemble based project. Adam Burton, Hannah Young, James Gale, Joe Arkley, Tunji Kasim and Samantha Young are preparing to act beyond the RSC stage and take their skills and knowledge of Shakespeare's plays into schools and colleges. They are the

third group of RSC actors to train for this work and by the time tonight's ensemble open the new Royal Shakespeare Theatre in 2011, a quarter of them will have completed this training and be actively involved in leading Shakespeare workshops with young people.

In return the actors develop a new sense of the power and relevance of Shakespeare and of their own work as actors from the responses and energy of the young people they work with … They learn the practical skills and understanding needed to design and deliver workshops, which encourage young people to make the same kinds of creative and interpretive choices with the plays as actors and directors must in the processes of rehearsal leading to performance. In this way young people come to understand that as well as being great play texts in a literary sense, the plays are also great texts to play with artistically and creatively; allowing them to find new and fresh ways to make Shakespeare speak for them and their worlds.

The first day of training for this ensemble brought the actors together with a group of young people from a girls' school in London with a rich and diverse cultural mix. The day focussed on a journey of discovery into the characters of Hamlet and Ophelia, stressing those themes of love, betrayal, identity and parental pressure which were alive for the young people taking part. By the end of the day the differences between pupils and actors blurred as the group began to take on the qualities of an ensemble committed to exploring the play through action and reflection. For the actors and the young people the journey was beginning.

Again, the teaching emphasis is on modelling, experiencing and rehearsing practice practically – and the learning focus is on critical observation and analysis from a participant's perspective:

About midway through the course Rachel, a workshop leader (RSC Education), was talking with the participants after a workshop that I had partially led. We had all learned a lot through the experience but, speaking for myself, I thought it was a little tense, I had been nervous. Rachel sat down on the floor with the participants and asked them about the workshop and after a few seconds they were all responding and had completely relaxed. These were people who during my session had barely

said a word! I realized that the simplest and most obvious thing that had been missing from my work was being myself and listening. Rachel was so open and genuinely interested that it was natural the others should respond to her. She physically and mentally put herself with them and by treating them with respect, as adults, she earned their trust and enthusiasm. (Postgraduate Award actor's journal 2010)

In the work with teachers and actors there is of course a common focus on making Shakespeare engaging and relevant, and a common approach through active, participative ensemble-based learning. But there is also a common theme in terms of both the meaning of ensemble and how it might be practiced. A focus then on pedagogy combined with the idea that the making of Shakespeare in social circumstances as plays is important. The plays cannot be understood unless they are quite literally 'played', brought alive and shared. But what are the pedagogic requirements for this in the rehearsal room and in the classroom?

In the case of the actors there will be a similar need to develop a robust workshop practice which requires higher order pedagogic skills, with the important difference that they are actors, not teachers. Their relationship with young people is distinctive and needs to be made as actors committed to ensemble practice. This allows them to extend their art rather than to switch roles. They also have the parallel lived experience of the RSC ensemble during its struggle to understand, practice and articulate what a modern ensemble in a national company should be doing artistically, socially and ethically. There is an important duality for the actor in the classroom in that s/he can directly draw on the artistry, the humanity and the discipline of the ensemble rehearsal room in order both to shape and control the workshop through modelling and referencing the artistry of the professional ensemble. Discipline, attentiveness, respect and trust are essential to both the rehearsal room and the classroom, but the actor can address negative behaviours in the classroom by making parallels to the rehearsal room and what is expected and required to make ensemble theatre. The appeal of the discipline of theatre is used to appeal for discipline in the classroom.

Day 1 of the Award course is a practical experience of a workshop for students where the actors have been full participants alongside young people. The morning of day 2 is spent in guided reflection, in which the actors try to identify the various threads that were woven through the workshop and

the structure of the weave. These threads might include use of text, building confidence, finding relevance and artistic development. The emphasis is on the structure and delivery of the workshop, and the responsiveness of these ensemble actors as facilitators of ensemble-based learning. The following handout from the morning of day 2 is intended to schematize both the commonalities and distinctions between classroom teaching and actor-teaching, and to interlace the core artistic theme of ensemble with the core pedagogic theme of authentic pedagogy:

Remember you are teaching artists rather than teachers of art. Play to your own strengths. The table below relates a teacher's world to a teaching artist's world. These are both noble professions but with different callings and ways of being with young people.

Teacher's world	Artist's world
Classroom	Rehearsal room
Pupil	Social/Artistic actor
Class	Ensemble
Behaviour management	Social contract between artists
Authentic pedagogy	Intelligent rehearsal
Authentic achievement	Performance

Defining the RSC ensemble:

The term ensemble can describe any company of actors, whether they are brought together for a repertoire or a single show, as long as they share the same values: trusting each other and embracing a duty to experiment.
    The values that define the RSC's approach to ensemble are:
- A commitment to the unexpected, borne out of trust and the time the company spends together.
- A belief that the whole is greater than the sum of its parts.
- A rigorous approach to training.
- A duty to experiment.
- A celebration and nurturing of the skills of emerging artists.

- Creative communication across theatre disciplines.
- Curiosity for and engagement with best practices from other cultures and disciplines.

Criteria for Authentic Pedagogy (Newman):

- Higher order thinking: instruction involves students in manipulating information and ideas by synthesising, generalising, explaining, hypothesising, or arriving at conclusions that produce new meaning and understanding for them.
- Deep knowledge: instruction addresses central ideas of a topic or discipline with enough thoroughness to explore connections and relationships and to produce relatively complex understandings.
- Substantive conversation: students engage in extended conversational exchanges with the teacher or their peers about subject matter in a way that builds an improved and shared understanding of ideas or topics.
- Connections to the world beyond the classroom: students make connections between substantive knowledge and either public problems or personal experiences.

The common pedagogic emphasis on authentic work, the quality of relationships and the importance of experience has its pedagogic roots in the social constructivist line from John Dewey and Lev Vygotsky through Jerome Bruner, Margaret Donaldson and Maxine Greene amongst others. But in its stress on interpretive choices, discovery, risk and struggle, the common model perhaps owes most to John Dewey:

When education fails to recognize that subject matter always exists as a matter of an active doing, involving the use of the body and the handling of material, the subject matter is isolated from the needs and purposes of the learner, and so becomes just a something to be memorized and reproduced upon demand. (Dewey 2007: 140)

The record of knowledge, independent of its place as an outcome of inquiry and as a resource in further inquiry, is taken to be knowledge. The mind of man is taken captive by the spoils of its prior victories; the

spoils, not the weapons and the acts of waging the battle against the unknown, are used to fix the meaning of knowledge, of fact and truth. (Dewey 2007: 141–2)

Finally, we turn to assessment. There are two inter-related assessed components in the Postgraduate Award. There is a practical examination of workshop practice over a sequence of three mentored and co-taught workshops and a summative assessed workshop. Students also keep and submit a reflective journal of their journey through the Award programme and how this intercuts with their other professional work in the ensemble. The journal is also a reflection on the assessed workshop, so that the workshop itself is assessed in the context of the quality of the written critical reflection on it. This mitigates the fear of failure in the workshop and encourages informed and considered risk-taking. Many of the actors are fearful of the academic mantle of the Postgraduate Award and the assessment requirements. Some are returning to academic study and writing after some years; some come without any prior academic experience or post-16 qualifications. Actors trained at drama school are unlikely to have submitted any substantial writing for their BA qualifications. However, there is a tradition of close-reading in the RSC rehearsal room of which all the actors have become part. They will be used to the ensemble study of text and the socio-historical context of plays. There is an expectation in the Postgraduate Award that the actors will submit well-written, concise and analytical accounts of their journey towards being workshop leaders. There is an expectation that the journals will make reference to wider readings which are fed into the course at intervals. Sessions include work on what makes effective academic writing, and on sharing responses to readings and how they might be applied to practice. Every practical session will either be associated with or include analyses of practice and critical reflection on the symbiosis between the behaviours of leaders and learners.

A common theme in these journals is to do with the meeting between an actor's own early experience of Shakespeare, or moments of struggle with the text, and their empathetic reflections on how best to make Shakespeare accessible and meaningful for young people. For instance:

These facilitators opened a door, gave me a key into this world – and something that I had spent years rejecting made me ask the question, Why

was Shakespeare an anathema to me? It isn't his fault that the Black Faced Actor playing Othello troubled me? What made me feel that Shakespeare was not for me and was for 'White People'? With further examination you find that in Shakespeare's day prejudice justified the exclusion of women, but this hasn't stopped womankind from appreciating Shakespeare's genius. Once that door is opened, you discover the contribution he has made to the English language, his unique way of examining the human condition, his foresight, his 'wordsmanship'.

And:

In the workshops where we just read the text, I learnt/understood from my musical background that the iambic pentameter is a strict theme you can improvise around – just like 'JAZZ'. I would not know where to begin to fully explain this in written language, I just feel it, it's like a melody – but where the words and plot determine the melody's shape!!

This does not mean, however, that these journals are too nebulous to assess, or lack academic rigour. Indeed, a full set of grading criteria has been developed.

Moving away from reflective journals and into the assessment of workshop practice, the 'values and behaviours' identified by Michael Boyd are mapped out against the assessment foci for the final assessed workshop in the actors' Postgraduate Award. The expectation is that the actors will have an active engagement with the plays as plays, and the nurturing of ensemble values and behaviour. They will have developed the skills of planning, delivering and facilitating workshops with children and young people which encourage learning about and through Shakespeare.

In this chapter we have explored how OSL is shaping and being shaped by cognate pedagogies both in the open spaces associated with drama in schools and the rehearsal rooms of the RSC. There is a common commitment to developing high-quality relationships for learning, to social forms of discovery, to problem solving and representation, and to the idea of OSL as a transferable model to the social and artistic worlds beyond the classroom and rehearsal room. The postgraduate qualifications for both actors and teachers were always intended to be Michael Boyd's 'Trojan horse'. In other words, within the guise of teaching Shakespeare, teachers and actors are

being encouraged to discover and build confidence in using OSL methods in other areas of their working lives. The evidence suggests that the teachers and actors who have graduated have been transformed personally and professionally by their experiences of the workshop approach to delivery of the qualifications. In turn, they will continue to transform both the work they do, and those whom they work with.

CHAPTER FOUR

Re-opening Spaces: Between Production and Curriculum

Knowledge is limited. Imagination encircles the world.
(Albert Einstein, interviewed in 1929)[1]

It is March 2008 and a group of higher education professionals are asked to leave Strathclyde University's 'Innovative Teaching for a 21st Century Europe' seminar room and walk down to the lakeside of Loch Lomond. Befitting the best features of the OSL project, a new and 'open' space is immediately established for the use of creative learning and performance practice. The participants are asked to recite some lines from Macbeth, breathe the Scottish air and *experience* Shakespeare's verse. This intervention adopted an experiential approach to address issues of university pedagogy. It demonstrated our work with students through participation and enabled the group members to engage more fully with the subsequent requirements of the workshop and its theoretical implications.

This snapshot is a useful introduction to a chapter that is an analysis of the practical possibilities of the 'liminal' space between theatrical production and the academic curriculum. This chapter records and reviews two practice-as-research projects undertaken at The CAPITAL Centre between 2008 and 2010: 'The Fail Better Residency' (theatrical production, practical workshops and devising processes) and 'Re-performing Performance' (Shakespeare archives in teaching and learning). The first project made use of the knowledges of theatre practitioners and their potential in academic and transdisciplinary environments. The second project begins from the material remains of Shakespearean performance and their potential in digital and pedagogic environments. Both are offered here as self-contained and specific case studies, although connections will be drawn through ideas of the 'liminal' and the 'maverick' in relation to processes of production and curriculum. In fact, each case study explores the space between production and curriculum and the emergent possibilities for students, educators and practitioners. In both cases spaces are opened – or re-opened – in order to promote experiential

learning, creative teaching and embodied research. Traditional hierarchies are dismantled and students work as collaborative practitioners.

The Fail Better case study re-opens textual space through theatrical production, practical workshops and devising processes. Using a theatre company with an existing affiliation to the University, Fail Better Productions (run by Warwick alumni), we researched and developed the concept and methods of OSL in a collaboration that became a formal artistic residency. Using theatre practitioners as re-animators of text, and rehearsal methods as re-interrogations of text, students worked in direct collaboration with the resident company. This section focussed on the first year of residency which began by recruiting a student ensemble to perform a world premiere[2] at The CAPITAL Centre and the Belgrade Theatre Coventry. Between 2008 and 2009, practitioners from the resident company also offered transdisciplinary practical workshops for over one thousand students exploring a wide range of texts (from Beckett to Shakespeare, Gogol to Ovid, Søren Kierkegaard to Sarah Kane). In addition to this, they worked with students to devise new work for the stage, co-ordinated the first annual New Work Festival with students as artistic collaborators, and developed applied theatre across the university. In the case of practical workshops for the English department, between 90 per cent and 100 per cent of participants rated their experience of workshops as 'excellent' or 'good' (in most cases the former).

Working with the resident company through theatrical production, members of the student ensemble evaluated their learning as follows:

> The ensemble nature of the company also permitted a fantastic degree of collaborative work, allowing the possibility for the cast to sculpt a significant amount of the action around the script ourselves. The flexibility and interpersonal dexterity of the director facilitated this and was fantastic. In short, an eye-opening experience, one which has inspired me and which I hope to repeat.

> From a practical point of view I had the chance of practicing and learning new techniques of set construction. This let me appreciate how much work is involved in building a space for performance – especially the amount of consideration to detail – not just in terms of thinking of the smallest nuances to build an atmosphere, but also to the details of the concepts and characters of the piece.

I also believe that the experimental nature of our rehearsal process greatly contributed to the success of the show. I have learnt that it is possible, and in some cases necessary, to deviate from the text itself and indulge in a devising process around characters and themes in order to fuel the performance and make it richer.

I really liked how [the director] worked with us. I liked the way the games were fun but had a purpose directly related to the work we had to do. I only really realized the significance of this during the performance. The first night I felt lost and all over the place, and I felt daunted when I could hear the audience react. That night I thought about how many of the games involved really listening to the reactions of people around you. I learnt to retain more focus I feel.

The student voice is cited here to amplify the creative and intellectual potentials of ensemble work and performance practice. These four testimonies reflect the collaborative, spatial, experimental and formative nature of theatrical process and its unique capacity to develop the personal, social and emotional growth of the participant. The residency project enabled students and practitioners alike to establish a new space for collaborative learning; a space *between* production and curriculum. The practices from theatrical rehearsal facilitated new kinds of learning and discovery. The projects were neither unique to drama education nor higher education; they were a blend of what was possible in the space between these centres of authority.

In this chapter we attempt to offer three transferable modes for artistic residency within higher education environments, as well as using our digital archive to illustrate moments of artistic and academic revelation. Our three examples relate to the resident company's different channels of engagement, and can be loosely defined as: theatrical productions; practical workshops; performance process. There is reflection at the end of the section upon the theoretical and pedagogic implications of these modes of practice. We begin with theatrical production and a line from Lorca's *Play without a Title*: 'DIRECTOR: This is not a theatre' (García Lorca 2008: 80). In Lorca's unfinished play, a director refuses to allow the performance to commence and instead challenges the on-stage audience to 'recognize these things deep inside yourselves'. Like Lorca's fictional director, the resident company designed and delivered a programme that re-valued the rehearsal process

as a learning experience for the participants. This project created a practical and aesthetic space in which to establish a student ensemble, working to professional theatre practices and open to emerging opportunities for applied performance in higher education settings.

The intensity and immediacy of an ensemble and a production team in performance generates an event that not only exhibits the embodied learning of the ensemble, but also stimulates new learning for the audience. Having the opportunity to work as professional artists in a resourced environment, small groups of undergraduates developed both performance and interpersonal skills. Working as devising performers or members of the production team, the students were treated as collaborative artists and professional colleagues. Rehearsal was structured and implemented to the highest standards and included engagement with a director, designer and translator. The production opened at Warwick as a world premiere, then played alongside a major production at the Belgrade Theatre Coventry for an audience of international practitioners and scholars. However, the production also operated as a catalyst for academic learning across the university. As part of the induction programme for English and Theatre Studies as well as Philosophy and Literature, students attended the performance and participated in follow-up interactive workshops exploring the conceptual underpinnings of the production and Lorca's text. 'European Theatre', a large optional module in the English department, placed the production at the heart of its curriculum and required students to attend both the production and a tailor-made learning event.

Despite academic tensions between the traditional text-based study of theatre and the emergence of performance studies as a paradigm shift with the discipline, opening night was attended and reviewed by postgraduates of both Shakespeare Studies and Performance Studies as a formal component of their work. Delivering an educational experience of mutual interest to these groups is another example of the capacity for creative events to establish a shared space for dialogue. For students of the MA 'Shakespeare in Performance' module, the production stimulated discussion about 'recycled Shakespeares' and analysis of Lorca's poetic re-appropriation of characters from *A Midsummer Night's Dream*. In the case of the postgraduates of International Performance Research, the production initiated dialogue about the line between performance and identity, theatre and reality and other issues relating to contemporary performance.

The Philosophy students felt their learning was enriched through engagement with text (and opened up through performance). Having attended the production and its subsequent workshop, first year students of Philosophy and Literature specifically evaluated the impact of the experiential work upon their academic study:

> 'It challenged the perception that one, as an audience member, is merely a passive part of the theatrical process.'
>
> 'I've also questioned how I interpret texts.'
>
> 'A very interesting, engaging and stimulating experience.'
>
> 'I will think about a text in more of a physical way.'
>
> 'It allows one to view drama in a more innovative way and see literature as an active rather than passive art.'
>
> 'It was helpful to examine the diverse ways literature can be analysed philosophically.'
>
> 'I think I will think more deeply and precisely.'
>
> 'The workshop added a sense of personality to art. It is important to add personality to work.'

These students are articulating modes of practice – challenge, questioning, engagement, physicality, innovation, diversity, precision and personality – central to the OSL approach.

The performative space celebrates these attributes, which may not be equally true of the arenas of lecture and seminar. The pedagogic benefits of this performance project are clear: a theatrical depth for those immediately involved with the production, as well as a range of cultural opportunities for students, publics and institutions. There is no need to re-iterate the communal and transformational nature of performance here, but this often-theorized area lies at the heart of the success enjoyed by this project.

Like learning, performance is ephemeral; it hits the 'impact agenda' and then evaporates before there has been a chance to document it. As suggested already, the digital – as opposed to the textual – may enable us to capture moments of performance, whether academic or artistic. To enable this, it is important that educators insist on self-reflexivity not only for themselves, but also for their students. In this project, every member of the student ensemble was required to document his or her process through a medium of their

choice. The reflective journal was offered as a model of good practice which many of the participants adopted. We also had, however, blogs, sculptures, mind-maps and enough material to hold an exhibition outside the performance space. Perhaps the most engaged piece was an unedited video diary which captured the learning in a way usually hidden from the educator.

Reflecting on performance (and its remains) allowed us to articulate an analogy to learning: theatre-making has universal principles that reveal its participants at their best: 'small means, intense work, rigorous discipline, absolute precision' (Brook 1968: 67). These principles were central to our work with the students, but they also dictate a performance-based pedagogy that informs the most accessible channel of this residency: the embedded practical workshop.

The practical workshop is, of course, central to OSL activities: as Vladimir pleads in *Waiting for Godot*, 'let us do something, while we have the chance!' (Beckett 1965: 79). The process-based model of creative learning encourages formative learning with opportunities to demonstrate this learning (as summative) *through* performance. In 2008/9 over one thousand students engaged with OSL through workshops designed and delivered by resident practitioners exposing students to an inclusive model of a practical workshop. This 'open-space' approach requires the student to participate in a learning experience that enables them to be both creatively and intellectually engaged in multi-sensory activities adapted from theatre practice and drama education. Alison Shreeve reports on the interplay between artistic practitioner involvement and disciplinary academic learning (Shreeve 2010). Her categories of identification reveal the different levels which creative practitioners can engage with higher education settings. These are: 'dropping in' (transferring knowledge), 'moving across' (using examples from practice), 'two camps' (bringing in your own practice), 'balancing' (exchanging knowledge) and 'integrating' (eliding knowledge).

The first three categories of interaction reinforce the boundaries between creative practice and higher education (ranging from the practitioner as resource to a healthier reinvigoration of practice through engagement with research). The last two (balancing and integrating) remove barriers between two worlds and reveal the practitioner collaborating with academy staff and students. Our aim was to move beyond the 'dropping in' nature of CAPITAL's earlier association with practitioners, towards strong examples of balancing and integrating to facilitate the exchange and elision of knowledge. The

resident company's first year of practice focussed on three rich areas for Arts and Humanities provision, based on their existing specialism: the drama of Samuel Beckett and Sarah Kane, Shakespeare in contemporary performance and recycling of myth in new work for the stage. As a result of reflective practice and cycles of evaluation, the resident company moved towards a more 'open' approach for year 2, favouring a transdisciplinary approach that aimed to 'balance' and 'integrate' through its various collaborations.

The first strand involved the practical exploration of Beckett's drama through workshops embedded in modules across the department. The workshops were offered in place of existing seminars to all students of 'British Theatre Since 1939', 'Literature in the Modern World' and 'European Theatre'. Having adapted the resident company's already established expertise in exploring Beckett through public performance, we extended this strand to offer creative learning events exploring the drama of Sarah Kane, another playwright the company had staged professionally.

'Literature in the Modern World' is a course for most first year undergraduates in the Department of English and Comparative Literary Studies. For many years Beckett's *Waiting for Godot* has been taught by lecture and seminar. At the invitation of the course convenor, the resident company designed and delivered a practical workshop exploring the text in performance using methods from rehearsal as part of an inclusive workshop model. As we at the University enter our third year contributing to this module, we encounter finalist students who have come to expect the practical workshop as part of their literary studies and respect the role it plays in preparing them for life beyond university. Here is a representative selection of statements from the student evaluation forms:

'I enjoyed it, there was no pressure or intimidation to perform which left me feeling more encouraged to.'

'Really good to work in a different space doing something which isn't merely sitting around discussing [the] play – [it] makes you think more [when] performing, moving, watching, listening. V. enjoyable.'

'Made sense, or grasped at a sense of a play that can be very austere.'

'Very enjoyable, insightful and educational.'

'This should be done with all texts/plays of a difficult nature as it adds variety.'

'Excellent awareness of how students are to learn best – awareness of [the] comfortable/uncomfortable border.'

'I was dreading it, but was more than pleasantly surprised. Thank you.'

'Really enjoyed myself; the way we worked in pairs and as a group meant it was a very open and unintimidating space.'

Like the space, the openness of the question at the end of the form ('any other comments?'), gave these students the opportunity to capture something important to hear: their *enjoyment* of the embedded workshop. Enjoyment despite initial dread, enjoyment and the inference that lectures and seminars may not be equally enjoyed, enjoyment *because* risks were taken in a safe space. This is especially noteworthy given the text under investigation; Beckett in practice can be accessible and enjoyable, Beckett in the academy can be difficult and critically complex.

Our Shakespeare strand of practical workshops (on *Richard II* and *King Lear*) revealed similar findings to the Beckett work, most notably the call for the department to adopt a 'hybrid' approach to teaching and learning; activities relating to Shakespeare in performance are dealt with in the next case study (Re-performing Performance).

Although the residency project exists within the context of a research-intensive community of scholars, the performance process has provided a prized resource for inquiry-based teaching and learning within the university. As Ceres states in the first scene of *The Persephone Project* (Fail Better Productions' second performance project with the ensemble), 'We're starting with a search'.

This section offers further examples of residency projects, informed by our increasing transdisciplinary approach to OSL. Certain core theatrical practices (ensemble learning, spontaneous improvisation, practical experimentation) have re-opened spaces for collaboration and exchange across the university. The first project of this nature explored retellings of myth, and challenged the student ensemble to develop and perform a new writing project, based on the Ovidian tale of Proserpina. Having re-told this myth in various incarnations since 2006, the resident company re-opened their process to the undergraduate ensemble in both 2008 (through practical workshops modelled on a theatre laboratory format) and again in 2009 (as a devising process leading to a performance at the first New Work Festival). Collaborating with a theatre director and a designer, these

students worked as creative collaborators and devising performers. This creative project provided another environment to refresh and renew a group of students interested in performance opportunities and the application of these skills to other contexts.

The New Work Festival, which provided students with the opportunity to show their own work-in-progress performances (both curricular and extra-curricular), alongside professional projects, was a culmination of the residency programme. This unique three-day event celebrated the uses of creativity and performance through devising and new writing processes. It included plays written and performed by lawyers, a visiting youth theatre group, new work in translation and assessed performance work for new practice-based modules. This festival was repeated in the second year of residency, which brought various new projects into focus and ensured a creative environment for performance learning and artistic risk. This event demonstrates the impact of the residency, subsequently extended to include: (a) transdisciplinary learning, working with every faculty across the university to embed workshops and initiate new partnerships; (b) production placements, developing the ensemble through special projects and 'real world learning'; (c) performance research, exploring and documenting the discoveries emergent from theatrical processes.

The next example engaged the student ensemble as 'applied performance' practitioners in both training and creative contexts. Our Networking session for the Graduate Skills Programme required this ensemble to simulate a role-play experience for the training participants. As part of this session, the ensemble's developing performance skills became a resource for both pedagogic research and graduate training. The 'lively action' emergent from the interplay of doctoral students and undergraduate performers, facilitated by a research fellow and a theatre practitioner, established a popular event in the graduate student calendar. Here is a practical commentary showing the workshop facilitation for this session:

The 'Practical Networking' workshop was offered for early career academics and postgraduate students wanting to develop their professional practice. The session uses methods from drama education and applied theatre to encourage an experiential response and high levels of participation. In the hour preceding the workshop, members of the student ensemble are taken through a practical workshop to

prepare them to work in role during the training session. Certain factors are emphasized such as the 'given circumstances' of the situation and the use of 'status playing' to enhance improvisation. The performers are given specific roles, characteristics, status number and objectives in relation to the forthcoming activity. The participants are briefed before they enter the space with the following text:

> You are attending an interdisciplinary academic conference at a prestigious college of the University of London. You are seeking employment at such an institution and this department has been advertising for an Assistant Professorship. You will be giving a paper as part of the day and you are determined to impress. When you enter the room you will be standing in the 'registration and welcome' phase of this conference. There will be in-role characters in the space (representing associates of this highly respected department) and you should interact with these characters as well as each other. You should behave as yourself, but use this opportunity to experiment, explore networking challenges and be prepared to take some risks. Have fun.

They are introduced to the dramatic space gradually and they are required to immediately engage with the experience. They often move between habitual behaviours demanded by the situation itself and new possibilities emergent from their interaction with the ensemble and each other. Some engage totally with the task, taking far more social risks than they might in real life; others find the performance conditions challenging but the situation ensures engagement from all. Eventually, this activity is brought to a close by the facilitator (usually remaining in role to introduce the start of the conference). At this point, the performers and participants form a circle to reflect on the improvisation. Pairs are created, to encourage evaluative discussion from every member of the group, and each pair will share a reflection with the circle. This practice ensures a shared sense of focus, makes the facilitator aware of group concerns and sets the agenda for the focus of the subsequent workshop. It is important at this stage to draw out the challenges of 'networking' and establish a definition to use over the course of the session. It is also useful to introduce the performers one by one, allowing the participants to reflect on their interactions and discovering during

the first activity. The final task for the performers could involve the identification of positive methods of communication and engagement during the role work, especially if this can be generalized to repeated modes of interaction.

There follows a 'status' workshop, using methods adapted from Keith Johnston and Brigid Panet. The resident company have found that these methods are transferable to most workshop situations and appeal to a large range of participants (from students of Business to professional actors). During this session the facilitator works with the early career academics as an improvisatory ensemble to emphasize the importance of non-verbal communication and flexible inter-personal approaches. Using a pack of playing cards to introduce a simple scale from high status to low status, this mechanism provides an inclusive and enjoyable way to incorporate performance into training sessions. Ephemeral concepts of 'presence', 'energy' and 'flow' are activated by this approach, and identified as central to effective communication and meaningful 'networking' encounters.

The session has a final stage to transfer the applied theatre methods to the working life of the participants. This 'active plenary' required the individuals to compose an engaging account of their research specialism or professional focus. They are asked to make sure that this account is time-limited and clear to any non-specialist audience. Once they have this text, they work in pairs to coach each other in the delivery of their 'pitch/monologue'. At this stage they are encouraged to use methods developed in the earlier part of the session and identify status numbers as part of this process. Small groups are then formed so this work can be 'performed' in a safe and supportive environment. To close the session, the small groups relay the effective modes of communication and ways in which listeners were engaged during this activity. The whole group returns to a circle at this point to relate the experiential work to the objectives of the session and patterns of behaviour for future professional practice.

The final example from the resident company's different channels of engagement is an event for Brain Awareness Week entitled 'Shakespeare and the Brain', a collaboration between university neuroscientists, psychiatrists,

scholars and the resident company. Members of the public were invited to the Warwick Arts Centre to hear academics in conversation and see scenes from Shakespeare performed by our undergraduate ensemble. This event established multidisciplinary opportunities across departments, leading to new understandings and pedagogic possibilities. This area of 'applied performance' makes use of the expertise of a devising ensemble to ensure the success and quality of an event. This particular event required creative management and performance skills to incorporate the scientific and literary components. Specific specialisms relating to the use of spatial and technical elements ensured the best possible shape for the event. The specific transfer of knowledge (from researchers to the public) was made possible *through* performance. As with the New Work Festival, 'Shakespeare and the Brain' occupied the 'liminal' space between production and curriculum.

For Turner and Schechner, 'liminality' can be defined as 'a fructile chaos, a fertile nothingness, a storehouse of possibilities' (Turner 1990: 10–11). In citing the liminal, and positioning the performance as a space between boundaries or disciplines, we can consider the transformative and subversive nature of creative acts. In a university context, theatrical processes and productions represent liminal states between one position and another. 'Liminality', as cited by Meyer and Land, also suggests difficulty and challenge, especially in relation to the 'portals' of higher education experience:

> A threshold concept can be considered as akin to a portal, opening up a new and previously inaccessible way of thinking about something. It represents a transformed way of understanding, or interpreting, or viewing something without which the learner cannot progress. As a consequence of comprehending a threshold concept there may thus be a transformed internal view of subject matter, subject landscape, or even world view. This transformation may be sudden or it may be protracted over a considerable period of time, with the transition to understanding proving troublesome. (Meyer & Land 2006: 3)

Once we have accepted the 'threshold concept' within higher education practices, then we should look to practitioners and processes that best support the liminal and the transgressive. The theatrical rehearsal and enactive workshop are models of inclusive, accessible experimentation. As self-reflexive and ensemble-orientated spaces, they allow students to

experience threshold concepts and troublesome knowledge in a safe, creative environment. These cycles of practice make creative use of failure and take social risks in order to heighten their sense of engagement and efficacy. Over time, values emerge from the liminal, and meanings exist *between* centres of authority. In this sense they represent a positive challenge to authority, and can also be understood in terms of the maverick.

The case study that forms the second part of this chapter concerns the notion of 'maverick spaces', and focuses on the Re-performing Performance project. The project re-opened archival space through innovative teaching methods, e-learning strategies and practical workshops. Our starting point was the idea of 'Maverick Shakespeares', as defined by Carol Chillington Rutter in an essay that sets out to consider

> the work of three theatre directors whom British critics have celebrated and slammed: they're the awkward brigade, scrappers, innovators, anarchists, the avant-garde, wreckers, visionaries, purists, vulgarians mindlessly courting controversy, geniuses. They are mavericks who, as much playing the system as bucking it, have achieved for Shakespeare in Britain over the past quarter century a radically alternative performance life to the 'official' one on view at the NT and RSC. (Rutter 2005: 338)

From the conviction that the maverick might also represent a positive challenge to the received wisdom of Shakespearean pedagogy, we began to imagine a new kind of performance archive, made *live* through performance-based learning and digital projects documenting an ephemeral process. Collaborating with the very same theatre companies under analysis in the 'Maverick Shakespeares' article, we planned to transfer their radical energy to teaching and learning. Using the theatrical process as the best available model, we wanted to re-animate literary texts, re-create performance archives and, both literally and metaphorically, re-perform performance. In consultation with various theatre companies and cultural organizations, we initiated a practice-based approach that introduced new learning strategies and digital resources to encourage the use of archival materials as creative and educational stimuli. Our work with these objects responded to the ephemerality of performance and learning, and made use of both dramatic and digital 'open spaces'. The records of this work are now available and

are divided into four sections: 'Staging the Dream', 'Staging the Witches', 'Reading the Archive' and 'Reading the Object'.

We also launched a resources area, which included the Nobby Clarke Northern Broadsides photographic collection, and RSC performance histories as downloadable material for teaching, learning and research. The following is the Re-performing Performance project description:

> Shakespeare Studies at Warwick is defined by the premise that Shakespeare's plays make their meanings in performance. Performance speaks an international language. Performance gives immediate, embodied access to 400-year-old texts and a physical route into Shakespeare's astonishingly rich but (increasingly) remote writing. But performance is ephemeral. So how do we capture performance? How do we hold it in an archive, and how do we animate archived theatre records to re-perform performance for research, teaching and learning? Working with actors and directors, designers and musicians at The Royal Shakespeare Company, Footsbarn Theatre Company, Northern Broadsides, Cheek by Jowl, the National Theatre and the Shakespeare Birthplace Trust, we at the CAPITAL Centre are creating 'The Live Archive'.
>
> Beginning with materials deposited with us by Northern Broadsides, we are making a digital archive of promptbooks, production photographs, costume bibles, set designs, programmes, posters. Working with Footsbarn during their recent visit to Warwick with *A Midsummer Night's Dream*, a student research team documented the performances and associated events.[3] This material is now being used by our students as part of this unique website. We imagine this e-learning resource in two ways.
>
> Firstly, this website is a record or guide of our own pedagogic work with archival material. Using Shakespeare's most ephemeral roles as a starting point, we re-construct his witches and fairies using the archive as creative stimulus. We offer a range of possibilities for using theatre records in a range of performance-based learning experiences. We encourage our students to engage practically with the complexities surrounding performance and memory. We offer downloadable introductions to specific collections and critical analysis.
>
> Secondly, we challenge you – the user of this website and the participant in this project – to generate your own content by browsing our resources and re-performing performance in your own teaching and learning spaces.

This section considers two of these digital spaces in detail ('Staging the Dream' and 'Staging the Witches') before reflecting on the pedagogic implications of 'Maverick Shakespeares'.

Staging the Dream was our first project and related to *A Midsummer Night's Dream* and, in particular, to the following challenge:

Let us recount our dreams. (Act IV, Scene 1, line 195)

This line, spoken in the Shakespeare play by a sleepy Demetrius after being woken by Theseus and the hunting party (and described as 'a wood-bird' beginning to 'couple now'), reminds us of a preceding line on the nature of the ephemeral:

These things seem small and undistinguishable,
Like far-off mountains turned in clouds. (Act IV, Scene 1, line 183–4)

'Far-off mountains turned in clouds' serves as useful description of the archival process in relation to performance. The difficulties and complexities surrounding this process were part of the central investigation for our community of learners and researchers studying Shakespeare. To enable the students to 'recount our dreams' we conceived of a new kind of archive, inspired by existing practice, meeting current demand for technology-enhanced learning and using theatre records to stimulate a variety of performances: creative, pedagogic and critical.

There are a variety of models to observe when thinking about the use of archival records in relation to Shakespeare Performance Studies. From the hands-on work of visiting undergraduates of literature at the Shakespeare Birthplace Trust,[4] to the vocational training of students of theatrical production at South Bank University (in collaboration with the National Theatre),[5] the record can act as powerful symbol and stimulus of the practice it documents. Likewise, digital projects from Christie Carson's 'Designing Shakespeare'[6] or Nicoleta Cinpoeş' 'The Jacobethans'[7] to the latest e-learning developments at the V&A or the National Theatre all signal a hyper-real turn in archival practice and associated education work.

Various attempts have been made to make the archive perform a more creative or experiential function within higher education. The active

use of material records and the passive use of digital objects are modes of transmission that seem to represent a problematic threshold between the past and the future. Each activity could be enhanced or subverted by the communities of practitioners, scholars and educators working with the collections. In this study, student-researchers had the opportunity to enhance and subvert archival practice by becoming directly involved in the practical documentation of performance and the creation of alternative records. We focussed on a practice-led investigation of *A Midsummer Night's Dream* as part of a wider project exploring the use of Shakespeare archives in teaching and learning.

We began with two 'Maverick Shakespeare' companies – Northern Broadsides and Footsbarn Theatre Company – and two very different productions of *A Midsummer Night's Dream*. Having recently acquired, on loan, the Northern Broadsides theatre records as part of CAPITAL's live archive project (in collaboration with the School of Theatre, Performance and Cultural Policy Studies), we were keen to 'resuscitate' these records in our performance-based learning environments. Co-incidentally, Warwick Arts Centre had programmed Footsbarn's revival of their *Dream*, to be performed on campus in their tent on midsummer night 2008. Prior to this, Footsbarn would also be giving their first London performances in over a decade by staging a 'Shakespeare party' at Shakespeare's Globe Theatre in June of the same year. We decided to document these events. A team of four undergraduate researchers began the process of documenting selected Footsbarn performances at Shakespeare's Globe and Warwick. The four students were recruited through a formal application to the Undergraduate Research Scholarship Scheme and an interview process led by The CAPITAL Centre. This particular project was a unique opportunity for interdisciplinary practice-as-research with a range of cultural partners including Footsbarn Theatre Company, the Warwick Arts Centre and Shakespeare's Globe. Exploring the capacity for undergraduates to work as both collaborators in research and producers of knowledge, ideas about the nature of archival practice and theory were unsettled and reconfigured.

Exploring several research questions at once, the students became particularly interested in trying to capture and record the experiential and liminal effects of the Footsbarn performances. It was suggested that they document how performance transformed (a) the Shakespeare play, (b) the

company's aesthetic and (c) the Warwick environment. To contextualize their documentation of the local performances, we organized a field trip for the team to attend and record their experience of the Footsbarn Shakespeare Party at Shakespeare's Globe on 24 June 2008. As advertised on the Globe website:

- Through a riot of visual theatre, masks, dance, puppets, magic, circus and the juicy bits from the *Complete Works*, 16 performers from 11 countries will throw a truly unforgettable Shakespeare Party.

- Drawing upon the traditions of carnival, this will be a party to end all parties – a delicious feast of colour, comedy and music.

- For 35 years the acclaimed and totally unique Footsbarn Theatre have been spreading Shakespeare's genius across the world. Now, for the first time in fifteen years, and following their sold-out production of *A Midsummer Night's Dream* in Paris, Footsbarn return to London with their new show specially conceived for Shakespeare's Globe.[8]

One of the highlights from the digital archive includes rare footage of Footsbarn performers leading the audience from the Globe's yard to the piazza. Responding here to their interest in the spaces between spectators and performers, the undergraduate researchers captured a genuinely liminal no-man's-land, and here we recall Turner's 'fructile chaos, a fertile nothingness, a storehouse of possibilities'. This experience became the catalyst for our documentary project at Warwick. The following outputs and records were decided upon: interviews with audience and company members (now available as learning materials on the website); records of the transformation of Tocil Field into a performance space (with additional footage taken inside the Footsbarn tent);[9] video from a three-camera shoot capturing the full performance on Sunday 22 June 2008; digital files representing a 'live archive' but subject to a standard meta-data system.

We have these materials, but are they theatre records? Or are they acts of glorious failure? For how *does* one document a riot, a party or a dream? In seeking to archive performance, we all become Demetrius (turning 'far-off mountains into clouds'). Furthermore, this project unsettles

traditional boundaries between learning archives, digital repositories, cultural memorialization and intellectual property. These students were learning about performance, not only through performance but through the responsibility of the researcher trying to remember performance for future learners. One of the research students reflected on this very problem:

> When choosing what material from our archives to put on the website, I found more challenges with objectivity. Inevitably my opinion of 'the best' material to upload would be different than someone else's, and it would portray my take on the experience. To combat this issue, I asked other people's opinions on what should be uploaded … I wanted the clips to be un-biased, so [we] used a spreadsheet to calculate the ratio of audience comments, and to calculate the subject areas most touched on. [We] then took into account comments that were most often said when editing.

Another student elaborates:

> I learnt to be open-minded and analytical about the way in which our archives could be utilized within teaching and learning, making sure that our materials were extensive and multifaceted enough to be interpreted in a wide number of ways. The experience not only forced me to assume the role of the creator of learning material as opposed to my role thus far as a student, it also forced me to re-evaluate and reflect on my definition of learning material itself. I found my previous (perhaps conventional) conceptions of what constituted a learning material greatly challenged. I began to acknowledge how the process of learning could be enhanced by the use of digitized media materials like the ones we sought to create in our project.

Here we have undergraduate students engaged with research methodology and open to the ethical implications of their practice. The students discuss how the resource 'blends both the academic and the experiential' and reflect upon the 'new means of interacting with a production'.

Indeed, this approach to documenting performance answers some questions and challenges posed by scholars in the field. For Holland and

Orgel: 'We need to ask, as essential questions: what did the audience see, and how did they feel about what they saw?' (Holland & Orgel 2004: 1).

Dealing with performances and events as opposed to poetry and narrative either allows us to adopt non-scribal modes of documentation and unconventional approaches to preservation, or it heightens the importance of the material object and adoration for the published text. The ephemerality of the live event would seem to demand either the documentary permanence of the textual record, or a paradigm shift towards a new kind of record that re-simulates liveness in its very form, and therefore respond to Eugene Ionesco's principle that 'only the ephemeral is of lasting value'. Quoted by Baz Kershaw in his *Theatre Ecology*, this 'absurdist dictum' is re-cast as a central concern for the trans-discipline of Performance Studies. When considering the demarcation between live events and documents, Kershaw comments on the 'fault-lines being redrawn' in relation to practice-as research projects: 'Some truths concerning the past were resuscitated in the present through knowledge created *in* performance' (Kershaw 2006: 36). For Kershaw, working with the archive is an act of 'resuscitating performance', and the archival record can re-stimulate the creative process. To better understand the knowledge contained within a performance of Shakespeare, we should explore and capture the experiential mode of performance before applying this to our knowledge of the text and its editorial past.

For Richard Schechner: 'Too little study has been made of how people – both spectators and performers – approach and leave performances. How do specific audiences get to, and into, the performance space; how do they go from that space? In what ways are gathering/dispersing related to preparation/cooling off?' (Turner 1982: 186). This comparison between the audience's preparation and reflection with the performers' preparation and reflection proved a rich area in relation to our students' learning. Cited here, it carries with it the suggestion that there may be a pedagogic equivalence to be explored. How do students and educators prepare and reflect? How do they gather/disperse in relation to the learning space?

In this particular project, the learning space was also a performance space, and the students' unconventional behaviour towards it (as practice-based researchers) stimulated new knowledge and possibility. Whether Shakespeare's Globe or Footsbarn's tent, the theatrical environment was a rich resource for capturing learning, performance and memory. Our Shakespeare in Performance module for MA students of English used

these digital documents of the midsummer performances to recapture their impact. Against this work, the MA students were asked to carry out traditional archival research at Shakespeare Birthplace Trust and to share their research with the group under the titles of 'Space', 'Transformation' and 'Fairies'. This enabled each student to research an individual production at Stratford and learn about theatrical responses to the challenges of the text across performance history. These activities included discussion in seminar, documentation on a web-platform, an experimental glossary of terms and an open-space presentation. Returning to the Globe Theatre as a stimulus for radical archival practice, we presented these postgraduate students with the original material records relating to Northern Broadsides' performance of *A Midsummer Night's Dream*, and highlighted key preservation issues. In role as detectives solving a mystery, they pieced together a detailed description of a production that none of them had witnessed. Re-performing a performance that seemed 'small and undistinguishable', they were able to speak on record with authority for half an hour which now serves as a tertiary record on our website. This work invited students to use archival material in the open space of postgraduate classroom. It heightened participation, engagement and connection with the materials, but it did not yet require them to re-embody the performance memories. For this, we must return to the 'weird sisters'.

'Staging the Witches' responds to a performance history of the 'weird sisters' and the material remains of theatrical productions of *Macbeth*, and this section will reflect upon a series of experimental workshops exploring Act I, Scene 1. Along the way we demonstrate the value of kinaesthetic methodologies – as well as the uses of digital technologies – to enrich advanced textual study of Renaissance literature. This evolving workshop model was initially delivered in three different contexts: for local school children (as part of our Widening Participation programme), for final-year undergraduates (the core English module 'Shakespeare and Selected Dramatists of His Time') and for academic communities (at New York University's 'Shakespeare: Page Stage Engage'; Strathclyde University's 'Innovative Teaching for a 21st Century Europe'; and the 'Shakespeare Association of America' in Chicago 2010). This hybrid of Renaissance text, modern performance history and learner-centred practical work demonstrates ways in which it has been possible to factor an intellectual component into the workshop-based version of our compulsory third-year Shakespeare module at the University of Warwick.

This practical workshop makes use of both archival material and rehearsal methodologies, and represents another richly liminal space of possibility, between production and curriculum. As already noted, the archival space exists between performance and memory as well as providing a fertile pedagogic opportunity for work that re-opens texts, spaces and concepts. The first stage of the session juxtaposes an open space with the first page of the text in the folio edition. The participants stand together as an ensemble and begin to use voice and physicality to animate two highly rhythmic lines from Shakespeare:

> Fair is foul and foul is fair/
> Hover through the fog and filthy air.
> (*Macbeth*, Act I, Scene 1, lines 11–12)

The following is an edited transcript of an interview that conveys the workshop facilitation in close detail:

I begin the workshop by getting the students to recite the text, to understand the rhythm, to release energy in their bodies, to get their voice working, to think about themselves as actors, as performers of text, as performers of ideas. We haven't yet used the word 'witches', we haven't yet thought about what the play might mean, what it might have to say about violence, about ambition, about revenge. We simply have students speaking text, responding to themselves and each other through movement. They are then given a task to imagine what an audience might see on stage at the opening of this play. Who are these three characters? Are they indeed 'weird sisters' or are they in fact 'witches' with supernatural associations. Without a significant academic introduction, we're asking students to think for themselves and then show physically – through a tableau – what the audience might see at this moment of the play. And through this process, they're considering what kind of imaginative world forms the location for these events. With very clear restrictions of time and space, the students come up with an image to show the other groups. This image is then decoded, it is 'read' – as a text might be – simply as an image. The other groups are asked: Who are we looking at? Where are we? What are the bodies telling or showing us? What kind of world might we be in? What kind of production are we in?

It's at this point when the interests of the group emerge. Some students characterize the witches as bureaucrats coming to the end of a formal meeting, asking when the three are due to meet next in the boardroom. Sometimes we are shown strange creatures, physically ungendered by members of the group, entwined together in some surreal way. Alternatively we might be shown something quite traditional – three women sitting around a cauldron, clearly adding the bit and scraps they have collected during the day. Once this process of creating, physicalizing and reading the images is over, I then introduce selected archival images from the plays performance history.

To begin with, a selection of images from the Royal Shakespeare Company archive (at the Shakespeare Birthplace Trust) is used to evoke what we frame as a 'history of possibilities' as Carol Chillington Rutter terms it.

Notes on Archival Image One (Trevor Nunn 1976)
Three women are alone on stage, creatures of an uncanny world, and products of a world that is already dark (or has a lurking darkness?). A claustrophobic feel, the physical proximity is incredibility important in 'reading' their weirdness, in understanding that their weirdness is also human. A three headed creature or three creatures bound together?

Notes on Archival Image Two (Adrian Noble 1986)
Clearly shows three women, but also scavengers of the battlefield. They have higher status than the previous production and show generational difference. They are women who could fight at any moment. This image sets up the idea that the violence contained within the play is somehow given voice or permission by these women. They are bound within the same pattern of violence: the battlefield, the armour, and associated rituals.

Notes on Archival Image Three (Dominic Cooke 2004)
Emphasizes the weirdness of these sisters; he uses a stark setting, ropes, partially masked figures, strange physical behaviours which conjure out of nothing. And indeed this is where this opening scene can have particular potential in the live theatrical setting. Creating something out of nothing is precisely what magic does in the play, but it is also what theatre companies do on a daily basis. Creating an illusion for Macbeth to believe in, is a similar situation to the audience experience.

Cooke's production has a sense of the maverick about it, the sense of the experimental which we have seen on some Stratford stages, but there are mavericks elsewhere. The Northern Broadsides 2002 production, for example, had three figures literally emerging from the earth. As the audience walked into the performance space – in this case a renovated industrial mill – the earth, composed of rags and earth-coloured fabrics, seemed ordinary enough until the witches arose out of these materials, blues-women singing and dancing in clogs, feminine but powerful.

Thinking about these modern witches sets up the idea of transgression. They don't have to be female; they are often simply transgressive creatures. Even if we think back to the earliest performances at the Shakespeare Memorial Theatre, we encounter men playing witches. There's something quite monstrous about bearded ladies, men in make-up, something literally 'trans'-gressive. Of course, Shakespeare's was an all-male stage and part of their weirdness might indeed contain something of the pantomime dame or the drag queen. Is there something transgressive about their gender as well as their acts?

Using these archival images at this stage of the workshop, allows the students to question their own choices thus far. They're not being fed this information as an introduction; they already have their own embodied experience to put it against. Some of the choices these practitioners have taken will be representative of choices students will have made in the session. They may challenge ideas or assumptions about who their characters may be. Once the participants have had the opportunity to explore and discuss the range of choices represented by this visual content, they can then return to their own images, to think again about the choices they've made. They are given an opportunity to explore, adapt, or challenge the interpretations they have already made and then to think again about how they want to imagine these first key moments of performance, before we see movement, text and other elements added.

This process of students reflecting, adapting, making critically informed interpretations and presenting these ideas performatively, represents the CAPITAL approach and suggests some engaging ways of encountering Shakespeare as a performance text. It doesn't replace traditional models of lecture, seminar and discussion, but it is certainly a useful way of encouraging students to think theatrically, embodying the

text – the physicality of the text – and from that position, moving on to more critically informed viewpoints.

This facilitation guide was given in the context of using 'Staging the Witches' as a workshop within a third-year Shakespeare module.

Approaching their learning as rehearsal, these students were required to engage both physically and emotionally with Renaissance text. Using digital technology and archival material to enhance this process, this account exemplifies the objectives and achievements of the Re-performing Performance project. Using the concept of 'Maverick Shakepeares' as our starting point, we found a creative space for Renaissance text in a contemporary classroom that must embrace the digital in order to evolve. We allowed our students to become their own version of these maverick practitioners, taking risks, challenging authority and accepting the possibility of failure. The learners' freedom to re-master Shakespeare's plays proved a useful starting point to textual analysis, as their engagement ensured a higher level of commitment to the issues at play. Beginning with the unknown (what can we make with this text today) but moving towards the known (what was known about this text yesterday) creates new pedagogic opportunities and liberates the creative potential of the student.

To conclude: on one level, the Re-performing Performance project re-thought the relationship between archival space and learning experience. In turn, the Fail Better Residency re-thought the relationship between performance space and learning experience. These spaces are so often associated with cultural production, yet they might also have tremendous potential in relation to learning process. The performance archive and the theatrical performance have an open authority that can be best explored through playfulness, risk-taking and creative learning. In Diana Taylor's *The Archive and the Repertoire*, she explains that there is a rift: 'Not ... between the written and the spoken word, but between the *archive* of supposedly enduring materials (i.e. texts, documents, buildings, bones) and the so-called ephemeral *repertoire* of embodied practice/knowledge (i.e. spoken language, dance, sports, ritual)' (Taylor 2003: 19).

We believe that the case studies covered in this chapter offer a selection of approaches that, like Taylor's thesis, challenge these traditional divisions and re-open the spaces of production and curriculum to achieve creative and reflexive approaches to learning.

CHAPTER FIVE

Open-space Learning: Practice into Theory

Genuine education comes about through experience.
(Dewey 1997: 25)

The preceding chapters all represent, in their different ways, the genesis and development of the various practical pedagogical methods that constitute OSL. All of them, in one way or another, are dealing with 'open' spaces, be these the spaces between disciplines (Shakespeare and the Law), the space between schools and higher education (the Postgraduate Certificates and the Learning and Performance Network), the 'real' spaces between performance space and classroom, and the space between performance and pedagogy (the Postgraduate Certificates, The Residency/Re-performing Performance, Shakespeare without Chairs). Each chapter has also dealt in serious ways with the idea of embodiment in teaching and learning, and addressed implicitly the profound challenges that OSL, and methodologies like it, offer to the ways universities think about and design spaces for teaching and learning. What these case studies have achieved, we hope, is to offer a real and performative insight into the way OSL has been 'done'. Their business has not been, however, to theorize the practice. It is the work of this closing chapter, therefore, to consider in a little more depth some of the ideas that have developed as a result of the practice of OSL, to draw out further some of the points elucidated in the case studies, to tie these to pedagogic theory more broadly, and to consider a number of challenges to our assertions concerning the efficacy and intellectual rationale of the methods we have merged and/or grouped under the banner of OSL.

We argue, on the basis of the case studies, that for strong intellectual and practical reasons that are already well established but are further supported here, there needs to be a move in higher education away from methods and systems of teaching and learning that are predicated upon notions of 'knowledge download'. We suggest that the dominant systems of teaching and learning in UK universities (and elsewhere) exist in their current form partly because there is little will to change them, but mostly because they

are cost effective: we have not yet managed, for example, to develop a way to use OSL to engage two hundred students in a lecture theatre using only one facilitator. Finally, we use the evidence gathered in the earlier chapters of this book to press for a recognition that higher education needs to match dynamism and originality in research with the same in pedagogy if it is to meet the challenges of a future that is sure to feature changed and heightened demands and expectations from fee-paying students, employers and governments. As Catherine Lambert writes, 'Universities recognize the importance of providing smart and exciting environments in order to attract and retain students. This is combined with a growing awareness of the educational value of providing spaces which enhance students' learning – in terms of both experience and outcomes' (Lambert 2007: 1). In the spirit of the openness that governs what we do, we welcome not only supporters but sceptics and antagonists – and invite those with an interest or investment in the work to engage us, using the forums and technologies available at the OSL website. Our intention is to activate in virtual form, for academic debate, some of the principles we use in the 'real' open spaces of higher education pedagogy.

These principles – many of which we mention in the introduction to this work – are further elucidated here and an argument generated for their application in one form or another across the disciplines in higher education. It is necessary, therefore, to start by reiterating the foundations of OSL in a generic workshop model of teaching and learning. A workshop is a teaching and learning session that takes place in an environment in which participants can engage actively with the learning materials that are that session's focus. To 'engage actively' means to participate in learning in a way that is not passive – in the sense of sitting and listening – but that requires both physical activity and/or discussion/debate. Workshops inevitably involve group work, and materials can mean anything from text to props, to objects to data communicated in an audio-visual form. Participants work with these materials in order to fashion or create their own knowledge. In this way they become the discoverers or producers of knowledge and in doing so its owners. There are a number of factors at work in the creation of this ownership, and these include a range of ideas around embodiment and kinaesthetic learning, notions concerning space and its hierarchical – or non-hierarchical – nature, and ideas concerning the creation of a learning ensemble.

Those participating in an OSL session will often begin by feeling uncomfortable. This is not a phenomenon to be shied away from. In OSL it is essential that participants begin to acknowledge their own physicality and to recognize that they are as much engaged in the process of learning in an embodied sense as they are in an intellectual one. The typical experience for students is one of vulnerability giving way to liberation: 'the fact that we learned to "loosen up" during our sessions and that we got rid of a lot of our shame, made this module one I'll never forget. A truly intense and satisfying experience!' The experience of a Law student exposed for the first time to OSL allows an insight into the process from the point of a view of a participant who has never before encountered embodied/kinaesthetic work. The student's response implies a relationship between mind and body that goes unfulfilled in the majority of teaching and learning – particularly in the Arts and Social Sciences: 'Ours are not the brains of disembodied spirits conveniently glued into ambulant, corporeal shells of flesh and blood. Rather they are *essentially* the brains of embodied agents capable of creating and exploiting structure in the world' (Clark 1997: 220). The radical Cartesian separation of mind and body has long been abandoned as a credible intellectual precept in most universities, but remains implicit in the way teaching and learning is conducted across much of the contemporary academy. The layouts of lecture halls and seminar rooms (with which we deal later) are perhaps the clearest manifestations of the unspoken preconception of the passive body as receptacle for the (supposedly) active brain.

There can be little doubt about the continuing disdain and fear with which 'embodied' learning is regularly treated in higher education. This is a problem common to both students and tutors. 'If I had wanted to act I would have taken a drama course' is a representative example of a response from a student possessing a particular mindset common to many who had not encountered OSL previously, but who had been offered the choice of 'Shakespeare with or without chairs'. These fears may have something to do with certain age-related insecurities common to many undergraduates, but resistance from those further on in their careers can be equally strong. Resistance is, however, framed differently, tending to focus on something that might be broadly categorized as 'intellectual value' – or the perceived lack thereof. OSL activities were understood as 'games' that do not require serious analytical engagement from participants. The literature on embodied learning reinforces the point that the notion of learning in an embodied

way is often perceived as somehow freakish, anti-intellectual, or otherwise marginal: 'Students of my generation were taught to view embodiment as a circus sideshow, a vulgar distraction like the fat man and the bearded lady who, we assumed, had nothing in common with the glittering flights of mind exhibited by the intellectual trapeze artists soaring high above the center ring of the educational circus tent' (Gregory 2006: 316).

Surveys of tutors using OSL, however, have reinforced the notion that the position Gregory describes is amenable to subversion. One Creative Writing tutor, on the University of Warwick's writing programme, for example, who regularly uses 'open' spaces in his work, notes that the 'practical exercises are greatly enriched here ... I've been able to use theatrical improvisation demonstrations to explore power roles in dialogue and physical character interaction, [and] conduct creative writing exercises while engaging in physical exertion'. As another student of Law remarked 'I feel like I've had physical and mental exercise. It's good for entrenching things in the understanding and memory' and 'it is easier to recall things when practiced, instead of just discussed'. The link between physicality, understanding and memory is a key one here, and seems to undermine the notion that OSL is in some way reductive or anti-intellectual.[1]

Of course, without the physically open space itself, it is impossible for the body, understanding and memory to come together to produce the kind of learning the student implies. The OSL environment is fundamental here in preventing the re-formation of the rigidly hierarchical nature of lecture theatre and seminar room – spaces that determine the arrangement and posture of bodies within their confines in highly specific and directive ways through the position of seats and their relationship to each other. Each of the spaces used for OSL, however, exists in its first incarnation 'without chairs' – which forces any group entering the spaces to address their own physicality and that of others in relation to that of the space. There is no longer the security and reassurance of traditionally arranged furniture allowing students the protection of a seated posture and the expectation of the passive reception of information free of social interaction. The spaces, therefore, are no more seminar rooms and lecture halls, for the purposes of OSL pedagogy, than they are theatrical spaces. Although the 'white-box' rehearsal room and 'black-box' studio are designed as performance spaces, the trappings of theatrical performance are largely absent: there is little in the way of costume, for example; theatrical lighting is rarely deployed; there

is no set; and, most importantly, there is no audience external to the learning process. Participants in OSL work in a space that is always open, therefore, both figuratively and actually. What this permits is a particular freedom in which, if carefully managed by facilitator/tutor, individuals exist as neither performer nor passive listener and observer, but as full participant in the discovery and creation of knowledge.

As Catherine Lambert suggests, students become 'producers', and 'hierarchical academic/student relationships change to produce more fluid and elaborate collaborations between producers of scholarly work' (Lambert 2007: 1). Frequently, therefore, what emerges – almost by accident, or naturally – from these OSL environments is a facilitated ensemble in which students, working in groups, create their own knowledge. The development of student-centred learning or the student as producer can thus be greatly aided by OSL methodologies. The responses of participants in the Postgraduate Certificates, 'Shakespeare and the Law' and 'Shakespeare without Chairs' are testament to this. The open and provisional spaces between established realities suggested by OSL are precisely the environments in which creative learning of the kind necessary to shift participants from passive receptacles to active creators might best flourish. Learning in such a space is not demarcated by the rigidly imposed intellectual parameters of a tightly worded lecture, nor is its practical pedagogy over-determined by the presence of the usual configuration of the seminar room – not just chairs and tables, but the whiteboard and the omnipotent tutor at the head of the room. Such an arrangement cannot help but re-instantiate hierarchical forms of learning, in which students' discovery of knowledge is marginalized and the intellectual power of the tutor privileged. What such arrangements promote, particularly in lecture halls, is a 'monopticon', aligned from each individual consciousness towards the single focus of the lecturer, reversing the premise of Foucault's all-seeing 'panopticon'. Students thus internalize the notion of a master consciousness dictating learning material to those novitiate consciousnesses intent upon it. These arrangements favour certain kinds of student who are already confident speakers and for whom engaging with lecturers on a one-to-one basis in subsequent seminars holds no fears. Also, if research on learning styles and multiple intelligences is accepted, the lecture and seminar model will favour auditory learners and linguistic intelligences disproportionately.

It is interesting to note in this context that one of the key concerns of university academic training centres is how lecturers and tutors can better

engage students in these formats. To our certain knowledge hours of toil are spent devising new and intricate ways in which 'small' and 'large group teaching' can be made more inclusive, more effective in promoting student learning, and more engaging.[2] Rarely is the possibility considered that lectures and seminars might be re-thought in favour of something completely different.

This is not to say, of course, that the lecture and seminar model has become a system in which effective learning *cannot* take place. Years of creative work by thousands of academics across the sector on their own teaching has made such a position a caricature: use of group work, subtle methods of increasing student participation and the introduction of new technologies have all contributed to enhancing student learning. The fact remains, however, that the format can be one-dimensional, lacks versatility and can be a profoundly stale and dull experience for modern students.

It is important to begin to analyse why this might be so on a level that is not merely concerned with reporting student and tutor experience. For us the lecture and seminar represent particular models of understanding and working with consciousness that map onto the philosophical positions of empiricism and idealism respectively. We think it is possible to argue, however, that OSL straddles this philosophical dichotomy in teaching and learning in that it is capable of uniting empiricist and idealist modes of thought in a phenomenological method that permits both to function simultaneously. If, for example, I say to a student: 'here is a work of art, a proposition, a discursive piece, or the results of an experiment either practical or abstract. Allow it into your consciousness and create a representation in thought of what you think it means', I am asking the student to allow the work in some sense to create, or fashion, the mind. This, of course, is a soundly empiricist position deriving from Locke and, particularly, Hume. Conversely, if I say to a student, 'here is a work of art, a proposition, a discursive piece, or the results of an experiment either practical or abstract. Allow your consciousness to create a representation in thought of what it means', I am suggesting to the student that they allow their mind to fashion or create the nature of the work. Again, this is a philosophical position with a long history, but what we might recognize as Kantian idealism.

These categories are broadly similar to Kolb's division of understanding into apprehension and comprehension:

> To begin with, notice that the abstract/concrete dialectic is one of *prehension*, representing two different and opposed processes of grasping and taking hold of experience in the world – either through reliance on conceptual interpretation and symbolic representation, a process I will call *comprehension*, or through reliance on the tangible, felt qualities of immediate experience, what I will call *apprehension*. (Kolb 1984: 39)

Our argument is that in lectures students *apprehend* information (the empiricist model), and in seminars they *comprehend* (the idealist model). In a lecture there is a rendering of material; an intellectual objectification of it for the purpose of allowing the student to understand all or part of the material as an external unity. The solidified abstraction that results then becomes that which impresses upon the mind. In seminars there is a similar rendering of intellectual material, but in student-centred seminar models it is student thinking – rather than tutor thinking – that acts upon the material to produce the solidified abstraction.

To some extent this may sound like an argument for maintaining the *status quo* – why, if students are learning in these different ways, do we need to tinker? The answer is that what we are proposing about OSL might allow us to combine both of the idealist and empiricist modes in a single session, thus overcoming vulgar embodiment and allowing the body to become more than merely an awkward carriage for the brain. One means of theorizing this, as we have suggested, is to consider the process of learning phenomenologically. As Robert Magliola argues: 'for the phenomenologist (to use one of Husserl's famous slogans), knowledge is the grasp of an object that is simultaneously gripping us' (Magliola 1977: 17). At root, phenomenology lays heavy stress on the perceiver's central and vital role in the creation of meaning whilst acknowledging that there is, indeed, a tangible world 'out there'. What we might say, therefore, to students is: 'here is a work of art, a proposition, a discursive piece, or the results of an experiment either practical or abstract, elements of which we are going to represent in three dimensions. Allow it to create a representation in thought in your consciousness at the same time as you are creating in your consciousness a thought representation of *it*'.[3] This move allows us to map more closely the way in which phenomenology argues that the mind and body function together in consciousness. Merleau-Ponty's analysis of the West's imposition upon itself of a mind/body dichotomy is absolutely relevant here:

> The 'I am' is ... a rhetorical affirmation of my belonging to the realm
> of being. Not that I situate myself among objects in a way analogous
> to the juxtapositions which obtain between things. For I cannot speak
> of these physical relations as external to me without instituting a
> relation of exteriority between myself and my body. Such indeed is
> the epistemological model of physical science. The latter suppresses
> the immediacy of the mind-body relation and constructs an abstract
> epistemological subject whose sole function is to survey a field of physical
> objects and relations. A phenomenological psychology rejects the subject-
> object dualism because it retrieves an ontological and epistemological
> unity prior to the disjunctions of natural science. The status of my body
> is privileged. I can never be detached from it, not even in the attitude of
> objectivity. (Magliola 1977: xvi)

The embodied nature of OSL begins, in very practical ways, to move us beyond
the dilemmas and contradictions of idealism and empiricism, as mind and
body, unified, promote an infinitely more memorable and integrated learning
experience for students and tutors. Pedagogical theory and practice begin,
perhaps, to catch up with recent thinking in psychology and neuroscience
that increasingly foreground the holistic nature of body and brain.

This is to not to assert that pedagogic theory has not wrestled with these
dilemmas before, and although OSL claims here to bridge the idealist/
empiricist divide there are aspects of the work of many of the thinkers with
whom we engage here – and frequently endorse – that fall squarely into one
camp or another. Social constructivism is a good example. Jérôme Proulx
argues, for example, that:

> It is important, also, to acknowledge that acceptance of a constructivist
> position means that we have to abandon 'rightness'. The important
> shift here is that, within a constructivist perspective, learning and
> personal knowledge are not seen in terms of an internal construction
> or representation of an external world – as Descartes, Locke and
> other rational-empiricists asserted. Whereas rationalists and
> empiricists assert that they are able to obtain and prove a universal
> reality, a universal truth that would be independent of the learner (an
> objective reality), constructivism claims that we have no access to an
> objective truth and that all knowledge is subjective and dependent

on the learner. Instead of talking about an internal representation that reflects the external world, constructivism describes personal knowing in terms of fitting to and compatibility with the experiential world. (Proulx 2006: 2)

In these remarks are either implicit or explicit a number of important tenets of OSL: the willingness of the tutor or facilitator to 'uncrown' power, for example; the injunction to 'fail better'; and the identification of the experiential world as that version of reality that really matters. It is also true, however, that constructivism/constructionism of this kind is open to criticism from those who see it as an outgrowth of a fashion for linguistic philosophy that tends to ignore the embodied. As Roper and Davis argue: '[Social constructionism] seeks to reduce all, particularly mind and material reality, to its preferred medium of language, signifiers, discourse and so on' (Roper & Davis 2000: 226).

Equally a wholly cognitive approach to the problem, such as that advocated by neuroscience, can be perceived as similarly one-dimensional:

Where cognitive science reduces psychology to information and representation, social constructionism reduces it to language or discourse or the like. Where cognitivism only knows the images, information, and representations in minds, social constructionism only knows languages, discourses and signifiers in the social world. Both are equally unable to acknowledge or give a role to material reality apart from reducing it to its own terms. As, for example, in cognitive science, the human body becomes a set of ideas, self-perceptions or 'body-image', so, in social constructionism, it becomes a text, a set of discourses or an assembly of signifiers. (Roper & Davis 2000: 225)

Indeed, in this, Roper and Davis suggest the approach we have outlined above which seeks to dethrone the idealist/empiricist dichotomy from its position of dominance in philosophical discussions of consciousness, and its consequent reign of influence on teaching and learning practices in higher education.

What is missing from these discussions of mind and body, however, is one crucial aspect of OSL. To paraphrase a dreadful cliché from the world of business in the 1980s, 'there's no "I" in ensemble'. Neither phenomenology,

nor cognitivism, nor constructivism, at this level of philosophical abstraction, can attempt to move beyond the individual consciousness and its relationship with the world and cannot, therefore, address an important element of OSL – its particular focus on group work in the facilitated ensemble, which is deeply founded in the social (Neelands 1984; Nicholson 2002). It is true that the ensemble depends for its success on the individual, eccentric talent operating in an atmosphere of trust and support, but the ensemble is a collective, and one that allows the individual to flourish as a learner. As Vygotsky argues: 'Mind emerges in the joint mediated activity of people. Mind is, then, in an important sense, co-constructed and distributed' (Daniels 2001: 13). This echoes much of the practice of OSL. One of the reasons OSL seems able to bridge the gap is that it allows the individual to function in a social learning experience. Neither cognitivism nor constructivism are the answer, nor are idealism or empiricism/rationalism, because they fail to factor in the social aspects of learning. This is, perhaps, why Vygotsky remains the thinker towards whom academics who are also teachers turn so regularly. As Roper and Davis argue: 'Vygotsky's dialectical materialist approach seeks to place language and cultural tools in relationship to mind and material reality as a dialectical unity of opposites where none reduces to any of the others but each undergoes change within the conditions of interlocking environment, species, socio-cultural history and individual development' (Roper & Davis 2000: 226). The suggestion is that, lacking a social and embodied context, individual learning can become attenuated, unreflective and solipsistic.

In the rehearsal room actors and directors constantly challenge and 'dethrone' authority yet maintain a culture of mutual confidence, and OSL replicates this in the willingness of the tutor or facilitator to cede varying measures of control of the learning process to participants. Without this willingness the space closes in, as the tutor inevitably takes the posture of lecturer and participants become note-takers and receivers of wisdom – absorbers of the tutor's 'rightness'. To quote Vygotsky again: 'Teaching, or instruction, should create the possibilities for development, through the kind of active participation that characterises collaboration, that it should be socially negotiated and that it should entail transfer of control to the learner' (Daniels 2001: 61). A tutor or facilitator who is brave enough to set aside power in these environments, and tolerate the measure of unruliness this may demand, is likely to be rewarded with engaged and committed

responses from students who are thoroughly invested in the work they are doing because they have determined its nature. To uncrown power in this way – to temporarily suspend hierarchies in the spaces, to create a laboratory in which knowledge is discovered and owned by the group as a whole – is to promote creative learning and to foreground the role of student as producer. As participants work as a group through experiment and play to make creative progress (a combination of 'mindfulness' and 'playfulness'), their ownership of the knowledge that they have created becomes more fully embedded in their consciousness than might otherwise be possible. Properly socially contextualized in this fashion, students have the opportunity to test hypotheses without fear of ridicule, to reflect in a group and to rapidly extend their knowledge. In a university environment in which students are now increasingly required to come up with 'a question worth answering' (Jackson *et al.* 2006: xviii), OSL offers methodologies that actively help them to do precisely this.

The ideas detailed in the previous paragraph have been particularly important in the creation of the LPN (Chapter 3), the student ensemble (Chapter 4) and 'Shakespeare and the Law'. What are produced in these environments of mindfulness and playfulness are 'creative learners'. Students are offered the opportunity to create their own knowledge with the guidance of tutors. We recognize, of course, that this is a venerable position:

> Winnicott argues that 'in playing and only in playing, the child or adult is free to be creative'. Creativity, being engaged actively in interpreting the world and in shaping whatever one is doing, draws on the whole personality, and through this the individual gains a sense of self. Play is enabled to take place within the potential space between mother and baby, therapist and patient, teacher and learner, where that relationship is good enough. In other words, the possibility of play on the part of the child, client or student can only occur where the mother, therapist or teacher provides just enough support, neither too much nor too little, for the child to feel safe to play. (Mann 2001: 12–13)

What OSL does is to allow participants the space, the freedom and the social interaction that permits these kinds of creativity to flourish. Creativity, therefore, has come to mean for us a function, or output, of both space and embodiment that is entirely dependent on the central notion of openness,

which refers to both the physical characteristics of the spaces in which the work takes place and a metaphorical space that is liminal, and exists between and 'trans' other spaces.

Developing from the idea of openness is the notion of a 'third' or 'trans'-space as we have chosen to call it here. 'Trans' as a prefix is an important secondary term in theorizing OSL as it expresses the idea that those engaged in OSL, as either participant or facilitator, are frequently working in areas, figurative and literal, that are not the usual spaces of the academy. As we have said, they are other, between or liminal. The trans-space is often the outcome of a dialectical process between various theses and antitheses that, in the moment of their opposition, create an open space in which new syntheses develop. This is true, for example, of the teaching space that is neither theatrical space nor lecture theatre, and is the site of learning for the vast majority of the activities described in the preceding chapters. Another example is the relationship between participant and facilitator which can frequently be regarded as antithetical, yet in OSL, as the facilitator uncrowns power, given and received information become synthesized. As we have already suggested, the relationship between mind and body, long held to be antithetical, emerges in synthesis in a social-phenomenological experience of learning that promises a richer and fuller understanding of subject matter.

This is true, also, of the relationship between learning styles in OSL, and there are any number of examples in the case studies that show exercises featuring visual, auditory and kinaesthetic learning styles operating together – just one would be the examination in 'Shakespeare and the Law' in which students perform, observe and discuss the learning of their tutor group. It is our hope that these syntheses created in OSL's trans-spaces produce not only a positive effect on grades – as they have for students learning 'without chairs' in 'Shakespeare and Selected Dramatists' – but also on their wider academic careers and their lives beyond university.[4] As we suggest in Chapter 3, we believe that OSL offers students skills that can match closely those sought by employers from university graduates.

To develop the 'trans' idea a little further, the open spaces created by the dialectic we describe may become *transgressive*, as the stereotypical roles of facilitator/tutor and participant/student are suspended in the active and reciprocal engagement with the creation of knowledge. The notion that 'failure' should be honoured is also transgressive, as is the idea of adults 'playing' in

open spaces. Related to this is the idea that proposes the *transitional* nature of OSL: the work exists between clearly defined spaces and, as such, is always in the process of dialectically forming and re-forming so is always provisional and never closed. Such a condition of permanent transition is essential to a space that lays any claim to a truly democratic and inclusive style of learning. The structure of OSL means that knowledge can no longer be the preserve of those whose power and rank within the institution allow it to reside within their gift – the provisional character of knowledge within an OSL framework disallows such a dominant role for any individual. OSL becomes, thereby, *transactional*, in the sense of an open and free exchange of ideas in which participants do not compete to bank knowledge as private capital but freely exchange and collectivize their learning. We are returned once more to the 'germ of democracy' in the *ekklesia* of fifth-century Athens, as the five principles of *isonomia*, *isegoria*, *isopsephia*, *parrhesia* and *autonomia*: (see Chapter 3) re-assert themselves in a modern context in a socially open environment.

OSL, because it is a pedagogy that creates knowledge *with* its participants rather than *for* them, allows individuals and groups who may well be silent in lecture and seminar environments to have a voice. A particularly strong example of this is the 'networking' sessions described in Chapter 4, in which participants from many different nationalities and social groups encounter a situation that allows them to respond to particular situations in a fully engaged fashion. In a very modest way, such encounters permit participants to develop what Freire calls their 'ontological vocation' to become more 'fully human'. The *ne plus ultra* of such a process is a challenge to any dominating power. As Freire wrote:

> As we put into practice an education that critically provokes the learner's consciousness, we are necessarily working against myths that deform us. As we confront such myths, we also face the dominant power because these myths are nothing but the expression of this power, of its ideology. (Freire 1998: 41)

The networking sessions, and OSL more broadly, place student knowledge at the centre of the learning process. Indeed in many cases it is *only* the students' creation of knowledge individually and in social learning groups that is important in a session. As such, OSL becomes *transcendent* and

transformative, as the work not only moves beyond the typical focus on auditory learning styles that dominates the modern university, but more importantly allows students to create their own intellectual breakthroughs more rapidly than might otherwise be possible, offering them the means to refuse received wisdom and challenge accepted ideas.

Students working with OSL gain early access to the third or liminal space that the methodology makes available. In these third spaces participants become *trans-rational*, as the spaces offer a mode of understanding that relies equally on an intuitive and physical response and the rational processing of information – although we do not seek to argue that OSL undermines rational thought in the postmodernist sense suggested by the likes of Baudrillard and Lyotard, and the Frankfurt School before them. Our claim is merely that in a trans-rational condition the intuitive and sensory contribute as much to learning in the environments we describe as the logical and cerebral and should be recognized for their practical effects. Students obtain through OSL another means of gaining access to, and passing beyond, threshold concepts.

Importantly, also, in the idea of a third or open space, and embedded in its group or social character, there is a crossing of borders, a trespassing on the territories of others, even a move towards a kind of miscegenation between subjects. At the level of social theory it is important to acknowledge the work of Homi Bhabha – as Rob Hulme, David Cracknell and Allan Owens have done in their work on third spaces and trans-professional understanding for use in applied theatre/drama:

> Bhabha develops a notion of inter-disciplinarity through the 'liminal' or 'interstitial' category that occupies a space 'between' competing cultural traditions and critical methodologies, an 'innovative site of collaboration, and contestation' where 'border discourse' takes place (Mitchell 1995: 82; Perloff 1998). Bhabha goes on to develop a 'hybridity' paradigm, arguing that this third space is a 'hybrid' site that witnesses the production, rather than just the reflection, of cultural meaning (Bhabha 1994: 1). It is that Third Space, though unrepresentable in itself which constitutes the discursive condition of enunciation that ensure that the meaning and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, re-historicized and read anew. (Hulme 2009: 37)

Bhabha's third space stands for us as synonymous with the open space of OSL, as both exist as sites that are free of the reverberations of clashing ideologies and the clamour of competing interests (at least as far as any space *can* be free of these), and remain, therefore, full of possibility and potential. Our largest debt here, however, is to the theories of the Cuban sociologist Fernando Ortiz whose work on the process of 'transculturation' in the 1940s informs the work of recent social theory around colonialism and postcolonialism in significant ways, and adds another useful 'trans' prefix to our lexicon.[5]

Ortiz was concerned with the process of colonization and sought to distinguish between simple 'acculturation' – in which the subordinate culture is simply obliterated by the dominant – and what he perceived to be an infinitely more subtle process taking place at the interface between colonizer and colonized:

> I am of the opinion that transculturation better expresses the different phases of the transition from one culture to another because this does not consist merely in acquiring another culture, which is what the English word acculturation really implies, but the process also necessarily involves the loss or uprooting of a previous culture, which could be defined as deculturation. In addition it carries the idea of the consequent creation of a new cultural phenomenon which could be called neoculturation. (Brydon 2000: 1783)

Transculturation exists in a new space, after colonialism, between older realities, and in which ideas of 'miscegenation, métissage, hybridization, syncretism, resemanticization, de and re-teritorialization, heterogeneity, displacement, and "good" or creative translation', proposed by recent social theory, can develop (Spitta 1995: 2). For us these notions that are tangible processes in postcolonial activity become metaphors for the processes we see operating in the 'real' spaces in which OSL takes place. They are all suggestive of the dialectical model we mention above as they represent third or open spaces in which new phenomena of all kinds might develop. They allow OSL to become 'transcultural' in the sense that it permits different disciplines, faculties, kinds of learner – indeed 'cultures' of all kinds – to operate in creatively generative ways at least partially free from particular sets of restrictive practice that attach to academic identities and subject

conventions. The space of OSL becomes a transcultural space and as such cannot help but generate new learning that is 'owned' and created by groups of participants in the process.

Such transcultural work becomes *transdisciplinary*, as normally stable discipline boundaries are suspended in the interaction of participants' subject knowledge with OSL methodology. 'Trans' signifies for us the notion that, once open spaces have been established, they become sites in which barriers to creative learning might be deconstructed and the divisions between disciplines and modes bridged. Transdisciplinary work implies a stage beyond the traditionally recognized modes of cooperation in higher education and reaches towards a condition that promises an altogether more organic integration of elements of best practice from each discipline. An example of the process is 'Shakespeare and the Law'. Without the application of OSL such a module is a worthy collaboration between a Law department and an English/Theatre Studies department – both 'Shakespeare' and 'Law' have their own remit and their own areas of interest, and perhaps English or Theatre Studies can help aspiring lawyers to perform better, but the disciplines remain separate. This is 'collaborative pedagogy', or 'interdisciplinarity', in which the conventions, rules or tenets of one discipline are applied to the content of another. An intervention remains just that. The transdisciplinary stage is reached, however, at the point at which an examination in the Law takes the form of a theatrical performance, or the discipline's borders and boundaries become less easily identifiable (as is the case with 'Shakespeare and the Law'). A tutor teaching the module 'Law and Literature' remarked that:

> We have … used the space for the creation and performance of legal poetry and for the performance and recording of assessed creative work … including poetry, dialogue, drama etc … It has been said that traditional legal education sharpens students' minds by narrowing them. [OSL] provides spaces which allow law students to stretch their minds by broadening them. We have used the writer's room and the rehearsal room … and even the lobby area. Every space is conducive to creative thinking, which is essential to the module assessment.

It is no longer possible to divide absolutely form and content in this description of the module, and in this way the activities become transdisciplinary.

Transdisciplinary pedagogy can be further distinguished from other examples of collaborative work by noting the existence of models of a *multidisciplinary* approach. An example of this is a module offered at the University of Warwick entitled the 'Faust Project', in which participants are drawn from a range of different disciplines from across the university and sessions are delivered by subject specialists from departments as diverse as Business, The Medical School (Psychiatry), German and Law. Participants collaborate in addressing a common challenge – drawing from their range of knowledges, experiences and perspectives in order to conduct a diverse exploration of the Faust myth.[6] Other examples include modules at the National University of Singapore, and the Howard Hughes Medical Institute in Minnesota.[7]

The kind of socio-phenomenological, transdisciplinary approach that forms the philosophy of OSL begins to allow us another way of explaining what is taking place in a successful workshop. In combination with the theories and practical work already existing in this area, OSL has begun to allow facilitators to feel increasingly confident about shifting the methods of performance in teaching and learning from their 'natural' home in English and Theatre Studies into other areas of higher education. The transdisciplinary model we have proposed here continues to be extended across the university whenever and wherever willing collaborators can be found. Perhaps the most significant recent example is the work with the Department of Chemistry. The following is the abstract of an article from the October 2010 issue of the Royal Society of Chemistry's Journal *Chemistry Education: Research and Practice*:

In order to explore new and stimulating teaching and learning methods for undergraduates in Chemistry at the University of Warwick, interactive workshops based on the periodic table were devised by a team of chemists and theatre practitioners. In the first term of the academic year students attended a two to three hour workshop in one of Warwick's theatrical spaces. Prior to this, students had been assigned an element to research. They were required in the workshop to embody their knowledge of the behaviour of that element and interact with other students in role as 'their' element. These sessions were supported by lectures and the requirement that students submit unassessed research essays. The exercise was conducted with both the 2008 and 2009 student intakes. The details of the workshops are described and the pedagogical impact discussed.

The workshop has been compulsory for two successive first-year cohorts of Chemistry students and will form the basis for future collaborations. The workshops are run by one facilitator and one subject specialist, and have produced a number of interesting results – including the fact that 65–70 per cent of students attending the sessions say they have better understood inorganic chemistry as a result of their experience.

In spite of the work done in the CETL initiative (see Preface), and the increasing numbers of teaching spaces being designed and built around the UK, recent reports indicate that the dominant model continues to be the lecture theatre and seminar room. The download model of teaching continues, necessarily therefore, to hold sway. There remains more than a suspicion that this is not for sound pedagogic reasons, but for sound economic ones: plainly it is cheaper to ask an academic to lecture a single session of two or three hundred students every week than it is to ask that same academic to run seven or eight workshops. It is difficult to see how OSL or related pedagogies can wholly disrupt this situation without a sea-change in the way the efficacy of higher education is perceived in this country – and elsewhere for that matter. Until those allocating and distributing funding for British universities come to a real acceptance that pedagogies like OSL genuinely produce better educated students – both in the sense that they are both better equipped for the complexities of work in contemporary society, and are simply 'better educated' in the old liberal humanist sense that individuals should be, as far as possible, the free and autonomous authors of their own thought – then those of us who believe in the efficacy of these methods are destined to struggle against under-funding.

Of course, part of the responsibility for demonstrating our usefulness lies in our own ability to persuade, and to demonstrate to decision-makers that we can achieve what we say we can achieve. This requires an endless process of investment in good-quality work and good-quality practitioners to execute that work – and this, of course, lies at the root of our determination to offer a for-credit qualification in workshop delivery (the Postgraduate Certificate in HE Workshop Methods is currently under development at the University of Warwick). It depends also on the ability to continually (and continuously) develop better methods of research that allow us to convince the sceptical that what we do produces better *outcomes*. Whether or not we believe that this is a sufficient and necessary means to measure success, we have to respond to the demand to do so.

There is a second part of course, to this slow process of shifting attitudes, and that requires a willingness to abandon hitherto defensive postures. The onus to provide the proof of efficacy should shift from those of us who are committed to a 'non-traditional' mode of teaching and learning, to those who seek to maintain the seminar room and lecture model. Our questions to them should be: On what grounds do we continue to use this system? What are its benefits beyond university? Can you demonstrate to us ways in which the body is *not* implicated in learning? Can you offer a theoretical justification for the pedagogic methods that continue to dominate? How will you sustain this system in a new age of accountability in higher education?

We believe that there is great hope for the kinds of pedagogy we advocate, and we have encountered an enthusiastic response in the vast majority of places in which we have shown the work. As a colleague from the University of Hull remarks, 'Having experienced the work of the [OSL] team, and the glowing feedback which they received when demonstrating their techniques in my own institution, I can honestly say that I believe their approach to be effective, excellently presented and popular across a wide variety of disciplines' – although the same colleague's belief that 'the format is also exportable, and marketable outside the university' was perhaps as worthy of note. With recent very-well received sessions in the US at the universities of New York, North Carolina at Chapel Hill and Vanderbilt, as well as in Venice and Munich, we look forward with great optimism to the further development of what we believe to be a truly transformative and transdisciplinary pedagogy.

Notes

Preface

1 The capital investment from HEFCE allowed the University of Warwick to convert a former industrial building adjacent to the campus into a fully equipped theatrical studio accommodating sixty individuals, and a theatrical rehearsal room able to accommodate forty. This is in addition to a suite of offices and a large foyer.

2 Fail Better Productions was established in 2001. More information at http://www.failbetter.co.uk [accessed August 2010].

3 http://www.rsc.org.uk/education/sufs.aspx [accessed 30 January 2010].

4 'Creative Partnerships' is England's flagship creative learning programme, designed to develop the skills of children and young people across England, raising their aspirations, achievements, skills and life chances. It is one of a number of programmes generated by the new national organization, Creativity, Culture and Education (CCE): http://www.creative-partnerships.com/ [accessed 30 May 2010].

Introduction

1 We differentiate between multidisciplinary, interdisciplinary and transdisciplinary modes of teaching and learning, and comment further on this in the final chapter. We acknowledge, also, that 'transdisciplinary' is a contested term that bears multiple meanings. The authors wish to express their thanks to Oliver Turner, a recent MA graduate from the University of Warwick and member of the CAPITAL Centre team, for his work on the development of these differentiations.

Chapter 1

1 All references to Shakespeare are from the Norton edition (Shakespeare 2008).

2 Our thanks are due to Mary Johnson, Acting Head of Education at the RSC from 2006–7, for originating the idea of the 'open space rehearsal room'.

Chapter 2

1 This indictment was devised and written by Paul Raffield. The sentencing that appears in Act III, Scene 1 reproduces verbatim the Tudor sentence for treason.

2 This exercise was devised and written by Paul Raffield.

3 Our theory and practice owes much to Professor Allan Owens of Chester University, who brought us examples of his own commonplace books used in teaching and shared with us his experience of 'Enhancing professional learning through sketchbooks: cases from business, theatre and education'. He quotes da Vinci: 'You must go about, and constantly, as you go, observe, note and consider the circumstances and behaviour of men in talking, quarrelling or laughing or fighting together: And take a note of them with slight strokes thus, in a little book which you should always carry with you.' And Alfred Hitchcock: 'I don't understand why we have to experiment with film. I think everything should be done on paper … And I think that students should be taught to visualize.' The commonplace book used

here is a version of the 'reflective journal', which features heavily in the assessment of many modules that feature OSL. The reflective journal has been an important means of extracting individual grades for students whose final examinations are conducted in groups. Reflective journals also offer the tutor a valuable and necessary insight into the *process* of creativity in performance-based examinations, and also information concerning levels of student engagement and effort.

4   The author of this commonplace book is Ankesh Chandaria.

5   The collaborators on 'Venice v. Iago' were Anthony Thomas, Gareth Nash, Angharad Evans and Jennifer Hoovers. Quotations are taken from their trial script.

6   The collaborators on 'The Trial of Quintus Andronicus and Martius Andronicus' were Ankesh Chandaria, Christopher Brooksby and James Brennan, from whose trial script and reflective essays quotations are taken. In performance, they were supported by Angharad Evans, Gareth Nash and Anthony Thomas.

7   James Brennan.

8   James Brennan.

9   Angharad Evans.

10   Ankesh Chandaria.

11   Ankesh Chandaria.

12   Jennifer Hoovers.

13   Jennifer Hoovers.

14   Anthony Thomas.

15   Anthony Thomas.

16   Gareth Nash.

Chapter 3

1   The RSC commissioned research from the Centre for Educational Development, Appraisal and Research (CEDAR), based on a survey of student attitudes to, and engagement with, Shakespeare. CEDAR is an internationally acknowledged research centre that undertakes research on a wide range of educational issues: http://www2.warwick.ac.uk/fac/soc/cedar/

2   UK government Department for Education National Strategies document: http://nationalstrategies.standards.dcsf.gov.uk/node/113512 [accessed 19 July 2010].

3   Postgraduate Certificate in Teaching Shakespeare course specification, University of Warwick, June 2006.

4   For 'Authentic Achievement' research at the University of Wisconsin, see: http://www.wcer.wisc.edu/archive/riser/Brief per cent205 per cent20text per cent20only.pdf. For the *New Basics* project in Queensland, Australia, see: http://education.qld.gov.au/corporate/newbasics/

5   Provided by a colloquium participant from her own direct experience with a class, Melbourne 2008.

Chapter 4

1   From an interview by George Sylvester Viereck, published in the Philadelphia *Saturday Evening Post*, 26 October 1929.

2   García Lorca's *Play Without a Title* was translated by David Johnston and published by Oberon Books; directed by Jonathan Heron; designed by Nomi Everall; lighting designed by Dave Thwaites.

3   The team comprised Catherine Allen, Pesala Bandara, Rowan Rutter and Oliver Turner.

4   For the Shakespeare Birthplace Trust's library and archive, see: http://www.shakespeare.org.uk/index.php?option=com_content&view=article&id=19&Itemid=19 [accessed 20 March 2010].

5   For the National Theatre archive, see: http://www.nt-online.org/7058/archive/the-archive.html [accessed 20 March 2010].

6   For the Arts and Humanities Data Services 'Designing Shakespeare' resource, see: http://www.ahds.ac.uk/catalogue/collection.htm?uri=pa-1018-1

7   For the University of Warwick's open access resource on Elizabethan and Jacobean drama, see: http://www2.warwick.ac.uk/fac/arts/ren/elizabethan_jacobean_drama [accessed 20 March 2010].

8   For the Globe Theatre webpage on Footsbarn's Shakespeare Party, see: http://www.shakespeares-globe.org/theatre/annualtheatreseason/shakespeareparty/ [accessed 20 March 2010].

9   Tocil Field is an outdoor space opposite the Warwick Arts Centre, Coventry. The Footsbarn tent was simultaneously a stage, backstage and auditorium.

Chapter 5

1   One of the ambitions of the OSL project is to secure funding to explore this relationship in controlled circumstances.

2   The University of Warwick's Learning and Development Centre (LDC) devotes much effort to its key sessions in its Postgraduate Certificate in Academic and Professional Practice (a qualification that junior academics must gain to pass probation) on large and small group teaching – known as A1 and A2 respectively. These sessions are regarded as central to the programme.

3   Again, these are areas that need further research before we can feel more confident about this hypothesis. We need to know more, for example, about why students who study in these ways seem to learn better than those who do not.

4   We are now engaged, as the next phase of OSL, in a longitudinal survey of students that will follow them through their academic careers and beyond into the world of work.

5   Transculturation involves a recognition that in the chaotic mixing of any cultures – such as that occurring in the process of colonization, for example – elements from both are lost and elements from both remain.

6   For the Faust project website see: http://www2.warwick.ac.uk/fac/arts/english/undergraduate/current/modules/fulllist/special/inter-disciplinaryandcreativecollaboration [accessed 27 May 2010].

7   For the 'Democratic Possibilities in Singapore' module at National University of Singapore, see: http://www.cdtl.nus.edu.sg/link/mar2004/idm1.htm [accessed 27 May 2010]. For the 'From Chemistry to Classics' module at Howard Hughes Medical Institute in Minnesota, see: http://www.hhmi.org/news/neuhauser20090908.html [accessed 27 May 2010].

Bibliography

Barber, M. and Mourshed, M. (2007), *How the World's Best Education Systems Come Out On Top*, London: McKinsey and Company.

Bate, J. and Brock, S. (2007), 'The CAPITAL Centre: Teaching Shakespeare (and More) through a Collaboration between a University and an Arts Organization', *Pedagogy*, 7.3: 341–58.

Beckett, S. (1965), *Waiting for Godot*, London: Faber & Faber.

Beckett, S. (1984), *Worstward Ho*, London: Grove Press.

Bhabha, H. (1994), *The Location of Culture*, London: Routledge.

Boyd, M. (2009), 'Building Relationships', *The Stage*, 2 April.

Brook, P. (1968), *The Empty Space*, London: Penguin.

Bruner, J. (1985), *Actual Minds, Possible Worlds*, Cambridge, MA: Harvard University Press.

Brydon, D. (ed.) (2000), *Postcolonialism*: *Critical Concepts in Literary and Cultural Studies*, vols 2, 4, 5, London: Routledge.

Carneiro, P., Crawford, C. and Goodman, A. (2007), 'The Impact of Early Cognitive and Non-Cognitive Skills on Later Outcomes', London: Centre for the Economics of Education.

Castoriadis, C. (1983), 'The Greek *Polis* and the Creation of Democracy', in D. Curtis (ed.), *The Castoriadis Reader*, Oxford: Blackwell, 1997.

CBI/Universities UK (2010), *Future Fit: Preparing Graduates for the World of Work*, http://highereducation.cbi.org.uk/uploaded/HRE_091_Future per cent20Fit per cent20AW.pdf [accessed 12 May 2010].

Chowdry, H., Crawford, C., Dearden, L., Goodman, A. and Vignoles, A. (2009), 'Widening Participation in Higher Education: Analysis using Linked Administrative Data', *IFS Working Paper W10/04*, London: Institute of Fiscal Studies.

Clark, A. (1997), *Being There: Putting Brain, Body, and World Together Again*, Cambridge, MA: MIT Press.

Creative Partnerships, http://www.creative-partnerships.com/ [accessed 12 May 2010].

Culture and Learning Consortium (2008), *Culture and Learning*: *A New Agenda for Advocacy and Action*, http://www.phf.orguk/news. asp?id=434&year=2008&pageno= [accessed 12 May 2010].

Damasio, A. (2000), *The Feeling of What Happens: Body and Emotion in the Making of Consciousness*, London: Vintage.

Daniels, H. (ed.) (2001), *Vygotsky and Pedagogy*, London and New York: Routledge.

Department for Children Schools and Families (2008), *Shakespeare for All Ages and Stages*, http://publications.dcsf.gov.uk/eOrderingDownload/ ShakespearesBooklet.pdf [accessed 12 May 2010].

Dewey, J. (1997), *Experience and Education*, New York: Touchstone.

Dewey, J. (2007), *Democracy and Education*, Teddington: Echo Library.

Donaldson, M. (1987), *Children's Minds*, Harmondsworth: Penguin.

Freire, P. (1998), *Teachers as Cultural Workers*, Oxford: Westview.

Freire, P. and Shor, I. (1987), *A Pedagogy of Liberation: Dialogues on Transforming Education*, New York: Bergin and Garvey.

García Lorca, F. (2008), *Play without a Title*, trans. David Johnston, London: Oberon.

Gardner, H. (1985), *Frames of Mind: The Theory of Multiple Intelligences*, New York: Basic.

Greenblatt, S. (ed.) (1997), *The Norton Shakespeare, Based on the Oxford Edition*, New York and London: W. W. Norton.

Greene, M. (1988), *The Dialectic of Freedom*, New York: Teachers College Press.

Gregory, M. W. (2006), 'From Shakespeare on the Page to Shakespeare on the Stage: What I Learned about Teaching in Acting Class', *Pedagogy*, 6.2: 309–25.

Holland, P. and Orgel, S. (eds) (2004), *From Script to Stage in Early Modern England: Redefining British Theatre History*, London: Palgrave.

Hulme, R., Cracknell, D. and Owens, A. (2009), 'Learning in Third Spaces: Developing Trans-Professional Understanding through Practitioner Enquiry', *Educational Action Research*, 17.4: 537–50.

Jackson, N., Oliver, M., Shaw, M. and Wisdom, J. (2006), *Developing Creativity in Higher Education: An Imaginative Curriculum*, London: Routledge.

Johnston, K. (1981), *Impro: Improvisation and the Theatre*, London: Routledge.

Kershaw, B. (2006), 'Performance as Research: Live Events as Documents', in T. C. Davis (ed.), *The Cambridge Introduction to Performance Studies*, Cambridge: Cambridge University Press.

Kershaw, B. (2007), *Theatre Ecology*, London: Cambridge University Press.

Kolb, D. A. (1984), *Experiential Learning: Experience as the Source of Learning and Development*, Englewood Cliffs, NJ: Prentice Hall.

Lambert, C. (2007), 'Exploring New Learning and Teaching Spaces', *Warwick Interactions Journal*, 30.2: 1–6.

Leadbeater, C. (2008), *We-Think: Mass Innovation, Not Mass Production: The Power of Mass Creativity*, London: Profile.

Magliola, R. (1977), *Phenomenology and Literature: An Introduction*, West Lafayette, IN: Purdue University Press.

Mann, S. J. (2001), 'Alternative Perspectives on the Student Experience: Alienation and Engagement', *Studies in Higher Education*, 26.1: 7–19.

Merleau-Ponty, M. (1962), *The Phenomenology of Perception*, London: Routledge and Kegan Paul.

Meyer, J. and Land, R. (2006), *Overcoming Barriers to Student Understanding: Threshold Concepts and Troublesome Knowledge*, Abingdon: Routledge.

Mitchell, W. J. T. (1995), 'Translator Translated, Interview with Cultural Theorist Homi Bhabha', *Artforum*, 33.7: 80–4.

Neelands, J. (1984), *Making Sense of Drama*, London: Heinemann.

Neelands, J. (2010), 'Drama as Creative Learning', in Sefton-Green *et al.* (eds), *Routledge International Reader in Creative Learning*, London: Routledge.

New Basics Project (2003), http://education,qld,gov,au/corporate/newbasics/ [accessed 12 May 2010].

Newman, F. M. and Associates (1996), *Authentic Achievement*, San Francisco: Jossey-Bass.

Nicholson, H. (2002), 'The Politics of Trust: Drama Education and the Ethic of Care', *Research in Drama Education*, 7: 81–91.

Panet, B. (2009), *Essential Acting*, Abingdon: Routledge.

Perloff, M. (1998), 'Cultural Liminality/Aesthetic Closure? The "Interstitial Perspective" of Homi Bhabha', in H. K. Bhabha (ed.), *The Location of Culture*, London: Routledge, 139–70.

Piaget, J. (1969), *The Mechanisms of Perception*, London: Routledge.

Plutarch (1927), *De Audita*, vol. I, Loeb Classical Library edition, http://penelope. uchicago.edu/Thayer/E/Roman/Texts/Plutarch/Moralia/De_auditu*.html [accessed 27 August 2010].

Proulx, J. (2006), 'Constructivism: A Re-Equilibration and Clarification of the Concepts and Some Implications for Teaching and Pedagogy', *Radical Pedagogy*, 8.1: 1–19.

Roper, B. and Davis, D. (2000), 'Howard Gardner: Knowledge, Learning and Development in Drama and Arts Education', *Research in Drama Education*, 5.2: 217–33.

Rutter, C. (2005), 'Maverick Shakespeares', in B. Hodgdon and W. B. Worthen (eds), *A Companion to Shakespeare and Performance*, London: Blackwell, 338–58.

Shakespeare, W. (2008). *The Norton Shakespeare*, 2nd edn, edited by S. Greenblatt, W. Cohen, J. E. Howard and K. Eisaman-Maus, London: W. W. Norton.

Shreeve, A. (2010). 'A Phenomenographic Study of the Relationship Between Professional Practice and Teaching your Practice to Others', *Studies in Higher Education*, 35.6: 691–703.

Spitta, S. (1995), *Narratives of Transculturation in Latin America*, College Station: Texas A&M University Press.

Strand, S. and Galloway, S. (2007/8), *Attitude to Shakespeare among Year 10 Students: Report to the RSC on the LPN Baseline Survey*, Warwick: CEDAR.

Streatfield, G. (2007), RSC Histories Cycle Programme Notes.

Taylor, D. (2003), *The Archive and the Repertoire: Performing Cultural Memory in the Americas*, Durham: Duke University Press.

Thew, N. (2006), *Teaching Shakespeare: A Survey of the Undergraduate Level in Higher Education. A Report to the Higher Education Academy, English Subject Centre*, Egham: The English Subject Centre, Royal Holloway, University of London.

Thomson, P., Hall, C., Franks, A., Jones, K. and Thomas, D. (2010), *Interim Report to Culture, Creativity and Education*, Nottingham: The Learning and Performance Network, University of Nottingham.

Turner, V. (1982), *From Ritual to Theatre*, New York: Performing Arts Journal Press.

Turner, V. (1990), 'Are there Universals of Performance in Myth, Ritual, and Drama?', in R. Schechner and W. Appel (eds), *By Means of Performance*, Cambridge: Cambridge University Press.

Vygotsky, L. (1978), *Mind in Society*, Cambridge, MA: MIT Press.

The Winter's Tale (11 August 2009), William Shakespeare, dir. Michael Boyd, perf. Royal Shakespeare Company, Courtyard Theatre Stratford, programme.

Index