Active Shakespeare:

How do active approaches contribute to Shakespeare teaching and learning at Key Stage 4?

Submitted by James Raymond Robert Hunt, to the University of Exeter as a thesis for the degree of Doctor of Education in Education, November 2023.

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I certify that all material in this thesis which is not my own work has been identified and that any material that has previously been submitted and approved for the award of a degree by this or any other University has been acknowledged.

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> ‘I can no other answer make but thanks
>
> And thanks and ever thanks…’
>
> *Shakespeare, Twelfth Night*

Abstract

This thesis set out to gain a richer understanding of how active approaches contribute to wider Shakespeare teaching and learning in the secondary school context. Studying Shakespeare's plays is compulsory, and an examined part of secondary education in the UK. Theatre companies suggest exciting ways to teach Shakespeare in the classroom, including the Royal Shakespeare Company's (RSC) active approaches, which see the teacher become a director in the classroom and use theatre workshopping to engage students as if actors. Active approaches are rooted in process drama, using dramatic activity to experience a play, characters and ideas in a live, dynamic and interactive way to make meanings which are co-constructed. Three relevant theoretical lenses emerged in the literature review, and were used to examine the active approaches in the study: dialogic, embodied and creative pedagogies. The study used an interpretivist case study methodology of a teacher in a school in England, with her year 10 (16-year-old) class as she embedded active approaches within her own practice. Data collection included lesson observations, photographs taken during lessons, and transcribed photo elicitation interviews with a student focus group, and separately with the teacher, during a teaching scheme of *Macbeth.* The data was analysed with a 'see-think-wonder' approach, and open coding, before constant comparative analysis at an axial coding stage, leading to a final selective coding. A number of themes emerged as to the possible contribution of her active approaches: active students (the way student interaction with the text is encouraged through embodiment); pluralities and possibilities (the nurturing of multiple ideas in lessons); teacher as director (the different moves the teacher needs to make to facilitate the success of active approaches); augmented understandings (the ways active approaches enhance understandings); and finally disruption (the ways assumptions and habits are challenged by the approaches). Overall, the study found a need to recontextualise the notion of teacher as director, within the complex work of teaching; in doing so, the active approaches demand teachers impose constraints during these lessons, and these can become enabling. The teacher's active approaches were seen to unlock independently derived understandings and interpretations, as they provided lived interactions

with the text, opened portals of experience, and nurtured shared, collaborative meaning making; ultimately, embodiment was central to students' emerging thinking. The study is significant in stressing the need to embed active approaches within a wider Shakespeare pedagogy to augment the students' emerging knowledge and assist its organisation. This has implications for how the RSC and others work with teachers to develop their active approaches within, rather than instead of, wider teaching repertoires in the future.

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Chapter 1: Introduction

1.1 Overview of the Thesis

This thesis is a case study exploring how active approaches contribute to and influence teaching and learning of Shakespeare in secondary schools, specifically at the last stage of the mandatory study of English. In England, this is a compulsory subject until the end of year 11 (when students are aged 16), and studying a Shakespeare play is an examined element. Shakespeare offers teachers a wealth of possibilities, on a spectrum from more transmissive and didactic methods, dominated by teacher delivery of facts about a play, to fully interactive, pens down, desks back, rehearsal-room workshopping. The latter, forms part of a wider concept of active approaches, in which students are engaged through physical activity to interact with Shakespeare's work as plays, rather than playscripts or books to be read.

The active approaches in this thesis derive from the work of the *Royal Shakespeare Company* (RSC), whose methods arise from their ideology that Shakespeare should be experienced by children, on their feet, in an ensemble, as if they were actors in the rehearsal room. The purported benefits of these approaches focus on enhanced interest and enjoyment (Lindsay, Winston, Franks, & Lees, 2018); enlivened teaching supports a correlation between increased opportunities to act and increased positive 'attitude to Shakespeare' (Galloway & Stand, 2010, p. 69). However, there are wider questions about how well active approaches transfer to the classroom, what they contribute or limit, and how well they sit within the constraints of the examined curriculum requirements. This might be because current understandings of active approaches are nebulous, and without consensus. Drew and Mackie (2011) stress the 'connotations' of 'active' are problematic, as it becomes 'placed in opposition to passive learning, a notion which seems intrinsically improbable if learning is defined as a change' (p. 455). Gibson's work (1998b), which led to the important Shakespeare School's Project to make Shakespeare teaching more accessible and active in schools, frames a traditional academic, theoretical, text-centred, literary critical epistemic stance against the 'new

perspectives' (p. 29) drama stance, often sceptically labelled 'liberal humanism' (p. 28). Harris' (2003) example that 'no teacher should miss the opportunity to emphasize the tension [through] some spirited reading […] but further appreciation can be encouraged by examining the lines on the page' (p. 50), begins to demonstrate that in actuality, progressive approaches and more traditional techniques need to co-exist.

Instead, then, this study, considers 'active' as implying shared activity centred around collaborative thinking, and that is likely to include embodied experiences. Practitioner-orientated texts that espouse active approaches when teaching Shakespeare suggest tasks such as group tableaux, guided imaginary journeys, improvising backstory and walking to the rhythm of the lines. In explaining these, a semantic field emerges which resonates with a view of shared embodied activity, including 'energetic', 'releasing', 'engaging' (Harris, 2003, p. 42), 'communal', 'creative' (Winston, 2015, p. 1), 'playful' (Banks, 2014, p. 4), 'experimental' and 'cooperative' (Gibson, 1998b, p. 1). This range of words in itself demonstrates that it is problematic to neatly define active approaches to teaching Shakespeare.

Furthermore, as much as active approaches are lauded for creating more engaging interactions with texts, various excuses are reported for why teachers avoid embracing active approaches readily in English classrooms, including class sizes, lack of training and evidence (Evans, 2017), space and time concerns (Drew & Mackie, 2011; Irish 2011), anxiety about group work, high ability students relying on the teacher to give the perceived needed knowledge (Drew & Mackie, 2011), too much curriculum content (Wade & Sheppard, 1994), and the diversity of student backgrounds (Winston, 2015). Indeed, I work in a school where we are keen to develop our use of active approaches but are seeking more conviction in deciding how and why to use them. This case study sets out to offer a fuller understanding of how active approaches contribute to (or limit) Shakespeare teaching and learning, so that as my own school's practice of active approaches evolves, more informed and confident use of active approaches can be made.

1.2 Summary of the Thesis Chapters

The next chapter, **Background** establishes the context for this study, summarising the debate around the compulsory nature of Shakespeare in England's schools, and exploring how his plays are taught. It is reported that teaching based on transmission of facts dominates, perhaps because of teachers perceiving a sense of safety with covering the whole play within curriculum time constraints. Transmission, where the teacher explains the play a scene at a time, is assumed the quickest way to cover the whole play in the required detail for the end examination. Active approaches are often pitched as polar to this, re-centring thinking about Shakespeare on the student entirely. However, viewing transmission versus active as a dichotomy like this is problematic as, in reality, English teachers weave together different resources and approaches to best suit the students, the play and the required learning; this study is focused on gaining a deeper understanding of how active approaches might contribute to a wider Shakespeare teaching repertoire.

Chapter 3, **Literature Review**, explores the literature to theorise the potential educational underpinnings and contributions of active approaches. The empirical research base for active approaches is limited, so to widen the scope, after first framing them as a type of process drama, active approaches are considered in terms of three major strands of learning: dialogic, embodied and creative pedagogies. Theoretical and empirical underpinnings of these areas are explored, making potential connections to evidence in the active approaches' materials, including but not limited to those from the RSC. Common to these areas of pedagogy is a need for careful managing of learning spaces to ensure effective collaboration for knowledge production and shared experiences.

The literature review leads to the **Research Methodology** outlined in Chapter 4, specifically a case study which explores how active Shakespeare is embedded into practice in one school, with one teacher, and one class. This chapter first grounds this research in an interpretivist, socio-constructivist, complex view of knowledge, justifying the design of the case study as a close

examination of one teacher's journey of embedding active approaches into delivering a teaching scheme for the play *Macbeth,* to a year 10 class. The focus is on the particular case, to understand how a teacher in reality uses and develops her own active approaches in her context. The focus school is the researcher's own school, where there was an identified need to gain a stronger understanding of how active approaches contribute to teaching and learning, in order to help inform the next steps of widening their use. The chapter outlines the range of data collection methods deployed to gain a detailed holistic picture. Close examination of three moments of the scheme of work involving active approaches lessons, included working with a focus group of three students, using photograph elicitation interviews to explore their experiences of active approaches. The approach to thematic analysis of the data is also explained in this chapter, as well as the steps to ensure quality of the research, and ethical considerations.

Chapter 5 is a detailed presentation of the **Findings** from the thematic analysis. A number of emergent themes are detailed around core concepts, and each is exemplified with multiple evidence from across the data sources. There are five subsections. Firstly, a subsection about active students clarifies the notion of 'active' and presents evidence of students being encouraged in agentic and collaborative thinking, as well as making decisions themselves in the embodied work with the text. Secondly, in pluralities and possibilities, there is evidence of the students exploring multiple ideas, and to some extent, playful experimentation with interpretations. The teacher-director section explores the complex work of the teacher including modelling, sequencing and bridging. Next, augmented understandings are demonstrated with moments of realisation as the students move to increasingly complex understandings. Finally, the evidence presented demonstrates her active approaches bringing about disruptions, and this as a necessary characteristic for learning to occur.

Chapter 6 offers a **Discussion** which explores the significances of the findings. It centres around three key areas that are important concerns for teaching Shakespeare when using active approaches. Firstly, the complexity of the teacher's moves in enabling students' learning, is foregrounded, as the findings

reveal much skill and knowledge on the teacher's part. The plurality section explores the benefits that can arise when the teacher moves are successful, in that students consider possibilities and multiple ideas, as well building complex concepts with component parts. Finally, this chapter considers the importance of collectives during active approaches, in which students rely upon others, as well as each having responsibility to co-construct and align responses.

Chapter 7 offers **Conclusions** to the study, particularly emphasising that a more situated view of active approaches is needed, one which deploys such approaches within a wider repertoire of Shakespeare teaching and learning approaches: what active approaches can contribute is dialogic space in which students are co-participants, where embodied experiences are vital in shaping and creating interpretations and understandings. This chapter also considers subsequent areas for further study, limitations of this study, and then recommendations for advancing active approaches to Shakespeare in the future.

Chapter 2: Background

This background section acts a precursor to the literature review; using books aimed at teachers around Shakespeare teaching, and some related case studies, the chapter articulates an overview of why and how Shakespeare is taught in English schools. Firstly, there is consideration of why **Shakespeare is compulsory** in schools (2.1), followed by a summary of **how Shakespeare is taught** (2.2) including a focus on active approaches to outline their development, different types, and their intended purpose. The chapter concludes to establish the context and **aims of this study** (2.3) more specifically.

2.1 Compulsory Shakespeare

Shakespeare is a compulsory element of the curriculum in England's secondary schools (students aged 11-16). Students are examined on a Shakespeare play at GCSE level (the statutory General Certificates of Secondary Education, taken by 16-year-olds). Here, they are assessed for levels of critical interpretation of a Shakespeare play they have studied, as supported by their analysis of language, form and structure, and an understanding of the relationship between play and context (DfE, 2013). Shakespeare is firmly, and uneasily, placed in the reading curriculum (Coles, 2013; Evans, 2017; Winston, 2015). Authors repeatedly point out this being a problem since *The Cox Report* (DES, 1989) controversially made Shakespeare's work obligatory and assessed for all children (Coles, 2013; Evans, 2017; Irish, 2008); the foci in the reading skills are: summarising; synthesising; drawing on knowledge and evidence; evaluating; exploring themes, ideas, and relationships; analysing writer's craft; and making comparisons (DfE, 2014). In the current iteration of England's National Curriculum, the word 'drama' is mainly used to differentiate between text types, and Banks (2014) says in focusing on reading 'we get the story, we read the words, but we miss the richness and depth of the art form' (p. 4).

If Shakespeare is simply a different type of text to read, it may be questioned why he is so persistently and specifically named on the curriculum. *The Cox Report* (DES, 1989) provided guidance for delivering English, following the first National Curriculum in 1988. An exposure to a rich range of texts was recommended, but particularly Shakespeare, because his 'work conveys universal values, and that his language expresses rich and subtle meanings beyond that of any other English writer' (p. 96). This pervading view has fuelled much debate about Shakespeare's compulsory presence in the curriculum (Coles, 2013; Evans, 2017; Olive, 2015). Evans (2017) gives a particularly comprehensive review of the polar reactions this evokes (an elite, sacrosanct, cultural icon, versus an author of contemporary relevance for everyone); she explores the socio-political, professional and personal contexts when teaching Shakespeare, and concludes that teachers are influenced by a range of factors shaping their personal approach. The question 'Why Shakespeare?' is repeatedly posed in literature focused on justifying his compulsory curriculum status (Banks, 2014; DCSF, 2008; Gibson, 1998b; Wade & Sheppard, 1994; Winston, 2015). There are countless reasons offered (from it encouraging independent responses to characters and situations, to simply being "good" for you), to justify the call to challenge the high status, elite position of Shakespeare (Coles, 2013; Evans, 2017; Winston, 2015). Whilst Shakespeare is held in high academic esteem, students are reported to find it automatically too difficult and the reserve of an intellectual few (Coles, 2013), something potentially incubated by the latest National Curriculum being driven by a belief it should contain a wide body of cultural knowledge (Coles, 2013; Evans, 2017).

2.2 How Shakespeare is Taught

Perhaps the issue with Shakespeare being attached to the reading objectives of the National Curriculum perpetuates the belief that Shakespeare is a text to be read rather than watched or performed, with the teacher's role being to give meaning and guide critical analysis. This does not acknowledge the fact, as stressed by Banks (2014) in considering the education approaches of

Shakespeare's Globe Theatre, that 'there is no right way to teach Shakespeare […]' and this is 'one of the reasons that Shakespeare can be so exciting, the potential for discoveries so potent, the possibilities for learning so great' (p. 1). However, Irish (2008), exploring the history of Shakespeare teaching, states that although no one would advocate learning Shakespeare by reading it sat down, most children experience it this way. Contrasting with this apparent disengaging approach, Evans (2017) attempts to conceptualise more active ways as 'methods to help young people understand and access Shakespeare's plays through being actively, sometimes physically, engaged with the text' (p. 22), and Elliott and Olive (2023) define 'active methods' as 'a wide range of expressive, creative and physical activities' (p. 402). There is clear invitation for different approaches in a wide repertoire for Shakespeare teaching, and there is a question to be asked about how this is navigated by teachers.

Using active approaches is not a new phenomenon. Writers repeatedly point to a 1908 pamphlet *The Teaching of Shakespeare in Schools* (Banks, 2014; Coles, 2013; Winston, 2015) and Irish (2008) quotes from it: to live the meaning, know the metre and be near the drama, 'it is desirable [that plays] should be read aloud' (p. 2). Over a century ago is the suggestion that a play needs to come to life by taking it off the page. Irish also notes Cook, in 1917, calling upon dramatising the scripts to make the plays 'thrilling', and the 1921 *Newbolt Report* claims drama makes plays enjoyable through imagination and developing empathy (Irish, 2008, p. 3). Later, *The Cox Report* (DES, 1989), an important document in supporting the development of the English National Curriculum, was equally assertive about the power of drama to enhance understanding of text. Active approaches are 'predicated on understanding Shakespeare's plays as texts for performance' (Elliott and Olive, 2023, p. 402). Despite early calls to do so, such activity has not become widespread, embedded practice; although slightly dated now, both Batho (1998), and Wade and Sheppard (1994), through questionnaire studies, found desk-based study to be the most prevalent methods employed by teachers. It might be because teachers feel more comfortable with literary critical approaches, rather than drama and performance. Elliott and Olive's (2023) survey of pedagogical

practices used for teaching Shakespeare, and in line with Wade and Sheppard, found ‘there has been little change in the pedagogy of Shakespeare in the secondary classroom over the course of the last 30 years’ (p. 410). From 211 UK participants, ‘active methods pedagogies were notably the ones most frequently reported as ‘never’ being used by a majority of participants’ (p. 407), with 41% of respondents ‘answer[ing] that they did not know what Active Methods were’ (p. 408).

Of the methods listed in Elliott and Olive’s (2023) study, they delineate scenes in groups, improvisation, role play, hot seating, whoosh [a whole class storytelling enactment in the round], choral speaking, directing the play, conscience alleys, tableaux, and putting characters on trial, as ‘active methods’ (p. 407). All of these are techniques which require students to interact together as they engage in creative and drama-based activity, probably out of their seats. Wade and Sheppard (1994), perhaps unintentionally, reinforce a dichotomy between two views of techniques: they are either desk-bound and ‘static, literacy and elitist’ or not desk-bound and so ‘interactive, dramatic and widely appealing’ (p. 21). Evans (2017) explores such polarising as creating a tension between the purpose of education being to acquire knowledge or to develop skills. Arguably, her definition of active approaches, as activating students’ thinking, also unintentionally enforces a dichotomy of active versus passive: actually, teaching and learning features a mixture of strategies: Batho’s (1998) study identified that film, performance, role play, plot summary, audio, and more, might be involved in the process of guiding students through a play. Elliott and Olive’s (2023) list also adds recreative writing, making videos and crafts, and online gaming, among others, not highlighted as ‘active methods’ (p. 407). Indeed, these are not active in the drama and acting sense, but include elements of activity and activating students. There needs to be a shift, to distance from notions that active approaches are something discrete, and a panacea to perceived passive traditional strategies, but instead an important component within a wider Shakespeare pedagogy.

2.2.1 Gibson's Active Approaches

The early calls to liberate Shakespeare "off the page", as uncovered in Irish's *History of Teaching Shakespeare* (2008), were first formally addressed by the seminal work of Rex Gibson's *Shakespeare in Schools Project*, something explicitly advocated in *The Cox Report* (DES, 1989) for offering 'desk-bound pupils' (p. 96) 'exciting, enjoyable approaches that are social, imaginative and physical' (p. 97) and where students use Shakespeare's language to 'interact with each other' (p. 97), which allows progression to 'more formal literary responses should they subsequently choose to do so' (p. 97). Gibson's work is lauded (Harris, 2003), for allowing 'every student of any age to appreciate Shakespeare' (Irish, 2008, p. 6). Gibson's underlining principles include: viewing the text as script; empowering student ownership of meaning and interpretation; foregrounding social and cooperative shared activities; celebrating imaginative thinking; and performing moments to explore plurality, uncertainties and mysteries. Indeed, many of these principles, Gibson argues, link to the way Shakespeare, or Shakespeare actors through time, would be experiencing Shakespeare's plays (Gibson, 1998b).

Gibson's methods are about challenging the scholarly notions of studying Shakespeare; these are liberating intentions. However, the books are practical routes through full printed copies of Shakespeare's plays for teachers to encourage student-centred interpretation of a play, one page at a time. In fact, these Cambridge editions are linear and formalist, offering a step-by-step approach, that even a non-specialist English teacher could use to teach a play, with tasks to pick from, printed opposite the Shakespeare script. Whilst he labels the texts as encouraging 'physical', 'performance' and 'enactment' tasks, and the methods are characterised as 'espous[ing] the active engagement of students' bodies and minds with his texts' (Olive, 2012, p. 45), the reality is activities that are encouraging creative dialogues to enable students to unpick meaning and ideas. For example, taking the scene where Macbeth meets the witches, the first activities include: speaking the lines of the witches and using a thesaurus to describe their talk; using historical context to write a captain's diary on a ship cursed by the witches; and experimenting with how to say Macbeth's

opening line, which famously echoes the witches, ‘so foul and fair a day I have not seen’ (Gibson, 1993, p. 11). There is much opportunity for creativity through exploring possibilities in these tasks, but all these activities could be done at a desk and involve verbal interaction; as Evans argues, they ‘suggest’ rather than ‘require’ drama (2017, p. 46). This becomes a criticism from Winston (2015), who writes on the transformative power of theatre-based education, that Gibson’s activities are ‘for a conventional classroom rather than a rehearsal room’ with students still ‘facing pages of the [full] play texts’ (p. 43). However, Elliott and Olive (2023) argue these are ‘a rare example of integrating active methods throughout the edition instead of locating them in a discrete section’ (p. 405). Considering the performativity pressures on teachers to ensure and the curriculum mandate to gain a body of knowledge about full Shakespeare plays, it is clear why Gibson remains a trusted option, and converse to Winston’s criticism, they certainly enhance the classroom space, especially if rehearsal space is not available; equally, not all active approaches need to be in a drama room.

2.2.2 The Royal Shakespeare Company’s Active Approaches

The work of theatre-company education departments, such as *The Globe* and *Royal Shakespeare Company* (RSC) is different. They have built on the foundations of Gibson to particularly stress the principle of text as script (Banks, 2014; Winston, 2015), and mirror the work of the rehearsal room, where a play is workshopped and explored with actors, as they develop a performance. Like Gibson’s work, Banks (2014), in outlining the ‘creative, active’ (p. xi), ‘playful and experimental’ (p. 4) methods of *The Globe*, claims ‘most of them do not require a special space and many do not require cleared desks’ (Banks, 2014, p. xi); he touts ‘creative approaches [that] are active, physically and/or intellectually’ bringing about an experience to allow the formation of ‘informed critical responses’ (p. 5). The RSC make the strongest departure, stressing the need for a rehearsal space, where the teacher becomes a director, and using workshopping techniques with students as actors, physicalising moments of the

plays and discussing choices that could be made, in a process that leads to ‘a common understanding of the play as well as its relevance to the world we live in and to our own lives’ (RSC, 2013, p. 5). The principles are summarised by Winston (2015) in his book labelling the pedagogy of the RSC as ‘transformative’: see the text as performance; be open to new interpretations; avoid didactic and moralistic teaching; take a collaborative and communal approach; be inclusive not elitist; and make language and voice enjoyable. There is overlap with Gibson’s principles here, but also a more overtly iconoclastic stance, suggesting that the physical work disrupts Shakespeare’s cultural status and makes it relevant to students. There is a problem here too; the RSC active approaches, in this celebratory, marketable view from Winston, are positioned as an antidote to all the other approaches, which then, by extension, labels everything else a teacher might do to teach Shakespeare as an inferior and broken approach. A more nuanced stance should be acknowledged to explore the relationship between approaches, as teachers negotiate and combine various elements to best suit their context. What also remains unclear is what is actually being learnt by students in the RSC active approaches; it is much less clearly articulated than in Gibson’s work.

Over the past decade, the RSC has been offering professional development and nurturing school networks to empower teachers to adopt different professional identities in the classroom, taking on the role of director in workshop spaces. Winston (2015) outlines that the RSC active approaches developed from the forming of an education department at the RSC during the Thatcherite government when cultural organisations had to justify their funding; gradually education became more embedded, under Boyd’s vision for the company, with the *Stand up for Shakespeare* manifesto, ‘Do it on your feet; See it Live; Start it Earlier’. This eventually led to the *Learning and Performance Network* (LPN), aiming for long-term development relationships between schools and theatre practitioners, and in turn the *Young People’s Shakespeare* involving actors working with young people. Galloway and Strand’s (2010) report evaluating the success of the LPN records the ‘intention had always been to build a community of practice, creating a cadre of expert teachers at

postgraduate level' (p. 15). It was not simply a case of disseminating new methods for the classroom, but a complete attempt to rebuild children's experience of Shakespeare.

The RSC is eager to disseminate the approaches they have developed; in 2013 my English department, along with many other UK schools, received a free copy of the RSC *Shakespeare Toolkit for Teachers* (RSC, 2013). In it, are around thirteen detailed lesson plans and resources for each of the most studied plays in secondary schools, *Macbeth, Romeo and Juliet,* and *A Midsummer Night's Dream.* These are designed to bring the RSC's philosophy of active approaches into schools. RSC Artistic Director Gregory Doran's foreword is clear: 'this book has been written to support the thousands of teachers in the UK and across the world who aim to bring Shakespeare's work vividly to life for their students' (p. 5). As with Gibson, it is step-by-step, but it does not feature the whole play, and even uses filleted (abridged) sections. Linking to Doran's word 'support', perhaps it is possible to deduce that teachers use this guide as a model or scaffold as they develop and extrapolate the skills and ideas to work with other scenes and plays. Alternatively, the activities 'support' by augmenting the wider Shakespeare pedagogy a teacher is using. What is unknown and is the focus of this thesis, is how these apparent stand-alone techniques, such as in the 'toolkit', work in reality, embedding and contributing to teaching and learning about Shakespeare.

For a clearer understanding of the RSC difference to Gibson, the same *Macbeth* scene as exemplified earlier is markedly different in style in the RSC toolkit. The first resource listed, 'a hall or drama studio, or classroom with tables pushed back' (RSC, 2013, p. 26), is a characteristic of every lesson outlined. The first tasks include: 'pupils make a freeze frame' (p. 27); sit in a circle as teacher provides context of witches, then discuss how Macbeth and Banquo might be feeling when they meet them; prepare an enactment of the scene in small groups, and all perform one after the other to demonstrate these different thoughts. Gibson's principles of possibility, plurality and discussion are all evident in these RSC tasks, but in addition, every task considers word with the body, and so 'doing', 'talking' and 'thinking' are combined. Subsequent lessons

feature ensemble readings, punctuation walks, sculpting and soundscapes, all of which are physical activities. For Neelands and O'Hanlon (2011), the pedagogy goes beyond just acting out, and is 'distinctive' in taking 'the artistry and critical engagement of its pedagogy beyond the conventional uses of 'active approaches'' (p. 240). Gibson's books, however, do encourage students to work with the script through access routes into the text and scaffolds for responses. Additionally, there is a strong focus in Gibson which keeps returning to the text. Having said that, the RSC work potentially takes the full step to fulfil Gibson's ambition viewing the text as a script.

Winston (2015) offers a summary of four key influencers to the RSC approaches. Cicely Berry espoused finding interpretation within the language rather than accepting what is 'dictated from outside' (p. 38); her work focused on the essence of the language on the page and the connotations and textures of the words when they were spoken. Carey argues her work provided 'a method of working on text that removed it from a primarily intellectual approach and, instead, emphasised the physical roots of language and the power of words to effect change in both the speaker and the listener' (2019, p. 114). Berry believed that 'with Shakespeare, more than any other writer, you have to speak the text out loud and feel the movement of the language before you can realise its meaning' (Berry, 1973, p. 24). Rex Gibson's work added 'the need for social and collective approaches' open 'to the plurality of perspectives embedded in the plays' (Winston, 2015, p. 42). Mary Johnson restructured Berry's workshopping techniques that were primarily for Shakespeare actors, so they could be used more readily by teachers; she focused on understanding informed by the feelings evoked as Shakespeare's words were spoken, rather than just thinking about what they mean. Jonothan Neelands, an advocate of participatory drama, moved the approaches into the frame of direction, seeing teacher as director, popularising drama methods, such as thought tracking and sculpting, to focus collectively on 'physicality, sound, voice and role in ways that can draw students emotionally into the world of the play' (p. 49).

Although Evans (2017) identifies that 'any teacher seeking research into the teaching of Shakespeare is likely to be disappointed' (p. 55), authors point to

different possible learning theories underpinning active approaches, including: Vygotsky's theories of language, thought and experiences (Evans, 2017; Franks, Thomson, Hall & Jones, 2014; Wade and Shepherd, 1994; Winston, 2015); Dewey's focus on experiential learning (Drew & Mackie, 2011; Winston, 2015); Johnson's focus on embodiment and the flow of experiences (Winston, 2015); Cook's thoughts on play and imagination (Winston, 2015); and Freire's theory of social knowledge and becoming (Neelands, 2009). This assemblage of theories could suggest that a pragmatic approach to teaching Shakespeare is needed, teachers adjusting to the needs of the class and their learning, making continuous adjustments to technique and learning approach in any moment. This pragmatic quality resonates with Gibson's work (1998b) which acknowledges the role of teacher as a professional 'mak[ing] considered judgements' in a class on what will work, rather than 'seek[ing] a universal recipe' (p. xi), even though his books are presented as the latter. He does hint here though, that knowledge about Shakespeare is created by meaning makers (teachers and students) living Shakespeare in the moment. It is this idea that offers an opportunity for research.

Current research into the contribution of active approaches focuses on improved engagement and attitudes. The RSC research, working with Warwick University (Galloway & Strand, 2010; Lindsay, et al., 2018), surveyed 'attitudes to Shakespeare' following exposure to the RSC active approaches. Galloway and Strand's (2010) survey of year 10 students' before and after the development of the LPN distilled factors which influence attitudes to Shakespeare including peer pressure, gender (with boys being less positive), general attitude to school, academic self-concept (view of themselves as learners), and school practices. Following engagement with the LPN and a growth of active methods, students were more likely to report positive changes in two areas, namely there were more likely to agree 'Shakespeare was fun' and less likely to agree 'they found Shakespeare's plays difficult to understand' (p. 25). The contribution of RSC active approaches is argued as successful due to the shift in focus from pro-technical work, to pro-social, something which leads to a 'communal sense of well-being' (Lindsay, et al., 2018, p. 141). This

could imply something is taken away with the pro-technical (analysis and critique), and creates another problematic polarisation where the pro-social is good, pro-technical bad. There is a clear need for research to look in more depth at how active approaches contribute to Shakespeare teaching and learning.

The RSC's assertions of what its approaches contribute are ambitious and varied: 'set pace and challenge […] manage student behaviour and relationships […] use advanced teaching skills in questioning, developing personal, learning and thinking skills […and] encourage students to make their own informed interpretative choices' (RSC, 2013, p. 8). Such claims are echoed in various combinations, with writers stating the purposes of the RSC pedagogy are to: transform student lives (Neelands, 2009; Winston, 2015); increase excitement and enjoyment of teachers and students (Galloway & Strand, 2010; Harris, 2003; Lindsay, et al., 2018); develop empathy and understanding of others in a prosocial environment (Banks, 2014; Gibson, 1998b; Irish, 2011; Neelands, 2009); provide moral guidance (Banks, 2014); target the achievement of boys and the underprivileged (Banks, 2014; Lindsay, et al., 2018); manage behaviour (Lindsay, et al., 2018); build confidence (Gibson, 1998b); provide Shakespeare knowledge (Gibson, 1998b; Lindsay, et al., 2018); challenge elite cultural status through encouraging student ownership (Banks, 2014; Evans, 2017); include all parts of society (Galloway & Strand, 2010; Winston, 2015); explore plural meanings (Gibson, 1998b; Harris, 2003); nurture creativity and risk-taking (Irish, 2011); and improve literacy, vocabulary interpretation, analysis and critical skills (Gibson, 1998b; Lindsay, et al., 2018).

Equally, a more realistic view of the purpose might derive from the RSC looking for a 'lifelong relationship' with Shakespeare (RSC, 2013, p. 5), because it suits their business model to do so (Olive, 2011; Winston, 2015) in the neoliberal environment in which the arts are trying to survive. In fact, Evans (2017) offers a summary of the criticisms of the RSC work including it being anti-intellectual, not necessarily enjoyable, and unable to develop examination skills. The RSC is keen to state their approaches 'can produce sophisticated analytical responses, both verbal and written, challenging the most able learners as well as motivating

the most reluctant' (RSC, 2013, p. 9). Lindsay, et al. (2018) make brief anecdotal reference to teachers feeling written outcomes are enhanced (Lindsay, et al., 2018), whilst Drew and Mackie (2011) refer to some evidence for improved examination performance following active engagement. Banks' (2014) practical guide from *The Globe* makes an important caveat about written work, if that is the ultimate outcome: teachers need to plan to 'pause and harvest material for written work' (p. xiii). The RSC toolkit (2013) states 'many of the activities require an intuitive, spontaneous response, which is then consolidated through reflective enquiry and questioning' (p. 9). Here is a nebulous consideration of how their active approaches might interweave with a wider Shakespeare pedagogy, and that needs further exploration.

2.3 The Aims of this Study

This study examines how active approaches contribute to teaching and learning as they are embedded within a specific example of practice (namely one teacher in a coastal boys' selective school, working with a year 10 GCSE class, studying the play *Macbeth*). This is with the aim of producing knowledge that will support more confident decision making as to when and how to use active approaches.

Despite the appealing offer sold by the RSC, traditional line-by-line teaching dominates (Irish, 2008). In my own teaching, I find myself nervous to fully adopt active approaches, even though I have enjoyed RSC courses and using the activities similar to those in their toolkit. Ultimately, there is lack of understanding of, and so trust in, how this pedagogy works and can fit with a wider Shakespeare pedagogy; as such, the department I work in occasionally views it as a pleasant add-on that engages and enthuses the students, and subsequently cuts it from the scheme of work when time is tight. Indeed, performativity pressures 'result in teachers employing techniques less effectively to improve short-term results rather than developing longer-term skills' (Drew & Mackie, 2011, p. 461). The line-by-line, more transmissive, teacher-led approach is trusted to get the results in examinations.

The problem of reluctance to use active approaches is further catalysed by seeing them as a complete alternative to this didactic, transmissive approach that dominates. There may actually be a relationship between approaches that sit at either end of the spectrum, and exploring how that relationship might be working could support Evans' (2017) call to equip teachers with 'knowledge, confidence and skills […] to make choices from a wide repertoire of approaches and pedagogies, informed by a clearly articulated purpose and evidence about what is best to achieve that purpose' (p. 277).

This study, therefore, seeks a better understanding of how active approaches work, what they can offer learning about Shakespeare, how they situate in a real context as a teacher negotiates and learns how to use the approaches within their own practice, and therefore, how active approaches work within a much wider repertoire of Shakespeare teaching and learning. Hopefully, this knowledge will support the department I work in to feel more confident in using active approaches at the right moments, trusting they will contribute something in addition to engaging and enthusing students. Furthermore, there may be wider implications emerging for companies such as the RSC to consider as they subsequently continue to pitch their active approaches.

Chapter 3: Literature Review

3.1 Approach to the Literature Review

The background chapter established that there is an uncertain theoretical underpinning to active approaches, hence this scoping literature review to explore possible connections, by working between educational theories and examples. The search of literature was conducted using the University of Exeter library: the search term ‘Shakespeare teaching’ brought over 5500 results and ‘active approaches’ over 10600; ‘active Shakespeare’ saw 1230, whilst performance-based Shakespeare’ 335 results, and ‘active approaches Shakespeare’ just 173. From the background chapter some recurrent themes emerged, which pointed to ideas around dialogue, physical activities, and the exploration of possibilities. From this, search terms of ‘dialogic’, ‘embodiment’ and ‘creativity/creative’ were used in combination with ‘Shakespeare teaching’ and ‘active approaches’, to focus the resources for review.

Selection for inclusion here was guided by attention given to works in the domains of secondary education, English literature, drama, theatre and performance. Further resources were signposted by reference lists in core articles, and additional manual searches were conducted through the journal indexes of *Shakespeare Quarterly, Shakespeare Survey*, and *English in Education.* The review worked between empirical research on Shakespeare teaching, and more theoretical work on branches of educational theory (namely dialogic, embodiment and creative pedagogy), in order to connect specific examples with the theories, to start theorising on what exactly active approaches could be. The resulting literature review first frames active approaches as **process drama** (3.2), before considering three emerging strands of educational theory: **dialogic** (3.3), **embodied** (3.4) and **creative** (3.5) pedagogies.

3.2 Process Drama

Drama and its relationship with English teaching is a paradox, in that it forms an integral part of the subject matter, whilst simultaneously stands alone as its own, non-compulsory, curriculum subject. The Cox Report was significant in positively recognising the importance of drama as not only both providing content, but a process within the English curriculum for exploration, widening experience and encouraging ‘deeper understanding of texts’, ‘developing and broadening’ language skills, drawing on ‘personal experience and imaginative resources […] to gain insights into moral and social issues in works of literature’ (DES, 1989, p. 101). Even though they can be considered separate fields, English, Drama, and indeed Media, are an entangled ‘joint enterprise’ (Franks, Durran, & Burn, 2006, p. 70) and can open up Literature. Jones (2014) recognises ‘process drama is a pedagogical approach rather than [associated with] subject-specific curricular content’ (p. 8), so it is a way to access knowledge, prevents perpetuating ‘one perspective’, giving ‘encounters […] to consider multiple perspectives, challenge assumptions and preconceived notions, and work towards significant exploration and critical thinking’ (p. 14). There is crossover here with the purported outcomes of the RSC toolkit, which aspires to develop ‘personal, social and thinking skills’ (RSC, 2013, p. 9) alongside a ‘share[d] understanding’ of a play and ‘its relevance to the world’ (p. 6), and this view of drama is akin to process drama.

Process drama originates in the important work of Heathcote, who used Vygotskian ideology to underpin that ‘dramatic activity is concerned with the ability of human beings to ‘become somebody else’, to ‘see how it feels’, and so to ‘efficiently crystallis[e] certain kinds of information’ (1969, p. 58): in this theorising, there appears to be notions about knowing the world and knowing the self, as individuals call upon their own ‘life and subjective experiences […to] illuminate and understand the motivations of others’ (p. 59) and in doing so ‘see where they are *different*, but also to discover wherein they are *alike,* so they can achieve a sense of belonging’ (p. 60). Key to learning in process drama is ‘opportunities to discuss the work both in and out of role’ (Jones, 2014, p. 16), which further encourages plural thinking. Davison and Daly (2014) summarise

the key theories: ‘drama is a unique means with which to animate texts, issues, themes and ideas, bringing abstract and imagined worlds to life in physical form’ (p. 153), notions that resonate with both Dewey’s thinking that ‘it is through processes of speech and the playing out of roles that mind emerges’ (p. 157) and the Vygotskian perspective that ‘through doing drama in different forms, imagination is bodied forth out of individual minds and becomes a social activity and a mode of learning’ (p. 159). DeCoursey explores how process drama contributes an ‘aesthetic experience’ and so arrival at ‘learning that is somehow superior’ (2019, p. 96). Heathcote (1983) celebrates ‘the authenticity of that dramatic moment that creates the new knowledge, that makes different connections, and that suddenly brings connections that have been dormant’ (p. 695). Process drama, then, has the potential to contribute significantly and experientially to emerging knowledge in the classroom.

Jones (2014), however, claims that whilst process drama is highly advocated and theorised, there is little understanding of how and what it is contributing, hence this study. This deficiency might be because, according to Heathcote (1969), as much good drama is intuitive, it is difficult to deduce and describe how it meets learning ends. She argues, though, that it is worth exploration because process drama both ‘demands crystallisations of ideas’ and gathers ‘individuals, *working as a group*, to conceive the ideas’ (p. 58). Active approaches may facilitate both idea generation and social becoming. Franks, et al.’s (2014) paper theorises on the connections between arts practice and pedagogy, from researching through observation and interviews, the Learning and Performance Network, an RSC outreach programme to develop their active approaches with teachers. The study links active approaches to the work of three key theorists: Vygotsky’s ‘learning and development’, Williams’ consideration of ‘the changing nature of drama as cultural activity’, and Rancière’s interest in the intersection between ‘pedagogic relationships and artist/spectator relationships’ (p. 173). Franks, et al. (2014) summarise these three theories as all grounded in ‘human agency and creativity, […] socially organised activity, [… and] the making of meaning’ (p. 173). The paper stresses the importance of both ensemble (collective working) and bodied interaction.

This theorisation of active approaches clearly grounds them in a sociocultural-constructivist position and points this literature review towards three strands of pedagogy which might provide a framework for understanding active approaches, those of dialogue, experiencing through embodied activity, and creativity.

3.3 Active Approaches as Dialogic Pedagogy

Dialogic pedagogy is an approach to teaching and learning whereby dialogues encourage shared meaning and identity making in context (Mercer, Wegerif, & Major, 2020). Active approaches set out to encourage students' dialogic engagement with Shakespeare; be it performing, enacting or talking, students are encouraged to collaborate and contribute their ideas. The decentring of the teacher as knowledge-provider, leads to a collaborative, social-constructivist approach. Using the earlier examples, generating words to describe character reactions or discussing how to stage a scene, will involve dialogic engagement from students. Considering active approaches often involve interaction between learners (and this can be verbal or otherwise), grounds this work in Vygotskian and sociocultural perspectives of education: for Vygotsky (1978), learning is enabled through language and social interaction, so students can progress from what they know and can do, to the next step. Wegerif (2020) explains that in Vygotsky's perspective, language is 'both a cultural tool (for the development and sharing of knowledge amongst members of a community or society) and as a psychological tool (for structuring the processes and content of individual thought)' (p. 4). Shakespeare offers rich opportunities for interaction through dialogue that supports thinking around context information, stagecraft terminology, character details and so on, but also dialogue for developing individual thought as students shape emotive, empathetic and evaluative reactions. Furthermore, play and curiosity are key features of the active approaches. Linking to Vygotsky, for Bruner, play is essential to language development; through structured play featuring repetition, scaffolds and models, children can move towards linguistic mastery (Ratner & Bruner, 1978). Skill with

language will support knowledge sharing and knowledge processing, perhaps justification for the multitude of games in the RSC toolkit, such as playing with words, reactions, echoes and so on (RSC, 2013). From a sociocultural perspective, active approaches are conceivably advantageous to learning through promoting dialogic interactions.

3.3.1 Collaboration

Dialogic pedagogy promotes collaboration, and references are frequent in the RSC toolkit: 'collaborative', 'ensemble' and 'inclusive' (RSC, 2013, pp.8-9). Michael Boyd, artistic director of the RSC (2003-2012), highlights the vital nature of shared dialogues for learning in a classroom where 'the teacher/director facilitates supported but challenging exploration towards a collaborative understanding' (Irish, 2011, p. 7). This could link to the work of Reznitskaya, et al. (2009) who, in attempting to further understand the way dialogue is working in teaching, refer to a process of collaborative reasoning, drawing on Vygotsky, to argue that social dialogue is essential in taking children's 'cognitive development to higher levels' (p. 31). As students reason together about the choices that would work best when negotiating a scene, perhaps they are furthering and processing ideational knowledge. Mercer and Dawes (2014) reviewed research to explore developments in dialogic teaching since the 70s, to define it as teaching 'in which both teachers and pupils make substantial and significant contributions and through which pupils' thinking on a given idea or theme is helped to move forward' (p. 437). The important idea to take from a dialogic approach is that significant contribution comes from students as much as teachers. It is feasible to wonder if this contribution has to be in spoken form, as often active approaches involves work with the body.

Wegerif, et al. (2020), in introducing their book on the theory of dialogic pedagogy, echo the idea that teaching needs to be interactive with 'dialogue for sharing knowledge and developing understanding' (p. 1). They explore the need for dialogic pedagogy to be 'created and sustained' (p. 1): perhaps active approaches can provide a mechanism for this. As explored in 3.4, not all

dialogic interactions will be verbal, and turns, or contributions may be embodied. Wegerif, et al. (2020) point to Bakhtinian thinking too, that dialogues are maintained by utterances pointing to another question, perhaps by considering another perspective or a further insight. As active approaches might involve students exploring, probing a text for meaning or possible interpretations and performance ideas, perhaps active approaches provide a catalyst to sustain dialogic (verbal or embodied) interactions through opening questions, perspectives, and insights. It could be an iterative approach, one which seeks, through exploration, possibility. In this way, the meaning of a text is not something static, but dynamically emerging as participants (students and teacher) co-construct through interactions between themselves, and text, contexts, space, objects in the room and so on. Perhaps active approaches encourage the view that a Shakespeare play is open to infinite interpretations or ideas of how to perform certain lines: as Irish (2011) makes clear, Shakespeare is full of ambiguities. The notion of heightened cognitive growth suggested by Reznitskaya, et al. (2009) as being enhanced by collaborative reasoning, might well come from increased ideas from the students about the Shakespeare play, as well as strengthened ability in evaluating, building and responding to those ideas. In this way, active approaches may open this type of dialogic space, in which students can engage with and explore different ideas collaboratively.

The reason a collaborative approach to education is important is espoused in views that learning takes place in gaps of knowledge and development. For Skidmore (2020), this growth occurs ‘during the interval between one utterance and another’ as interlocutors process what has been said and prepare the reply (p. 30). These are minute gaps for thinking and processing, and whether active approaches allow this thinking time to be productive is currently unknown. It might be prudent to consider the gap in terms of difference too. Biesta (2004), who challenges the limited notion of dialogue simply being the transfer of ideas, considers the gap ‘between the teacher and the student […] a necessary condition for communication—and hence education—to take place’ (p. 11). In fact, such gaps could occur between students. Between the participants in dialogic interactions there will be movement of thinking as participants gravitate

towards different ideas and ways of thinking that may come from these interfaces and thresholds; in active approaches where interactions may allow for plural interpretations, and endless possibilities for how to perform, a flexible, non-fixed, continual movement could be occurring. Harris (2003), considering the values of her own English department towards active approaches, provides a general example of this when the teacher will begin with ‘common ground between the pupils and the text’, moving through the play from this common ground to where aspects in the text ‘become an important element of their own consciousness’ (p. 40). This could link to Neelands’ (2009) view that students’ experience changes through ‘the participatory experience, of being together in drama’ (p. 181). Taking this further, it is possible to link to Wegerif’s (2020) theorising on dialogic talk, claiming there is a limit to moving forward ‘when there is too little difference between the voices in any dialogue’ (p. 13). Together, the ideas here could draw attention to the ever-moving nature of learning gaps, as learners’ knowledge and understanding simultaneously align and diverge, whilst taking new directions and opening up new gaps; it will be interesting to see if active approaches facilitate this consideration of learning being dynamic and socially constructed.

3.3.2 Democratisation

If active approaches nurture such a collaborative approach, then all participants potentially have a role and a voice in the social construction. Advocates of active approaches are keen to point out its democratising value, in both exploring otherness (Gibson, 1998b), and giving voices to liberate the marginalised (Neelands, 2009). In this way, active approaches could connect to Freire’s ideas of the importance of democratising knowledge; his work was based on lived-experience in South America, rejected the facts transfer approach to education, and evolved from his recognition that this use of talk in education connects to the fact that ‘most of the population was marginalised from any real participation in the political, cultural and economic life of its own countries’ (Groves, 2011): Gadotti’s review of the global impact of Freire’s

pedagogy (2017) summarises his approach as ‘based on a pluralist philosophy’, one that encourages ‘point of view, and, based on it, to dialogue with others’ (p. 18), which in turn encourages ‘more democracy, more citizenship and more social justice’ (p. 19), as well as a more organic notion of knowledge which emerges from a shared agency or responsibility. Not only does the ‘spirit of ensemble’ (Winston, 2015, p. 11), advocated by the RSC, potentially release multiple ideas through ‘interpretive choices’, but purports to allow students to ‘access and own Shakespeare’ (p. 11). If the pedagogy can achieve this, then both the elite nature of Shakespeare can be challenged, and the possibility of personal relevance to individual students could be realised.

Democratic dialogue can be seen in Skidmore’s (2020) conception of a ‘sphere’ of ‘three axes that collectively organise […] for constructing mutual understanding and collaborative practice’ (p. 27), namely addressivity, (whether the talk is monologic or dialogic), voicing (whether the voices are the same and homophonous, or different and polyphonous), and semantic permeability (using one dominant form of language (such as formal instruction) in an orthoglossic (formal, rule-governed) exchange, or using more varied heteroglossic, diverse forms). Perhaps active approaches facilitate a movement along these axes to encourage the more desirable dialogic, polyphonous, heteroglossic classroom talk that resonates with democratic dialogue: the concept of heteroglossia comes from Bakhtin and refers to ‘linguistic diversity’ (p. 33). Indeed, Irish (2011) advocates, in her case study of active approaches in practice, that ‘each study of text in the rehearsal room or classroom should explore the heteroglossia, the interface of voices and experiences for those students at that time’ (p. 8).

Achieving this is not easy, and the classroom is often not truly dialogic, but more regularly versions of the initiation-response-feedback (IRF) pattern, first coded by Sinclair and Coulthard (1975) in their book on analysing classroom discourse. In this mechanism, teachers control the dialogue, and this can limit ‘discursive rights and responsibilities [being] equitably distributed’ (Lefstein, 2010, p. 174). Instead, Calcagni and Lago (2018), on theorising a framework for analysing dialogic teaching and learning, call on questions to acknowledge the

knowledge-building processes which occur through ‘open or speculative questions inviting opinions [or] hypotheses’ (p. 2). Reznitskaya, et al. (2009) point out ‘despite the highly recognised […] democratic power of dialogue to empower independent thinkers, the ‘dominant discourse’ in classrooms still comes from the teacher (p. 29). However, perhaps the active approaches will feature such questions that promote a more democratic co-construction of knowledge.

3.3.3 Co-construction

The reason why more dialogue might be healthy in the classroom is clarified in addressing the epistemological question about the nature of Shakespeare knowledge, and whether knowledge about Shakespeare is predetermined, and to be transmitted, or something that comes into being through discussion and exploration. Irish (2011) refers to Bakhtin, when discussing the ambiguous nature of meanings in Shakespeare’s texts: ‘ambiguities explain the enduring success of his work, which can and should provide us with, in Bakhtin’s words, ‘a living contact with unfinished, still evolving reality’’ (Irish, 2011, p. 7). This suggests that knowledge about Shakespeare will never be complete: the meaning of a play, interpretation of character, effect of a word, how best to tableau a moment, and so on, are always evolving, dependent on the context and the readers. Knowledge about the plays, therefore, should be considered a product of co-construction by teachers and students as they work with the play in class, in which case, the teacher becomes ‘facilitator rather than as the omniscient source of legitimate knowledge’ (Neelands & O'Hanlon, 2011, p. 243). McWilliam (2009), discussing different meta-approaches to teaching *Macbeth,* stresses it is ‘important to model how to be usefully ignorant, and to assist students who fear not having all the answers all the time’ (p. 287). The success of the active approaches, therefore, may well reside in assisting teachers to trust and open up the possibility of co-constructing meaning. Indeed, Irish (2011) reports a case study in which an experienced Head of Department ‘actually learnt a lot about the plays themselves’, evaluating that

‘experienced English teachers were learning that they didn’t know everything – and more importantly that they didn’t need to know everything’ (p. 9). Returning to the idea of Biesta (2004), the teacher too has experienced movement in the learning gap, and this power shift echoes democratic values.

Reznitskaya, et al.’s (2009) research on collaborative reasoning in dialogue refers to Bakhtin’s (1984) distinction between monologic teaching where knowledge is predetermined, and dialogic teaching where it comes into being in a collective process. However, this notion of dialogic teaching as a dichotomy opposed to monologic teaching is problematic. Lefstein’s (2010) chapter explores the multiple dimensions at play in dialogic teaching and challenges that simply idealising it through reported benefits of plurality and openness to solve the perceived authority and dogma of teaching, ‘construct[s] an idealised dialogue’ offered as a solution which demonises other types of practice (p. 172). He argues for a more situated view where dialogue works with other classroom practices. Lefstein’s discussion of the horizons between the self and other could link with the thoughts above on dynamic learning gaps: in dialogue we suspend prejudices to ‘engage with the Other’; if dialogue continues, ‘prejudices remain forever suspended’, but ‘true engagement implies returning [and] using the Other’s perspective as leverage for self-understanding and […] revision’ (p. 175).

There is a place for the authoritative, expert voice within dialogic teaching and so Lefstein (2010) advocates a dialogic pedagogy that can work within current classroom constraints, acknowledging and embracing the tensions between participants and ideas which make learning happen. As an example of such, Scott, Mortimer and Aguiar (2005), through research into science classrooms, emphasised the need to develop the importance of ‘both authoritative and dialogic passages of interaction’ (p. 606) because ‘shifts between communicative approaches […] support meaningful learning of scientific conceptual knowledge’ and ‘productive disciplinary engagement’ (p. 625). Boyd and Markarian’s (2011) micro-analysis of a carefully selected extract of classroom book discussion ‘argue that closed questions – those traditionally associated with monologic talk – nevertheless yield elaborated and substantive

student contributions' (p. 516) and in actuality, as they exemplify, whilst a question may appear in a dialogic form, it has a monologic function and vice-versa. For them, the importance is in taking an overall dialogic stance, one that links to the thinking of both Freire, whose idea of liberating talk comes from negotiating the dialogue through listening and responding, and Alexander who outlined the principal indicators of dialogic classroom interactions as 'collective, reciprocal, supportive, cumulative and purposeful' (p. 529). In this thinking, there is a place for different talk forms. Similarly, Myhill and Newman's (2020) work, on the role of dialogic teaching in the development of student's metalinguistic understanding for writing, argues that the exponential complexity of knowledge as students make progress means the artificial binary between dialogic and monologic notions of teaching is problematic: 'there is a place for the teacher's authoritative knowledge, not as transmission, but as a way of shaping the purposefulness of the discussion' (p.367). This is different to Heathcote's work on process drama; she espouses the teacher distributing 'all the knowledge she or he knows as quickly as possible and then the teacher and children spend time using that knowledge and exploring together to learn new things' (1983, p. 699). This seems to front load the teacher voice with a moment of transmission at the beginning of the lesson, rather than appreciate the moving nature of dialogue, that will require different ways of talking to interweave.

It will be interesting to see how active approaches might support a situated form of dialogic pedagogy. For the RSC (2013), for example, a participant with expertise appears to be essential, as they expect the teacher to become a theatre director treating the students as actors; in this arrangement, it is possible to theorise that the co-construction of ideas is asymmetric rather than a flattened hierarchy. Reynolds and Townsend (2018) explored whether teacher-centred (monologic) or student-led (teacher silent, dialogic) class discussion about literary text was more effective in developing disciplinary depth, and found through observations that whilst 'student voice was valued in both classrooms, the alternating teacher-student format led to more disciplinary depth for the students, while the removal of the teacher's voice led to more

personal comments' (p. 201). Clearly, balance between monologic and dialogic moments is important. Ultimately, Reynolds and Townsend (2018) offer a student-teacher model as a middle ground because 'teacher silence did not necessarily lead to more […] disciplinary depth' (p. 210). The teacher is needed to 'scaffold the discussion and maintain focus' (p. 201). Teachers must maintain 'the delicate balance' in conversation (p. 210) to guide students to more 'hypothesis-building and interpretation, using textual evidence rather than personal opinions' (p. 210). Possibly, this role of the teacher in literature discussions will be needed during active approaches too.

However, managing the space between monologic and dialogic talk is not easy: 'dialogic teaching is highly complex work, which requires sensitivity and judgement' to avoid disengagement from some, or straying too far from the intended goal of others (Lefstein & Snell, 2020, p. 73). Case studies reveal many teachers want to the take the risk into 'revolutionary' active approaches, but all too often 'fall into the role of reactionary knowledge-givers' (Irish, 2011, p. 8). Lefstein (2010) generalises the reasons for this as 'usual suspects' given by pro-dialogue views: 'inept teachers, an over-crowded curriculum, managerialism, the audit society, 'youth today'' (p. 170), as part of his debate about the need to see dialogue as a situated activity. Interestingly, synergising with this view, in her case study of RSC active approaches, Irish (2011) asserts that it is a false dichotomy to see teaching as either 'imparting knowledge' or 'taking risks and exploring questions' (p. 8). Taking both the Vygotskian lens of moving students forward in their ideas and thinking, and Biesta's perspective of learning opportunities within the knowledge gap, the teacher will have a role in providing some knowledge. Adding to this suggestion of expertise, Skidmore (2020) talks of the need for 'permeability in the language of the classroom to enable students to cross the border between everyday and academic understanding of a subject' (p. 30). This also links back to the ideas of the learning gap (Biesta, 2004), and the need for expertise. The Cox Report lauded Gibson's Shakespeare for being able to allow progression to 'more formal literary responses should they subsequently choose to do so' (DES, 1989, p. 97), and Harris (2003) advocates 'the need for a clearer balance between active

participation and sufficient practice in the more exacting discipline of literary appreciation' (p. 42). Moving from the everyday to the academic seems desirable then, although it also worth noting that as this study progresses, it will be interesting to consider how balance is found between the extreme positions this section on dialogic pedagogy has uncovered: emerging themes at this stage, which are possibly relevant to the active approaches, include the co-construction of ideas, awareness of self and others, how the learning gap is negotiated, and how participants shift their own and the world view in the process of talking.

3.4 Active approaches as Embodied Pedagogy

As suggested in the previous section, active approaches to Shakespeare promotes more than verbal interaction: the RSC toolkit 'encourage[s] pupils to experience the play on their feet, to read the words actively' (2013, p. 9). Blair's (2010) paper, a university-based project to workshop staging Ibsen's *Hedda Gabler*, demonstrates this: in the process she limits the initial 'table work' discussion of the meanings and contexts, as 'too much can constrain the more experiential aspects of an actor's discovery' (p. 11) and can 'inhibit by defining a too-narrow range of possible outcomes, closing down exploration too quickly' to 'premature choices' (p. 12). It is widely acknowledged that theatre practice involves physicality, and is about bodies and movement (Blair, 2010; McCarroll, 2019; Spatz, 2015). Ambrose (2019) links the use of bodies and movement to Dewey's belief that 'personal experience ought to be the ultimate goal and means of education' (p. 80). Using theatre methods in the English classroom to gain personal experience of texts, involves bodies and movement.

3.4.1 The Body as Integral to Experience

Blair (2010) states that a play is too complex to compartmentalise meaning so 'we must strive for an experience of the *felt* meaning of the play, even if we

cannot name it, using language to reach beyond language and toward experience' (p. 12). In this process-oriented perspective she uses the theories of both Johnson and Gibbs to assert that action is 'part of the fundamental grounding for language and thought', therefore 'consciousness grows out of particular felt—that is, embodied—experience' (p. 13). Taking some examples from Banks' (2014) guide (throwing words as weapons, stepping on the beats, walking the punctuation), active approaches involve a process of embodiment.

Embodiment sees nebular roots in reacting to Cartesian thinking, where the mind-body dichotomy sees all functions 'cleanly sorted into either mental or physical functions' (Peterman, 2017, p. 217): for Descartes, 'rational thought […] conscious sense of experience and imaginations' (p. 217) are all part of the mental life, and not the body, which is concerned with extensions. As much as Descartes is attributed with the damaging dichotomy, as Peterman points out, even Descartes recognised a causal interaction in that perception of events in the physical world will 'agitate' thoughts in the mind. This attempt to understand our interactions with the world leads to Spinoza's theories, who suggested mind and body are 'attributes of the same substance' (p. 225). In which case, there is a 'subjective quality of embodied experience, especially sensation' (p. 240). In attempting to link these two early philosophies, Peterson claims both are trying to answer a question about 'the experience that we have of our bodies and the world through our bodies' (p. 240). From this view, and connecting to the active approaches, the body is a tool for making meaning and sensing the play. For example, Winston (2015) gives an example from Berry: 'I got them all to stand up, link arms and pull against each other as they read. That exercise got rough and desks fell over, but one studious young man afterwards said to me, 'I see how he feels – he is drowning in his feelings'' (p. 39). This example exhibits the theory of Bresler (2004), who 'highlights the way that the body is central to the process of inquiry and constitutes a mode of knowing' (Lambert, et al., 2016, p. 151). In active approaches, then, the embodied experience is contributing to the emerging knowledge and understanding of the play.

3.4.2 The Body in a Cognitive System

However, perhaps active approaches go beyond simply using the body to inform thinking. Thinking in embodiment suggests a symbiotic relationship between mind and body: the body can be seen as an integral part of the cognition process. Johnson sees the 'bodily experience and higher propositional thinking' in a connected 'continuity' (Winston, 2015, p. 84). Spatz's book *What a Body Can Do* (2015) takes Spinoza's question to theorise an epistemology of practice, arguing that performance technique comes from a simultaneous relationship between physical practice in spaces and development of thought. Although this text is theorising for end performance, and active approaches is oriented towards process, Spatz is relevant in asking to what extent the body is doing cognition. When talking about his influencers in his own dance education, Spatz talks of them exhibiting 'knowledge beyond letters' (2019, p. 41), to knowledge in the body.

This raises an interesting question for this study because it is possible to theorise that knowledge about texts, such as understanding character motivation or identifying significant themes, will emerge in an embodied way. The body is not just contributing, but is entangled in the emerging, dynamic, process of making knowledge and understanding. This has implications for this study, as data collection will need to go beyond the words. Bowman (2019), theorising his own journey to considering what studying embodiment entails, explores this paradox of recording embodiment with written word: 'the communication of a non-linguistic event, phenomenon or experience is a particularly knotty semiotic problem, but it is a semiotic problem nonetheless. Like everything, attempting to signify 'that thing' will always involve composition, construction and a perhaps ultimately impossible or forever unsatisfying effort of translation' (p. 16). Indeed, it perhaps does not even need such codification with words, and translation will inevitably bring subjectivity and erosion. Discussions and interpretations could continue with further embodied interactions. There is an epistemological quandary, and it may not even be possible to get to the heart of the embodied reactions occurring when learning Shakespeare.

3.4.3 A Continual Process of Cognition and Becoming

What is beginning to emerge is that knowledge of the plays is only part of what might be on offer in the active approaches. There is an entangled, connected process of development of ‘cognition’ and ‘becoming’, in which both threads support the other, and are not mutually exclusive concepts. Lambert, et al. (2016), exploring embodiment in drama classrooms, highlight Deleuze and Guattari (1987) who theorise ‘teachers and students [are] multiplicities continually in the process of becoming […] as energies and affects that transform one another’ (p. 152). There is a suggestion of process here in that what is occurring is ongoing. It is perhaps relevant to link to Varela, Thomson and Rosch’s (1991) thinking on embodiment which sets out to reject the more cognitive psychology, connectivist-driven views of cognition, and instead propose an ongoing perception-action loop, where an organism’s motion in an environment ‘will produce opportunities for new perceptions […which in turn] reveal opportunities for new activities’ (Shaprio, 2010, p. 52). Considering this notion of an entangled loop, it could be asked if active approaches activate, facilitate or capitalise on this mind-body interrelationship and whether there is evidence of a self-reciprocating loop between perception and action.

This idea can be seen in the way Blair (2010) gives a number of anecdotes of the experiences of workshopping, including an activity whereby the students acted out a scene, then sat down with knees touching to read aloud the lines before acting out again: ‘when we again put the scenes on their feet, the result was an increase in vitality and clarity—achieved not through discussion or each actor making personal choices in isolation, but through attentive listening and seeing, working through the body to get at feeling growing out of targeted action’ (p. 15). Here there is evidence that understanding the details of character feeling and motivation has emerged simultaneously with aspects of becoming, such as negotiating choices, expressing emotive reactions, and building the body’s expressive repertoire; this is in an embodied way which informs the next steps, and the loop continues.

Managing the loop of experience links to Tribble and Sutton (2011), who discuss ‘cognitive ecologies’ as a framework for Shakespeare studies, in that there is a milieu of related experiences contributing to the cognition and becoming, in a ‘dynamic’ system (p. 98). Ambrose (2019) wonders, using Dewey’s ‘river flowing’ metaphor for experience, about the way cultural-cognitive ecosystems are ‘designed to foster experience that flows’, not in terms of ‘transmitting information’ but seeking to ‘couple, integrate, coordinate, emerge, and encourage the self-organisation and maintenance of ideas, knowledge, information, relationships and experimentation’ simultaneously (p. 84). Thinking about Tribble and Sutton’s (2011) example of ‘the sulphurous odour of Macbeth’s fireworks […] generating ‘polychronic experiences’ of ‘a compression of different times,’ conjuring in deadly conjunction both ‘the spectre of the Gunpowder Plot’ and the older olfactory coordinates of Catholic ritual’ (p. 101), raises questions about how the active approaches in practice can bring together such disparate mind-body experiences. Tribble and Sutton (2011) refer to these as assemblages. Ambrose (2019) makes the point that ‘without context or completeness in the conscious mind, the qualities of experience remain lost pieces of a grouping of mixed-up puzzles’ (p. 83): it will be interesting to observe how active approaches can support the assembling and sense-making process.

3.4.4 Embodiment within a Cognitive Ecology

A further point to highlight here is that both cognition and becoming within our own mind-body relationship are connected to everyone else’s within the ecology. Blair (2010) connected her theatre and embodiment approach to the work of Stanislavski (2008) and Donnellan (2005) to state that ‘the entity doesn't exist apart from its environment, in the same way that we are who we are because of where we are and whom we encounter and spend time with. We exist and act only in *relationship* to our situations.’ (p. 12). Spatz makes a clear new-materialist assertion that all research needs to acknowledge that the ‘human *being* is thoroughly and permanently dependent upon other forms of life

and matter.' (2019, p. 45). Not only is the mind knotted to the body, but it is also knotted to all the other bodies, and minds.

This is expounded in Shapiro's theoretical summary of embodied thinking, where he outlines the core thinkers in embodied cognition leading to Gibson's theories of connectionism and ecological psychology (Shapiro, 2010). Likewise, Cowart (2014) explains despite all the different roots to embodied cognitive theory ('Dewey, Merleau-Ponty, Vygotsky, Heidegger and Piaget' (p. 259)), they are all linked by the idea that an organism's cognition is situated in response to its environment in a 'relational' way: 'an organism's specific sensorimotor capacities partly determine the options that emerge for it to successfully navigate its environment' (p. 259). Looking at it this way, an organism's mind-action relationship is responding in the moment as others are doing the same. This is perhaps why Tribble and Sutton (2011) argue cognitive ecology is 'a fruitful model for Shakespeare studies […acknowledging the] multidimensional contexts in which we remember, feel, think, sense, communicate, imagine and act, often collaboratively, on the fly in rich ongoing interaction within our environments' (p. 94). Potentially, active approaches facilitate a social co-construction of knowledge and self.

It is useful to link to concepts of ownership and agency here. Gibson talks of owning Shakespeare (1998a), and Albanese, feeling Shakespeare (2016). In Gibson (1998a), the preface, 'active approaches […] ensure that students can take possession of the play, enacting it through their own cultural forms, asking their own questions, creating and justifying their own meanings' (p. 10), is followed with many examples of interpretations of the play he has seen and used in teaching. He argues that through engaging with different cultural transpositions, students are rightly inspired to make their own versions of the plays, calling on their own cultural references for 'settings, costume, movement, dialect, music and so on' (p. 16). Seeing the text as script, and a shared, negotiated activity, is essential to 'owning Shakespeare' (p. 16); agency is key here and Albanese (2016) theorises that the joy of Shakespeare has been lost in Kantian aesthetic (objective) appropriation, using Bourdieu's theories on cultural capital, in which appreciation has become a detached judgement of

taste, hence Shakespeare connoting a sense of elitism. This returns to the democratisation explored in the dialogic section. For Evans (2017) it depends on whether schools are 'sites of cultural *reproduction*' or 'cultural *production*' (p. 32). Indeed, for Franks, et al. (2014), rather than 'cultural capital', active approaches are 'about the tensions inherent in playing with Shakespeare, in which players (students and teachers) derive their own sense of the place and meaning' (p. 173). An embodied perspective would see the growth of social assemblages in shared sensed experience.

3.4.5 Disruption

Not all of the knowledge can be made by the students, and despite aspiring to the polyphonous voices of dialogic pedagogy, the balance between the given body of Shakespeare knowledge and the democratic new knowledge being made will shift to the former for various reasons. Firstly, Lambert, et al. (2016), considering the effects of performativity on habit, give an example of notions of embodied 'successful student' and 'hard-working teacher', assembled with the characters in the text they were adopting, meaning 'students and teachers each performed a multitude of characters that were shaped consciously and unconsciously by the desire to conform to (and occasionally rebel against) neoliberal ideologies and systems' (p. 161). Secondly, the feeling of safety in the semantic realm can prevent the 'move fully into the experiential' so words become limiting (Blair, 2010, p. 13). Thirdly, considering Damasio's (1999) view that the brain links cognition with reason and reason with emotion, chains of emotion and thinking become habitual and fixed due the 'linking mechanism reducing the range of behavioural choices we need to make', and this is 'limiting' and 'counterproductive' in the experimental nature of theatre work (Blair, 2010, p. 13). Finally, habits are fuelled by the past collective experience as 'students bring with them their and their peers' articulations of the qualities of the play, a situated conceptualisation of those qualities in the form of image or metaphor, as well as their past experiences, what they have seen done before

them, the course or module's structure, and the constant guide of their teacher(s)' (Ambrose, 2019, p. 83).

Active approaches, then, need to address decentring, heterogeneity, and disruption, if they are to liberate new voices and ideas. Ambrose (2019) speaks of embodied experience leading to 'distributed cognition', which 'asserts that human cognition does not have a centre' (2019, p. 85); decentring could challenge the elite status of Shakespeare, for example. This links to looking for heterogeneity in thinking. Lambert, et al. (2019) discuss Deleuze and Guattari's (1987) smooth (whereby different ideas are free flowing) versus striated (where ideas are linear and conforming) space to argue that neoliberal environments lead to striated, homogenous space, as opposed to smooth, freer heterogenous space that allows difference: since 'the intersection between smooth space and embodied characters can be life changing for some students, moulding their personalities and desires' (p. 152), it will be interesting to investigate the extent to which active approaches can nurture smooth space or reinforce a reductive striated approach. Lambert, et al. (2019) wonder if drama teaching creates the required safety for 'territorialisation' (moments of breaking free) and 'lines of flight' (complete breaks) 'from cultural norms' (p. 158). It is perhaps worth connecting back to Biesta who espouses that learning is 'a reaction to a disturbance' (2004, p. 78); perhaps active approaches create such a disturbance.

The aspiration to detach from 'heteronormative culture' (a phrase that implies orienting the world view around traditional gender and power orientations) (Lambert, et al., 2019, p. 162) links with Thompson and Turchi's (2016) criticism of the universalising, flattening nature of active approaches, because this 'sacrific[es] discussions of the student's race, gender, ability, and sexuality' (p. 724); one of the ways to engage people is to find the common ground and universal human themes in Shakespeare, but Thompson and Turchi advocate a more thorough analysis of the tools of this pedagogy to get to 'a more complex portrait of embodied learning' (p. 724), one that responds to difference. They unpick a tension within Neelands' work, the research underpinning the RSC toolkit: active approaches are claimed to enable self-discovery, but there is a

lack of any mention of student difference. Thompson and Turchi's critique deduces that students are merely 'props' (p. 726). In theory then, the RSC values plurality, but in reality, this is 'mentioned only as a gesture' (p. 727). They even critique Gibson's seminal book: 'the most sustained discussion of the significance that diversity plays in the classroom' (p. 727) is undermined by ideas that 'Shakespeare really does deal in universals' (p. 728). When observing active approaches in practice, it will be interesting to see if plurality occurs in allowing universal experiences to be both shared, and yet celebrate the way the world can be experienced differently by different individuals.

3.5 Active Approaches as Creative Pedagogy

A third conceptualisation is to consider active approaches as creative pedagogy. Current thinking defines creativity as an 'everyday', 'democratic' process for 'all children', with 'outcomes that are original and valuable in relation to the learner' (Chappell, et al., 2019, p. 297); this is a useful conceptualisation that acknowledges 'the reframing of creativity' away from 'the rare gift of prodigies' to a 'capacity for everyday problem solving' (Lin, 2014, p. 43). Although the staged theatrical work of the RSC could be considered an impressive, original, creative product, the work in the classroom using the RSC toolkit is more alike to definitions of 'little c' (Craft, Cremin, Burnard, Dragovic, & Chappell, 2013), small 'c' (Lasky & Yoon, 2020), 'everyday', 'lifewise' (Craft, 2003) or 'second-generation' (McWilliam, 2009) creativity. Rather than 'extraordinary' (Craft, 2003) creativity, process-orientated views of creativity value thinking that 'produces new ideas in the learner' (Lasky & Yoon, 2020, p. 2), are 'associated with intuition, inspiration, imagination, ingenuity and insight' (McWilliam, 2009, p. 283), and explores 'possibility – transformation from what is to what might be' (Craft, et al., 2013, p. 538).

This definition of creativity underpins creative pedagogy, which champions creativity as a process for learning that can be utilised across all domains. Lin (2014), having previously outlined three viewpoints of creative pedagogy (innovative teaching, a stimulating environment and supportive teacher ethos

(2011)), develops the conceptualisation to offer a complementary triangular model: creative teaching, acknowledging the ‘emergent nature of the teaching and learning process’ (p. 44) in the moment; teaching for creativity, the ‘strategies of developing learners’ creative capacities’ (p. 44); and creative learning, the ‘active and creative engagement’, rather than passive acceptance of knowledge, of learners (p. 45). This conceptualisation points to a ‘dynamic’, ‘supportive’ ‘inquiry-based’ and ‘playful’ nature desired of learning (p. 45). These qualities are possibly evident in active approaches and Billing (2012) identifies ‘collaborative investigation, risk, play and the repeated creating of exploratory interpretations’ as essential in meaning making (p. 384).

There are some examples of teacher researchers using active approaches which align with the creative pedagogy model. McKinnon (2011), using anecdotal narrative evidence from personal teaching experience in a post-secondary drama department, challenges the myth of creativity as a gift, ‘defin[ing] creativity as a function of adaptation, rather than originality’ (p.56). By espousing methods of copying and making minor alterations each time, creativity is less about finding the new, but thinking about how and where to make small changes. With that comes a criticality: ‘studying adaptation empowers students with a sense of their own critical and creative agency, while providing a set of practical tools to exert that agency in adaptations and retellings of their own’ (p.57). This idea perhaps points to notions of scaffolding, modelling, and framing (connecting with Lin’s (2011) supportive teacher ethos), at the same time nurturing student agency and confidence, connecting with humanising notions of becoming.

A different example comes from Dulaney (2012) whose case study offered a narrative account of using a prop box, before studying the words of the text; students interacted with symbolic props inspired by the text. Dulaney, guided by Vygotskian thinking on the importance of play and memory, uses ‘creative play to excavate students’ emotional memories of love, jealousy and betrayal’ (p. 38); the box of props acted ‘as a catalyst to unearth students’ inherent and emotive knowledge of symbols and their meanings’ (p. 39). As the students used the props to create an imagined scene, she found that using just the prop

from the play, students ‘created scenes that were eerily similar to many of the most significant scenes’ of the play and so argued ‘the human condition and resulting emotions transcend’ personal differences (p. 42). When moving to the actual play, students ‘made analytical and insightful connections between symbols and their role in facilitating a deeper understanding of the character, plot and conflict’ (p. 42). These findings could suggest a shared sense of collaboration and co-emergence of knowledge and understanding about the text.

In a third example of creative pedagogy in Shakespeare teaching, Mills (2008) tried creative script writing of character backstories to focus on the untold motivations, requiring students ‘to fill in gaps that Shakespeare cleverly leaves in the dramatic action’, and in doing so enhanced essential ‘reading between the lines’ skills (p. 158). These three examples are disparate but have in common encouraging creativity to build personal engagements with the text. The ideas of these studies suggest themes of becoming, possibility thinking and collaboration, which are explored in the next subsections; moreover, the teacher’s role is pivotal in making creative conditions, and so two subsequent subsections further explore meddling and boundary crossing.

3.5.1 Becoming

One way to look at creativity is in its humanising and nurturing role in the process of becoming. Humanising creativity links ‘creativity and identity so that in the process of making, children are being made’ (Chappell, Pender, Swinford, & Ford, 2016, p. 257), in a collaborative ‘process of change guided by compassion and reference to shared value’ (Chappell, Craft, Rolfe, & Jobbins, 2012, p. 3). One research project collected evidence in participatory action research in early years education, and observed examples of children in an emerging collection of becoming behaviours including ‘making and being made’, ‘taking and sharing control’, and ‘working on own and with others’ (Chappell, et al., 2016, pp. 263-270); they concluded that creativity is less about ‘being innovative’, but more a ‘communal endeavour which is grounded in the body,

and which can contribute to developing a whole person who considers the impact of their actions' (p. 274). A similar process of becoming was seen in a study of secondary dance education (Chappell, et al., 2012), which saw the abstract 'process of becoming' (p. 18), as non-linear, complex, and 'not always complete' (p. 21) and so this process can occur across the educational journey. Cannatella (2004) explores such a notion of process: 'we need to revisit constantly works of art in order to note at a deeper level the accomplished spectacle of creative practice, [and] revisit constantly one's own creative activity' (p. 63). Creative becoming is an iterative, cyclical, shifting process.

Perhaps active approaches can nurture such humanising qualities, in a gradual process. One of the original justifications for Shakespeare being a compulsory part of the curriculum is the 'universal values' his work conveys (DES, 1989, p. 96): for Banks (2014), Shakespeare can teach us reflection, decision making, and coping with dilemmas, as 'the plays provide a framework for personal and social development' (p. 205); for Gibson (1998b), 'Shakespeare develops understanding of the human heart' (p. 10); Cohen (2010), discussing teaching *The Merchant of Venice* for 30 years, realises the power of the play is to shift students' prejudiced perspectives because it humanises them to understand the complexity of the human being that is Shylock, not just the stereotype. However, humanising creativity is not the same as humanist literary criticism, which is being used in these examples. It leads to questioning whether a traditional transmission approach to teaching Shakespeare alone can nurture humanising qualities in students as much as "studying Shakespeare" purports to do: this point links to Coles (2013), who in questioning that Shakespeare is a birth right, contests that 'compulsory knowledge of Shakespeare […] is in itself assumed to be a transformative and democratising process' (p. 50). Therefore, how Shakespeare is studied becomes important; perhaps an embodied-dialogic-creative pedagogy does allow the humanising benefit of Shakespeare to surface. Using active approaches is reported to augment such desirable qualities, such as 'fresh insights and perspectives […], confidence-building and the development of core literacy skills' (Banks, 2014, p. 7) and a deeper 'moral understanding' (p. 10). Neelands (2009) defines it as prosocial, allowing the

development of the whole child by imbuing ‘a strong sense of their own place in the world; challenging injustice, commitment to human rights and striving to live peaceably with others’ (p. 177). Further investigation is needed to see if active approaches does nurture such.

3.5.2 Possibility Thinking

To achieve open-mindedness and compassion, multiple and others’ views need to be available. Cannatella’s (2004) phenomenological view of creativity sees it as a means to the ‘opening of oneself to the world, the stretching of a mind, the thickening of one's perceptions, and the discovery of a deeper and richer self’ as a result (p. 60). Possibility thinking, a concept developed by Craft, facilitates such mind stretching: ‘it was encapsulated as the posing of the question ‘what if?’ in different ways and contexts’ (Craft, et al., 2013, p. 539). As an example of how activities in active approaches create possibility thinking, Banks (2014) gives an example of posing seven questions to explore characters: ‘who’, ‘where’, ‘when’, ‘what do I want’, ‘why’, ‘how will I get it’, ‘what to overcome’ (p. 38), This links back to research in dialogic pedagogy, with Boyd and Kong’s (2017) study exploring the language of reasoning, including ‘“may/might”, “could”, “would”, “think”’ and so on, needing to be more than merely modelled, but opportunities for use actively created and supported by an effective teacher (p. 78). In the RSC toolkit, there are example questions which include stems ‘how might…’. But the posing of ‘what if’ does not necessarily have to come in an explicit question. An example would be improvisation where students ‘explore[e] what characters could say or do to get their way’ (Banks, 2014, p. 38), or thought tracking where pupils ‘speculate about what a character might be thinking’ and all ‘speak their thoughts out loud’ (RSC, 2013, p. 300).

Craft, et al.’s (2013) qualitative study observed possibility thinking in primary students’ talk and action, and developed earlier work into question types which emerged in possibility thinking, namely leading, service and follow-through, in combinations. The study also found imaginative work, play, and immersion to be present, but also limited risk taking, either because it is not needed, or

because it is not framed by the teacher. Perhaps such features are encouraged by active approaches as, in rehearsal-room fashion, students are invited to explore 'what if' we perform it this way. Being open to possibility thinking could move towards the democratising view of Shakespeare as opposed to a body of assumed Shakespeare knowledge. Of course, most 'possibilities' will not be original, but will be new to the student: 'students will regularly tell a lecturer what they already know but tell it in a way that is different, discriminatingly perceptive, and moving.' (Cannatella, 2004, p. 64). Nevertheless, Neelands (2009), using the ideas of Freire, suggests the body of Shakespeare knowledge is always growing, and is not predetermined. It is worth noting, as Winston (2015) identifies, 'both teachers and students can have difficulties with the idea that there are no simple right or wrong ways to make sense of – or interpret – a scene from a Shakespeare play' (p. 8). It will be interesting to see if active approaches can scaffold ways to break down this difficulty in Shakespeare teaching by creating a shared space where everyone can be nurtured to explore possibility.

3.5.3 Collective Creativity

Another challenge in possibility thinking is in embracing multiple possibilities, something that is augmented by the possibilities from others. It is imperative to decentralise the 'habitual thinking that the teacher is the knower' (McWilliam, 2009, p. 287). Everyday classroom creativity is a collective, collaborative, communal endeavour (Chappell, 2008; Chappell, et al., 2012; Craft, et al., 2013): wise humanising creativity 'derives from people engaging in collaborative thinking and joint embodied action to imaginatively develop new ideas which are valuable to them and their community' (Chappell, et al. 2012, p. 257). Sawyer's (2015) chapter on creativity in drama and theatre is underpinned with the approach of Csikszentmihalyi (1996) 'who has proposed that creativity does not emerge from a single isolated individual, but instead emerges from a *systems model* that includes creator, creative communities and the accumulated body of created works' (Sawyer, 2015, p. 245). As much as it is about developing new

ideas, ‘communal development is equally important [through] empathetically negotiating others’ needs, shared ownership and group identity’ (Chappell, 2008, p. 3): Craft acknowledges ‘cognitive, emotional, social and spiritual dimensions’ (Craft, 2008, p.242). This connects to the democratic values of dialogic, heteroglossic (multiple voices) classroom talk. Drew and Mackie (2011) identify ‘discussion, teamwork, peer learning, and collaborative and cooperative learning’ (p. 457) as important strategies in active learning.

As an example of how this works in practice, Sawyer (2015) refers to his role as a pianist in an improvisation-based theatre company: ‘the underlying similarities are grounded in the interactional dynamics of the ensemble, and in the processes whereby individual contributions build on each other over time to result in a collective creative performance’ (p. 246). Winston (2015) gives a similar example of orchestral musicians engaged as a collective, in which opinions about ‘how a particular passage ought to be played’ (p. 89) require negotiation to come to a decision, an example he uses to show how ‘learning together as company’ (p. 89) becomes skilful. The notion of ‘ensemble’ is repeatedly referenced in literature on the Shakespeare active approaches (Neelands, 2009; RSC, 2013; Winston, 2015). Sawyer (2015) coins ‘collaborative emergence’ (p. 247) in which moves are contingent, feature retrospective interpretation (prior actions change meaning with the next move), are unpredictable, and the performance emerges. This is referring to improvisation theatre rather than the performance inspired by scripted texts, which require ‘more subtle forms of performer creativity’ (p. 249); however, it will be interesting to observe if features of collaborative emergence feature, as for Sawyer, classroom interaction, in a sociocultural-constructivist view, is a form of improvisation.

It will also be interesting to see how different opinions are negotiated. Collaboration is ‘not always smooth […] it involves conflict and difference’ (Chappell, 2008, p. 3), and there is a challenge in ‘how to effectively nurture and manifest multiple voices’ to ensure ‘social engagement is productive for all participants’ (p. 242). These considerations of collective creativity point to a different way of considering notions of becoming that of the collective versus the

individual knowledge, understanding and self; Biesta's ideas (2007) challenge the notions of education simply for socialisation. The creativity focused approach of Bereiter (1997) sees knowledge as an artefact; it comes from the labour of creativity, and this view 'recommends a curriculum that entails designing classrooms as communities of practice whose work is with 'abstract knowledge objects'' (Osberg & Biesta, 2007, p. 316) and so knowledge becomes dynamic and emergentist. It will be interesting to see relationships between the individual becoming and the collective emergence.

3.5.4 Meddling

The role of the teacher, therefore, is vital in facilitating the collective creative endeavour, balancing the line between co-participant contributing to the knowledge emergence, and managing that emergence. This links to McWilliam's (2009) concept of the meddler. Considering two opposing positions, teachers could take the conservative, transmissive approach and be a 'sage-on-the-stage', else become a more progressive but passive 'guide-on-the-side' who sets a creative task and lets students run with it (p. 287). For creative capacity to really flourish, McWilliam offers the 'meddler-in-the-middle' (p. 287) model, as an 'active interventionist pedagogy in which teachers are mutually involved with students in assembling and/or dis-assembling knowledge and cultural product' (p. 288). It implies that the teacher must be active, scaffolding and guiding the creative process and McWilliam discusses the constant choices being made when and how to move to another type of interaction or mode of engagement' (p. 288). It links back to ideas of dialogic pedagogy requiring shifting interactions according to what is happening in a particular moment of the lesson. It will be interesting to examine the extent to which active approaches require these different, and shifting roles. These micro moves will be reliant on a teacher's professional skill, rather than what can be outlined in a step-by-step toolkit.

McWilliam's (2009) example, of how each of her meta-approaches would teach *Macbeth*, makes clear the role of meddling during active approaches. The sage

takes the view Shakespeare is culturally expected and mandated and, as the teacher is expert, they either give their own ‘reading and explaining’ (p. 288) or dominate a dramatisation. The guide is more ambivalent about the bard’s presence in the curriculum and might use a film and supporting worksheet, believing this to be student-led learning. A meddler believes Shakespeare can open possibilities for ‘rigorous thinking’ (p. 289): ‘students are required to be actively processing information, co-theorizing and solving puzzles, rather than being passive recipients of information, either from a teacher or a film’ (p. 289), whilst the teacher is providing support and structure. Meddlers give authentic praise, are ‘active and engaged’, ‘have high expectations’, ‘provide a high level of support’, ‘induct their students into communities of creative practice’ inclusively, and ‘create opportunities for hands-on, minds-on’ (p. 290). Sawyer (2004) talks of the lessons in the rehearsal process that apply to classroom practice: ‘effective teaching from a constructivist perspective, is that which guides and scaffolds learners as they engage in this […] disciplined improvisation’ (p. 257). It will be interesting to see if and how a teacher can negotiate through responding to the moment to achieve such meddling in this study.

3.5.5 Boundary Crossing

Much of the thinking and examples explored in this section on creative pedagogy, and the creativity within it, could be synthesised as boundary crossing. Firstly, there is an artificial boundary between the creative pedagogy and traditional transmission pedagogy that needs to be blurred. Clearly, it is not a case of transmission pedagogy versus progressive creative pedagogy; there exists a symbiotic relationship between them, linking to notions of the teacher meddling in middle. Cannatella (2004), in exploring creativity as involving change to both thought and self, goes on to give an example, from Bohm (1998), that ‘disparate ideas’ do not just come together (p. 68) and a new scientific discovery will be underpinned with knowledge of Einstein’s theories first. Chappell, et al.’s (2012) work stressed that ‘collaborative physical

generation' requires a 'balance between creativity and imagination on the one hand and dance theatre knowledge on the other' (p. 17). In the earlier example from the RSC toolkit (2013), before exploring how the lead characters feel, performing improvised scenes, the students are informed in a circle of the Jacobean context in which witches are feared by society and connected to the devil. The dilemma then, is balancing providing this information to guide and structure interpretation, with dictating the view too much and perpetuating the accepted body of knowledge. There needs to be a balance and negotiation between knowledge given and the creating process: McWilliam (2009) notes some challenges here being the time given to creativity, notions of completeness, and discomfort for students expecting definite answers. The boundary crossing, treading the path between progressive, active, creative approaches and traditional transmissive, didactic ones, could link back to Lin's (2014) creative pedagogy conceptualisation involving creative teaching as an emergent process, and creative learning involving active engagement with knowledge.

A second boundary crossing comes in the RSC toolkit stressing the need to get out of the traditional classroom (RSC, 2013; Winston, 2015). Lin's (2011) components of creative pedagogy include the importance of a creative, stimulating environment. McKinnon's (2011) case study considering the use of creative copying, and its role in developing criticality, argued that the problematic split of breaking down skills, such as considering creativity and criticality as discrete, comes because whilst reading and writing takes place in the lecture room, most 'directing, acting, voice and movement' comes in studios (p. 56): more fluidity between space is advocated. Of course, the change in physical space connects with movements in abstract spaces. Moffat and McKim (2016) moved their university class out of the fixed classroom space into theatre space to workshop *The Tempest* because of preconceived expectations of behaviour and learning associated with physical spaces. The physical boundary crossing was designed to 'unsettle' as to facilitate an abstract disruption: they talk of threshold concepts and students making 'learning leaps', a flexible process as students move between preliminal (where 'a learner's tacit views are

interrupted'), liminal (where 'learner begins to enact' the new knowledge) and postliminal (where 'the learner becomes transformed') stages of learning (p. 416). They argue that 'interruption is crucial in English Literature education' in the difficult task of nurturing 'subjective interpretation' (p. 418), and careful consideration of lesson design can facilitate the rise of such 'powerful, transformative ideas' (p. 426). Billing (2012) explores the types of knowledge in the rehearsal room, with actors moving between the propositional (epistemic), procedural (imperative) and personal (experiential) knowledge, or knowledge of what, how and of. This type of boundary crossing perhaps links with Winston (2015), who in exploring the transformative quality of active approaches, links to the Zone of Proximal Development, stating that the collective endeavour helps an individual 'move beyond' but it is the 'responsibility of the teacher to structure or 'scaffold' the process' (p. 90). In this lens, it will be interesting to examine if the creative process in active approaches supports such knowledge boundary crossing, and is effected by moving between classroom and rehearsal space. Lasky and Yoon (2020) in summarising the frameworks of creativity to better understand creative classrooms, offer a shape of their own conceptualisation of divergent thinking requiring acceptance of the new, use of production, negotiation of choice, and consideration of enhancing rather than restrictive constraints: perhaps such features will be evident in active approaches.

3.6 Conclusion

The literature review has distilled areas of pedagogy that might connect to active approaches. Actually, research into ways to teach Shakespeare is varied, with a wealth of small case studies advocating approaches which are disparate. This is neatly demonstrated by considering Kelman and Rafe (2013) who explored dramaturgical pedagogy achieved by having a resident artist working with teachers, Kidd (2011), whose case study with a resident artist observed the mantle of the expert concept using narrative accounts in an ethnodrama, and Brady (2009) who engaged in a project to develop knowledge between school and universities to address the skills gap. The findings in such studies are often

presented in absolute terms: students find meaning by connecting to their own lives (Kelman & Rafe, 2013); the text became a protective mantle leading to 'evidence of absorption, focus, interest and increased grades' (Kidd, 2011, p. 84); and 'great enthusiasm' was achieved in teachers and students (Brady, 2009, p. 344). It seems any change to the current way of 'doing' Shakespeare brings about increased knowledge and enthusiasm. In all the studies though, are implicit nuances of learning occurring that are not fully explored, such as evidence of 'gradual immersion into the world of the play' (Kelman and Rafe, 2013, p. 287), how Shakespeare provides insights into the student, as well as the other way around (Kidd, 2011), and the role of 'academic discourse' in the secondary classroom (Brady, 2009, p. 344).

These examples all involved short-term intervention without deeper exploration of the long-term embedding of their "intervention" into a more continually emerging Shakespeare pedagogy. Indeed, Galloway and Strand's (2010) report reflected on the continued development of active approaches in schools with 'doubts about sustainability after the loosening of the link with the RSC's Learning and Performance Network' (p. 36). This links back to Evans' (2017) discussion of the 'value-laden' binary between traditional (transmissive) and progressive (active) pedagogies in which these are argued in opposition, rather than complementation ('knowledge *and* skills' (p.9)). This sense of opposition resonates in Elliott and Olive's (2023) opening summary of the debate around the 'value' of the 'active methods', suggesting dichotomising positions when questioning if they 'detract from or sharpen a focus on text' (p. 402), 'promote […] one interpretation […or…] awareness of interpretation as multiple', 'encourage students to treat characters as psychologically coherent, real people rather than […] fictionalised construction[s]', inculcate 'enjoyment […] allied with, or counter to, achievement', is 'limited to introductory work […] or can be used throughout' plays and year groups, and are 'supplementary to literary critical methods or a replacement' (p. 403). These debates perhaps arise from viewing active approaches as a discrete way of teaching Shakespeare. Elliott and Olive (2023) also acknowledge the debate arises 'in the absence of knowledge about what practices in classrooms *actually are*' (p. 403).

The literature review, by returning to the origins in process drama, has uncovered potential theoretical underpinnings to active approaches, linking with dialogic pedagogy (in terms of collaboration, democracy and co-construction), embodied pedagogy (where by the body is integral to the learning experience and emerging knowledge and understanding) and creative pedagogy (in which students are engaged in a continual process of becoming, nurturing possibilities collectively). These three perspectives overlap in that they are dynamic, live, processes in the classroom in which co-construction of ideas, experiences and a shared world view can emerge. As such, knowledge is constantly evolving, and so a pragmatic approach to teaching and learning is needed, with careful management of spaces for knowledge and experience construction. If, as outlined above, process drama allows for 'multiple perspectives, challenge[s] assumptions and preconceived notions, and work[s] towards significant exploration and critical thinking' (Jones, 2014, p. 14) to bring about 'new knowledge, [and] different connections' (Heathcote, 1983, p.695), it will be interesting to see how the dialogic, embodied and creative moments are managed, with the teacher 'mak[ing] considered judgements' (Gibson, 1998b, p. xi) to enable such benefits.

Chapter 4: Research Methodology

This chapter outlines the research methodology, firstly positioning the nature of knowledge **ontologically and epistemologically** (4.1), in terms of interpretivism, socio-constructivism and complexity. The chapter then moves to outline the **research design** (4.2), specifically case study methodology, and the sample case with details of the school, teacher and students. A range of data collection methods was then used, to gain detailed information about three moments of a teaching scheme of work delivered by the teacher. With a range of data methods, an **analysis method** (4.3) of thematic coding was used to be able to holistically analyse the detail, with iterative steps in a constant comparative method to reach a point of saturation of core concepts. At each step of the research, careful consideration was made of **trustworthiness** (4.4) and **ethics** (4.5). A summary of the research design is offered in the **conclusion** (4.6) of this chapter, to lead into the findings.

4.1 Ontological and Epistemological Positioning

This study is situated in an interpretivist, socio-constructivist understanding of knowledge, seeking a deeper understanding of why and how something works. In interpretivist research, ‘concern is with an understanding of the way in which individuals create, modify, and interpret the world in which they find themselves’ (Cohen, Manion, & Morrison, 2018, p. 59). The research in this thesis aimed to reveal such an understanding, within a context-bound example of a school negotiating active approaches to Shakespeare.

Scotland (2012) specifies the ontological and epistemological position for interpretive research in English teaching as relativism, in that ‘reality is subjective’, ‘mediated by our senses’, ‘individually constructed’, ‘through the interaction between language and aspects of an independent world’ (p. 11). So, meaning is made through interactions between the real world, and individuals’ perception of it. Because there may be different interpretations of the world, consensus between those perceptions is the nearest thing to truth, and

therefore ‘knowledge has the trait of being culturally derived and historically situated’ (p. 12), that is dependent on context. Cohen, et al. (2018) explain that in this paradigm, the world is ‘a social construction, and that researchers are part of the world which they are researching’, as they pursue a consensus of truth with participants (p. 62). The job of the researcher is to find a shared meaning from participants: ‘social constructionism holds that individuals seek to make meaning of their social lives and that the researcher has to examine the situation in question’ (p. 88). With this in mind, an ethogenic method was required for this study, one which ‘concentrates on the ways in which persons construe their social world’; understanding is found through ‘probing’ individuals’ accounts of their experiences (p. 80); in this way, the dangers of reducing phenomena to ‘simplistic interpretations’ (Scotland, 2012, p.12) can be avoided; indeed, the fact that understandings are complex and layered needs to be recognised.

Additionally, then, a complexity theory paradigm is needed, one to recognise that schools are complex and evolving, ‘break[ing] with simple cause-and-effect models’ replacing them with ‘organic, non-linear’ approaches which acknowledge ‘interconnected, dynamic and changing’ relationships in the classroom (Cohen, et al., 2018, p. 95). Because of this, situations should be considered in a holistic rather than atomised way, and a case study methodology is appropriate. Jacobson (2020) explores the emerging concepts and notions of complexity research and uses terms including adaptation, dynamic, and pluralistic, to emphasise that complexity research is a move ‘beyond simple causal explanations’ (p. 376). Jacobson goes on to suggest that while qualitative methods go some way to consider the whole and not just component parts, it tends to focus on what has emerged, rather than what is emerging (2020). Marchand and Hilpert (2020) explain that complex-systems ‘research methods are rooted in understanding how complex constellations of factors come together dynamically to produce emergent phenomena’ (2018, p. 352). This means that ‘in a complex-systems approach to research, smaller elements in a system combine in disjunctive ways to produce emergent outcomes’ (p. 352). So, the research design needed to be open to this plurality,

conscious of emerging (rather than emerged) active approaches to Shakespeare.

4.2 Research Design

A detailed case study methodology pursued a fuller understanding of how one teacher negotiated developing her emerging active approaches within her practice, as she delivered a teaching unit covering a Shakespeare play. Here, active approaches are defined as those involving drama and acting, that treat the Shakespeare text as a play for performance, such as improvisation, re-enactments, and tableaux. For the teacher, these have been informed by her training with the RSC and other theatre companies, department copies of *The RSC Toolkit* (2013) and the Cambridge editions with Gibson's approaches, and her experience to date of using them. However, the definition was purposely kept broad, in line with the literature, and open to what might be used and considered as active approaches as they were emerging in the case study. Case studies are 'methodologically eclectic' (Cohen, et al., 2018, p. 719) and 'empirically omnivorous' (Freebody, 2003, p. 82), and as such, varying data collection methods were deployed (outlined in 4.2.3) in order to gather the necessary detail.

4.2.1 Case Study Methodology

For Freebody (2003), 'case studies focus on one particular instance of educational experience and attempt to gain theoretical and professional insights from a full documentation of that instance' (p. 81). A case study is therefore idiographic, emphasising 'the particular and individual case' (Cohen, et al., 2018, p.59). In this case, a teacher was negotiating her use of active approaches whilst teaching Shakespeare. As 'contexts are unique and dynamic' and 'case studies investigate and report the real-life, complex, dynamic and unfolding interactions of events […] in a unique instance' (p. 702), generalisability was not the intended outcome of this study; what was sought,

however, was a fuller understanding of active approaches, in use, in this context: by holistically studying the case of how this teacher's active approaches fit into Shakespeare teaching in this school, and within the constraints of GCSE examination expectations, a better understanding of the student experience over the course of the unit was hoped for, to underpin further development of active approaches in the department. This study was about seeking particularities, but as argued by Pring, 'uniqueness of each context does not entail uniqueness in every respect' (2015, p. 119), and as such there may be tentative general ideas that might support an emerging common understanding of active approaches for teaching Shakespeare.

Gaining such a picture required negotiating multiple voices within the case study, and as Scotland (2012) makes clear, vital understanding is garnered through the participants in a case study: indeed, 'a key feature of case study is its rejection of a single reality; rather, there are multiple, multivalent realities operating in a situation' (Cohen, et al., 2018, p. 704). This methodology therefore emerges from a social-constructivist epistemology. Using Yin's (2014) taxonomy, this is a single case design, and revelatory case as provides a yet to be researched case: furthermore, using Hamilton and Corbett-Whittier's classification (2013), this was a reflective case study in that the researcher's reflections guided an informed consensus emerging between the participants' responses; the researcher's experience as an English teacher guided the data collection and analysis, but a range of data sources (4.2.3) was used to instrumentally triangulate and ensure quality in the research process. Cohen, et al. (2018) outline the strengths of case study being 'strong in reality', 'recognis[ing] the complexity' of educational situations, 'illustrative and illuminating' (p. 707), as well as 'analytic' (p. 710), and powerful in answering how and why questions. Equally, they can be 'personal and subjective' (p. 709); however, subjectivity, is key part of qualitative work, as this focuses on 'a small number of naturally occurring cases in detail' using 'verbal rather than statistical analysis' (Hammersely, 2013, p. 12). A potential strength to this case study is the researcher's knowledge of the school and participants, informing the data collection and analysis; this can equally be a limitation, and the researcher

remained alert to the fact that interpretations could reflect this prior knowledge and experience, rather than what was presented during the study.

4.2.2 Research Participants and Sampling

There were three levels of sampling: the selected school; the teacher, and therefore the class; and the focus group students. The school was the researcher's own school. I am conscious not only that 'permitted' and 'practical' access (Cohen, et al., p. 423) is a key consideration in qualitative sampling, but also that 'in much qualitative research the emphasis is placed on the uniqueness, the idiographic and exclusive distinctiveness of the phenomenon, group or individuals in question' (p. 432). In this case, this could be seen as opportunistic or convenience sampling. Emmel (2013) balances the arguments between convenience and purposive sampling, and argues that whilst the former can be argued as information-poor and have issues of credibility, in a realist view, the need to 'select participants because they are accessible' provides justification for convenience sampling, particularly in early research (p. 79); however, the use of this technique should be explicitly justified (Guest, Namey, & Mitchell, 2013). The case school is profiled below in Figure 1.

Figure 1: profile of the sample school.

The school is a coastal selective boys' school in England. As a state-funded school, students must take GCSEs (General Certificate of Secondary Education, the public qualifications at the end of compulsory education in the UK, aged 16), including English. The students are considered overall to be of higher academic ability, and usually all students would pass 10 GCSEs with grades 4-9 (9 being the highest, and 4 being a low pass), compared to a national average of around 70%. The attainment range is quite broad, and there would be a proportion of students receiving each of those grades, with an average of a grade 7. Generally, the culture and demographic of the school,

however, means students are engaged and interested in most lessons, although not always necessarily with Shakespeare.

The justification for studying this school, was that key to the purpose of this research was the intention to learn from the project and develop practice, to the benefit of the members of the school community, including the students. The department was keen to implement some active approaches to teaching literature: some staff had attended training with the RSC who, as a charity enterprise, aims to ‘ensure Shakespeare is for everyone’ (RSC, 2023) and so encourages schools to fully embrace the rehearsal-room techniques. The school has woven some active approaches lessons into schemes of work but the school’s journey into active approaches at the time of the study, was both nebulous, due to uncertainty about the contribution the methods make to Shakespeare teaching, and enthusiastic, with all members of the department using and experimenting with active approaches to some extent, but to different levels of confidence. There is no specific drama department at the sample school, and instead drama is timetabled within the fortnightly English lesson allocation: so, all students receive drama education from the English department (non-drama specialists). The department was keen to develop their pedagogy and were inquisitive as to how active approaches could best be implemented to benefit students’ access to deeper understanding of the plays.

Having chosen this school, the sampling became purposive in selecting the teacher, and focus group of students. One of the benefits of purposive sampling is to access ‘knowledgeable people’ with ‘in-depth knowledge about particular issues’ (Cohen, et al., p. 426). The English teacher sampled had 10-years teaching experience, and had been Head of Department for three years. She was an advocate of active approaches, having completed training with the RSC, and over recent years, cascading ideas from the RSC to nurture interest with other teachers in the department. As with other members of the department, she did not use active approaches exclusively, but was negotiating how to embed them into her, and the department’s, practice, across Shakespeare's

plays as well as other texts. She was enthusiastic to take part in the case study, as indicated in Figure 2, an account of her teaching experience.

Figure 2: the subject teacher's account of her experience, transcribed from pre-study interview.

I haven't been teaching for that long: just over 10 years, and so when I came into it and trained, active approaches were part of the PGCE. I'm being creative in my teaching, and I find I really enjoy that.

I had worked in publishing prior, and I think was aware of maybe things like the relationships between image and meaning in younger children's books, and then also the significance of reading and things like music, with my own kids; I guess also being a mother I was aware of how younger people engage and get to understand things. So, my training was there, and I came to a school which was this school which had brilliant creative staff members in the department who were also interested in that. I was very much influenced in my style of teaching by that kind of mindset, which was innovative and creative despite it being quite a traditional school.

I also have a passion for Shakespeare and am keen to explore the expansion of our education programme and using active learning and rehearsal-room techniques. It all journeyed towards that, and I feel now the next stage of this journey is the environments in which you do that.

The sampled class for observation were year 10 (aged 15), the first year of the GCSE course, with target grades between 5 and 9 (the GCSE grading system is 1-9 with 9 being the highest grade); they were working between grade 2 and 8 at the start of the study. This class was chosen as it was the teacher's only year 10 class, and Shakespeare features in the year 10 curriculum at the school. Once the study began, a focus group of four students was identified for deeper study; the teacher chose students she thought would be comfortable being in a discussion group for the research, and the sample was selected to

provide a cross-section of the class in terms of attainment and engagement, as evidenced in Figure 3, teacher notes of the sample students (the descriptions here are anonymised due to photographic nature of the data). One of the four original students withdrew from this part of the study at the beginning; the remaining three are detailed below.

Figure 3: characteristics of the sample student, from teacher descriptions.

There were three students in the sample for the focus group. They varied in attainment level, as well as level of engagement and interest in Shakespeare. One of the students started the scheme disliking Shakespeare, but was particularly enthused by active approaches lessons, and the teacher described him as animated and keen to share ideas during these approaches. The second student chosen communicates articulately when asked to share ideas, and his writing reaches a high level of attainment, but he is less convinced about taking part in active approaches. The third student is a focused student who engages with all tasks including active approaches; he is quietly keen to achieve his best.

4.2.3 Data Collection Methods

Kvale's (1996) traveller rather than miner idea is an appropriate frame for this study, one which sees co-constructed knowledge in the journey through data collection with the participants. Data was collected whilst travelling with the teaching of a scheme of work for the play *Macbeth* (Appendix 1), which lasted 16 weeks (three half-terms) from January to May 2021 and included: the written scheme of work and lesson plans for the observed active lessons; semi-structured interviews with the teacher before and at the end of the scheme; lesson observation field notes and lesson video recordings; photographs taken during active approaches lessons; audio recordings of individual students during the active lessons; and stimulated recall focus group interviews with the focus group of students, using photo elicitation. Table 1 provides a sequence of the study and the data collected at each point.

Table 1: Sequence of Data Collection

Teaching Week	Data
1-2	Review **scheme of work** and **lesson plans** **Semi-structured interview with teacher** (content transcribed) Decide on three key moments from the scheme: the active approaches lessons for study Pilot lesson observation and video recording, photographing, and student audio recordings to trial equipment and observation
3-6	Observation moment 1 – detailed **observation** of a lesson featuring active approaches (naturalistic observation of activities, timings, student responses, mood of room, cycle focus on one focus group student per minute) Additional lesson observation of content of lesson each side of the active approaches lesson for context **Video** recording of the active lesson **Individual student audio recordings** of the focus group students during the active lesson: transcribe the students' group talk moments **Photographs** during observation of student interactions and responses **Focus group interview:** photo elicitation using printed copies of the photographs taken during the active lesson, transcribed **Teacher lesson evaluation semi-structured interview**, transcribed

7-10	Observation moment 2 – repeat data methods from observation 1
11-14	Observation moment 3 – repeat data methods as 1 and 2
15-16	End of scheme of work Final semi-structured interview with teacher: discuss findings, respondent validation Present findings of the study to the class

The school's outline scheme of work for *Macbeth* (Appendix 1), is a skeleton scheme and whilst the teachers follow the same overall sequence, there is some level professional autonomy given to individual staff over the exact approaches used to deliver the content in each lesson. Three lessons of this scheme were chosen (highlighted in Appendix 1, and summarised in Table 2), in collaboration with the teacher, as they featured active approaches; this allowed the teacher an element of participation in the research. The first observation was half-way through the scheme (rather than at the beginning as originally planned), once Covid-19 had eased (a global pandemic was occurring during the data collection) and lesson observation could return, in line with school safety guidelines. The lessons presented a range of the types of approaches suggested in the literature mentioned in the background chapter above, including short, teacher-led activities, and longer, group-work based exploration tasks. It is worth noting that the activities below were specific to this case, as the teacher's own emerging active approaches took shape.

Table 2: Summary of Active Approaches Lessons

Active Lesson Number	Content Summary
1	Act III, scene iv: the bloody ghost of Banquo (who has been murdered by Macbeth's henchmen) haunts Macbeth at his coronation banquet. The students enacted this scene as a whole class: a rope was used to mark a banquet table on the floor, along with other simple props including tankards and a throne. Students sat along the table in hierarchical order away from the king Macbeth. One student was directed to enter, covered in red 'blood' fabric, and students explored various reactions, eventually each becoming Macbeth to write and speak a reaction to seeing the ghost, using words from the play. The plenary involved watching a theatrical production of the same scene.
2	Act IV, scene ii: the family of Macduff, potential challenger to Macbeth's tyranny, is slaughtered. Students wore skirts to explore the female characters and contemporary gender perspectives before working in small groups to reread the scene in a number of different ways, each time identifying a different feature as signalled by the teacher.
3	Whole play focus: students worked in pre-arranged groups to make tableaux of images, themes and contexts from the play, before focusing on a given theme per group. They recalled and enacted three moments and supporting quotations from the play to highlight their theme. They finished the lesson by using this information to write shared exam-style paragraphs.

4.2.3.1 Interviews

Interviews, which allow open-ended responses, are seen as a useful part of case study to 'yield insight and understandings of behaviour [and] actions from the participant's perspective' (Scotland, 2012, p. 12); as such these were used at a number of stages in the data collection. Cohen, et al. (2018) outline that in semi-structured interviews, open-ended questions and topics are personalised to individuals with 'prompts and probes' to 'extend, elaborate, add to, exemplify, provide detail for, clarify or qualify' adding 'richness, depth of response, comprehensiveness and honesty' (p. 942). This approach was appropriate for this study in allowing the voices of the participants to be heard, and to help mitigate against the researcher looking for preconceived understandings of active approaches. A one-hour semi-structured interview with the teacher was conducted before teaching began, to gain information about the how she planned to use active approaches, and what she believed they would contribute to the teaching. This was recorded and the content transcribed. The preprepared topics (Appendix 3) provided a frame (and the teacher had access to these before the interview) focusing on contextualising how active approaches fitted within her wider Shakespeare teaching and learning. This interview also allowed for some decision making with the teacher: she guided the choice of the three active approaches lessons for observation, and suggested the potential students to form the focus group. An interview was also conducted at the end of the scheme of work. This was an important step in respondent validation and collaborative reflection on the findings; this was appropriate as this study's aim was to support the department developing their own active approaches.

The interviews were transcribed as soon after the recording as possible, by the researcher. A digital transcription provided a first draft of the content, which was then 'meticulously checked by the researcher to ensure accuracy, fill in missing details or edit for context and readability' (McMullin, 2023, p. 142): this process allowed for efficiency, and 'improve[d] immersion in the data' (p. 142), in that the researcher could concentrate more on what was being said, rather than the process of typing. McMullin also recognises that transcribers 'make subjective

decisions about what to include (or not), whether to correct mistakes and edit' (p. 141), and in this case, the researcher aimed to present the interviews as naturalised verbatim, removing misspeaks, hesitations and linguistic cues, to focus on content, as this was seen as most relevant to this research question.

4.2.3.2 Observations and Photographs

The agreed active lessons, and those either side, were observed using naturalistic descriptive observation notes. The strength of observation is experiencing 'ongoing behaviour as it occurs', and researchers can 'make appropriate notes about its salient features' (Cohen, et al., 2018, p. 720). Past experience as an English teacher, guided the researcher's observation: 'observations are inevitably selective' (p. 1001) but equally, observation allows 'first-hand, 'live data in situ' and so is 'strong on face validity' (p. 997). It allows the observer to sense the room holistically, immersed in the action first-hand. Taking notes is not simple, and Cohen, et al. (2018) highlight the dilemmas caused by needing to record and select quickly. A pilot observation of an active approaches lesson was conducted to hone the technique of observation. An open observation note schedule was used (Appendix 4 models this with example notes), to gather a range of information about what was occurring in the room: in an unstructured observation what becomes 'significant' emerges during the observation (Cohen, et al., 2018, p. 998), and in the pilot, the researcher looked for 'critical incidents': 'particular events or occurrences that typify or illuminate very starkly a particular feature' (p. 1012). However, things can be overlooked, so following the pilot, a more systematic approach to the observation was adopted, whereby each minute, the observation cycled to observing the next focus group student. The schedule for recording notes was amended (Appendix 4), to separate what was being observed, and what was emerging as reflective researcher memos (indeed, 'analysis is a pervasive activity throughout the life of a research project' (Coffey & Atkinson, 1996, p. 11), in that analysis and data collection cooccur).

Approximately at each minute time change, the researcher also took photographs of the room in the direction of the focus student. Photographs provide an 'immediate, comprehensive, and holistic image of situations, objects, people [and] events' (Cohen, et al., 2018, p. 1149). The images provided data to explore the embodied and creative interactions during the lessons. Furthermore, the subsequent lessons after the pilot were video recorded from two angles in the room to allow later review. This measure provided some data triangulation with the observation data; during analysis it was available to visit for clarity or evidence, using screenshots or transcribed audio moments. Each of the focus group students also wore a small microphone and recorder, to capture accompanying audio, when students were working in smaller groups: this dialogue was also naturalistically transcribed. Freebody (2012) attests that in qualitative analysis 'fragments of memory are triggered at certain times during interpretation of data, even though that aspect of the data may not have seemed so significant at the time. Retrieving such fragments accurately and efficiently calls for a systematic storage and retrieval system' (p. 83). Having video, photographic and audio data from the lessons to refer to after the live observations, allowed accurate revisiting of data during the analysis stages.

4.2.3.3 Focus Groups

After the three active lessons, focus group unstructured interviews took place with the sample students, on the same day as the observed lesson, to allow for immediacy in the student reflections. In focus groups, 'reliance is placed on the interaction within the group, which discusses a topic supplied by the research' (Morgan, 1988, p. 9, cited in Cohen, et al., 2018 p. 979), and photo elicitation can 'add validity and reliability' through access to a 'different part of human consciousness than do words-alone interviews' (Harper, 2002, p. 23). Students were asked to select the most striking of the photographs, and discuss them. In focus groups, 'the participants interact with each other rather than with the interviewer, such that the views of the participants can emerge' (Cohen, et al., 2018, p. 979) and this sits within the social-constructivist positioning of this

study. This method also allowed students to explore their embodied interactions.

4.2.3.4 Lesson Evaluations

Finally, following each of the three active-pedagogy lessons, a lesson evaluation was completed by the teacher. Following the pilot, the teacher asked this be done by recorded interview (semi-structured topics in Appendix 3, and the photo elicitation was also added here). The purpose of this was to gain reflective data from the teacher, and thoughts of how she might adapt future teaching, appreciating that active approaches are emerging, rather than finished.

4.2.3.5 Summary of Data Collection Methods

Table 3 provides a summary of the all the data collected and information gathered at each point.

Table 3: Summary of Data Collected

Data collection instrument	**Sample collected**	**Information gathered**
Semi-structured initial interview	1 interview with teacher, content/ naturalised transcription	Intentions of active approaches. Select observation moments and sample

Lesson observations	3 detailed lesson observations of active approaches lessons (and lessons either side for context information)	What/how teacher/students are doing/interacting during active approaches lessons Surrounding context – lessons either side of the active lessons
Video recording	3 x 2 camera recordings of active approaches lessons	Screenshots and transcribed moments as necessary: triangulation evidence at the analysis stage
Audio recording	3 x 3 students' audio recordings, group talk moments transcribed	Discussion moments: ideas and interpretations being explored by students during active tasks (not necessarily with the teacher input)
Lesson photographs	3 sets	Student embodied responses to the tasks and text
Focus group photo elicitation	Focus groups x 3 interviews, discuss photographs from lesson	Student understanding, interpretations, and decision-making during the tasks. Student reflections on lessons and active approaches
Lesson evaluations	3 lesson evaluations, after each active-pedagogy lesson	Teacher response to the active approaches and how they may evolve as a result Photo elicitation also features here
Teacher interview	1 interview with teacher	Respondent validation

4.3 Data Analysis

A thematic analysis was adopted to embrace plurality and emergence in the data, and a thematic approach was appropriate due to the data's multi-modal nature. Kiger and Varpio (2020) explore the under-theorised nature of thematic analysis but recommend it as 'emphasising the social, cultural, and structural contexts that influence individual experiences' (p. 847). Thematic analysis is also advocated as 'it is a flexible and robust analysis method that can usefully help develop insights of complex phenomena' (p. 854). It was important to recognise that analysing the different data sets separately might limit appreciation of the relational and situational nature of interactions. Ricca, Bowers and Jordan (2020), outlining a study examining temporal analysis of collaborative-group discourse, point to the problem of the 'code-and-count practice of cataloguing' in qualitative research not addressing temporal and dynamic factors in the complexity view (p. 432). Coffey and Atkinson (1996) argue that analysis of different data sources does not 'aggregate toward a complete and rounded picture' in 'a single, valid representation of the social world' (p. 14), suggesting a need for appreciating the holistic complexity of data. Considering this, the coding was done manually, as recommended for small, first-time studies, in order for the researcher to be able to immerse fully in the data (Saldaña, 2015).

The transcribed data from interviews, focus groups, evaluations and lesson recordings was sequenced chronologically, along with lesson observation notes and memos, and the photographs, which were also aligned with references in interviews. Photographs were explored in context, by making notes next to them using the 'see, think, wonder' approach, which encourages 'careful observations and thoughtful interpretations' of non-verbal stimulus (Harvard, 2022). This allowed for thorough consideration of denotations and connotations within the images, considering what each element reveals from a 'see,' then 'think', then 'wonder' lens. These notes provided written content for the images to then become part of the wider coding process.

Firstly, in an open coding stage, which sought familiarity and manageability, data was coded in sections, using a broad list of deductive codes from the literature review (Appendix 5). This was macro coding to represent the crux of each segment (Saldaña, 2015). The data could then be more thoroughly examined in coded clusters: detailed coding 'reduces the likelihood of imputing your motives, fears, or unresolved personal issues to your respondents and to your collected data' (Charmaz, 1996, p. 37). A range of deductive and emerging inductive codes was used at this stage (Appendix 5). Constant comparative method was used here, whereby 'comparison is at the heart of the analysis process' (Boeije, 2002, p. 406): each line of data is compared to the previous in an iterative approach to refine nuanced and precise codes. Boeije argues 'reporting the researchers' own experiences when implementing the step-by-step approach, increases both the traceability and credibility of the researchers' analysis in their qualitative studies' (p. 406). During this step, detailed notes, annotations and memoing of the data occurred; 'codes, conceptual profiles, summaries, memos and provisional definitions' all contribute to shaping the emerging results (p. 408) and the aim here is to seek saturating codes with different and convincing supporting examples.

A third step, involving axial coding saw the reduction of an excessive number of codes at this stage, something that features comparing, organising and reducing expansive analytic details into principal thematic prompts (Saldaña, 2015). There was cross over between micro codes in different macro codes, and the axial coding allowed a period of incubation and disruption as core themes emerged (the colour coding of themes in Appendix 5 demonstrates this process). In a final step, a selective coding stage, the themes evolved and were trimmed into core themes, each of which was saturated with significant evidence, and these are each defined and explored in the findings section (Chapter 6). The writing up of this analysis began alongside axial coding and selective coding. Indeed, writing is part of the analysis, and is a process of 'editing and assembly' (Denzin, Lincoln, Giardina, & Cannella, 2023, p. 617). The writing emerged from the developing memos and notes during the analysis, and supported the articulation of finding links during the axial stage, and

selecting examples during selective stage. There was then a final iteration of the write up to best sequence the concepts in a coherent arrangement, building to increasingly significant conceptualisation, as well as to ensure the evidence presented was relevant, and done so in a consistent style to support future reading.

4.4 Trustworthiness

Lincoln and Guba (1990) explore judging the quality of case study reports, and focus on the importance of 'trustworthiness and authenticity' in the process (p. 53): they advocate Geertz' (1973) concept of 'thick description' ('making clear levels of meaning' rather than 'long and detailed descriptions' (Lincoln and Guba, 1990, p. 57)) as 'essential to an understanding of context and situation' (p. 54). The analysis and findings stage uses this principle to explore emergent concepts, and explore the linked details in the data. Furthermore, Stahl and King (2020) outline different types of triangulation to achieve credibility, and in this study, there was methodological triangulation, 'the use of more than one method of collecting' data (p. 26), and theoretical triangulation, 'the use of multiple theoretical orientations to understand findings' (p. 27). Lincoln and Guba (1990) also outline criteria for quality in case studies as including: 'consistency, logic and harmony', and substantiation (p. 55) in the writing; a sense of empowerment and purpose in the findings; and clarity in the transferability and relevance to the potential reader.

A further important criterion is resonance, in that the case must 'reflect the multiple realities constructed by the respondents' (p. 54), in line with the constructivist paradigm. Care was taken in the focus groups to allow everyone time to speak. Furthermore, values must be made explicit and objectivity 'is not an aim' (p. 54) of interpretivist research. Reflexivity should feature too, as 'some portion of the methodological treatment ought to comprise reflections on the investigator's own personal experience' (p. 54). The researcher's own position has been made clear, and his immersion within the subject has been useful in guiding experience-informed data collection and analysis. Record-keeping

during the analysis stage logged decisions being made. Indeed, Stahl and King (2020), exploring Lincoln and Guba's (1985) concept of credibility, attest the benefit of 'prolonged engagement', where the researcher is 'deeply familiar', with a context', for example in situ for an entire teaching unit (p. 27), as was the case with this study.

4.5 Ethical Considerations

The ethical considerations of this project are underpinned by the British Educational Research Association guidelines (BERA, 2018), and as guided by such, ethical approval from the University of Exeter was sought (Appendix 6). The theories underpinning ethical decision making are broad, and as briefly outlined by Brooks, te Riele and Maguire (2014) either encompassing 'rights-based' actions and justice, care for others 'as the central moral virtue', or a third, Foucauldian angle suggesting that power 'can be exerted by teachers and researchers working together to generate positive outcomes for students' (Brooks, te Riele, & Maguire, 2014, p. 21). With this underpinning, they outline three angles of ethical decision-making being: Utilitarianism, in that actions are based on maximising benefit; Deontology, in which certain acts 'are seen as intrinsically right or wrong' and dictate moral obligations' regardless (p. 23); and then Virtue Ethics which is agent- rather than action-based: in virtue ethics, 'the focus shifts from actions to the character of the person (the 'agent') who not only knows what is the right thing to do, but also actually chooses to pursue this course of action' (p. 24). This approach underpins this particular study, as it is one that is situated in context and involved investigation in a school over a prolonged period; careful informed, situated decision-making was required. This aligns with the principle that 'ethical decision-making becomes an actively deliberative, ongoing and iterative process' (BERA, 2018, p. 2): ethics decisions were reassessed through the project. Hammersley and Traianou (2012) give five key principles: minimise harm, respect autonomy, protect privacy, offer reciprocity, and treat people equitably. The research design has ensured that participants are given voice and that heterogeneity is celebrated, in that

different voices contribute equally to the findings: one of the key benefits of interpretive research is the stress on 'the liberal value of respect for *the person*' (Garrick, 1999, p. 149). There was no anticipated harm to the participants, nevertheless special consideration was given to address the responsibilities to participants, and then also the responsibilities to the data and reporting.

4.5.1 Responsibilities to Participants

Responsibilities to the participants are of particular importance, and 'individuals should be treated fairly, sensitively and with dignity and freedom from prejudice, in recognition of both their rights and differences' (BERA, 2018, p. 6), and the principle of 'balanc[ing] maximising the benefits and minimising any risk or harm to participants' (p. 8) was observed through the study. The research was designed with this in mind: the data collection was conducted in the researcher's own school and the school's safeguarding procedures adhered as in any undertaking in school. The data collection was carefully timed to ensure it did not disrupt the normal teaching sequence: observations of the Shakespeare scheme of work occurred when the scheme was always taught. There was minimal interference with the teaching approaches that the teacher would have been using regardless of the data collection taking place. This also ensured minimal invasion and limited additional work for the teacher: as much as possible, observations were naturalistic, and additional tasks (the interviews) were kept to a minimum in number, and not lasting longer than necessary; none of the tasks were beyond the scope of tasks expected in the normal day-to-day life of a teacher. Equally, the focus group interviews for students were no longer than three, one-hour long episodes: to ensure students could reflect immediately, they inevitably missed the subsequent lesson, and support was given to ensuring this was as minimally disruptive to their wider learning as possible. Above all, the principle of causing no harm was key to the research process. Whilst the research design anticipated no 'predictable disadvantage or harm' (BERA, 2018, p. 19) and the execution aimed to 'put participants at their ease and avoid making excessive demands of them' (p. 19), the researcher was

conscious of any emotional demands or anxiety the research may have caused participants; photographs for example ‘can trigger feelings (suppressed or forgotten), recollections, understandings, attitudes and opinions’ (Cohen, et al., 2018, p. 1152). The researcher was attentive to the participants throughout the study. As outlined by the BERA guidelines, ‘if behaviour reported by participants is likely to be harmful to the participants or to others, the researchers must also consider disclosure’ (p. 25) and the school safeguarding policy was adhered to in this regard. Non-disclosure was not promised.

4.5.2 Consent

Voluntary informed consent is ‘normally expected’ and ‘ongoing’ with participants able to ‘withdraw at any point’ (BERA, 2018, p. 9); as this research involved children, this consent extended to include ‘the rights and duties of those who have legal responsibility’ (p. 15). Consent was gained from all participants including the school, the teacher and the students and their parents, via response to letter; in line with BERA guidelines, this outlined what was involved, why participants were involved, the information they would be providing and how it would be used (Appendix 7). Although the researcher was part of the organisation, as it is ‘unwise to take cooperation for granted’ (Cohen, et al., 2018, p. 278), permission was obtained from the Headteacher. In the case of some students not consenting, as a ‘practical solution’ (BERA, 2018, p. 12) they were not included in the data collection for the sample group, and the researcher avoided them in the lessons, but if present in any photograph data, they have been anonymised. The focus group students and their parents had additional consent forms, and before each focus group interview, the participants were reminded of the study and their ongoing consent was checked verbally so they could withdraw at this point.

One important consideration was the researcher’s own position within the school, in that it was important to separate his role as ‘Assistant Headteacher’ from ‘Researcher’, so that students and teacher participants did not feel unduly pressured to participate, and thus mitigate the ‘asymmetry of power’ (Cohen, et

al., p. 281). This was addressed by ‘making the researcher role very explicit’ (p. 13) each time consent was negotiated. The information and consent materials were under the banner of the university rather than the school. Furthermore, the researcher’s role was made visible during the piloting of the data collection methods, in that the participants could see the researcher using the data tools as previously explained to them. A clear process for withdrawal was outlined in the consent letter with the researcher’s contact email. The research design was careful to ensure student participants could voice their views in semi-structured focus groups; during these, the students guided the choice of photographs, allowing them some agency in the discussion.

Particular thought was given to the relationship between the participant teacher (who is the Head of Department) and the researcher as a senior employee, to ensure informed and voluntary consent was maintained. We had worked together collaboratively in the English department for many years before promotions. This study was conducted within the context of the school’s wider culture of collaborative continuing professional development, which features regular shared observation and departmental action research; although the data collection methods were specific to this study, teachers were familiar with learning walks from other department staff, and reflective conversations around pedagogy.

Nevertheless, it was useful to consider Hammersley and Traianou’s (2012) conceptualisation of types of harm with the most relevant to the teacher in this study being potential ‘psychological damage’, such as ‘emotional distress’ or ‘erosion of self-confidence’, ‘damage to reputation or status’, and ‘damage to a project in which people are engaged’ (p. 62). There could have been stress arising from fear of professional scrutiny, and teacher concern around the risk of something emerging that might damage her reputation. Discussions sought to reassure and mitigate against this, and in the participant information sheet a commitment was stated to avoid judgments of teacher performance. Whilst some privacy was protected by anonymising student and teacher names in the presentation of the research, that was not going to be entirely possible in the school and department as in the future the findings would feature in

professional training conversations with the team; avoiding evaluations of the teacher was therefore vital, and so sensitivity was taken with the presentation of the data to also check for this.

Furthermore, there may have been a sense of obligation or pressure to participate. Even though there was a commitment expressed from both researcher and teacher to support the department's goals of developing active approaches, there was a need to 'recognise that people's interests often conflict' (p. 62). Indeed, although both of us intended to gain informed practice, the researcher would gain a doctoral qualification from this research, and the participant not. There was therefore a potential pressure on her to not withdraw during the project; we discussed alternative options for this, and other department staff who might be interested in participating if a switch was needed during the data collection.

Regular conversation and allowing the teacher to share her thoughts about the research created a space for expressing concerns and addressing the ethical power balance issues that might have influenced consent. This also allowed sharing findings at the end of the data collection for her validation and to ensure she consented with what was going to be shared. An example of where she helped guide the research process was in her asking to shift from writing teacher lesson evaluations to conducting these through semi-structured interviews; she expressed the value she found in being able to discuss her teaching in this way. This may link to Hammersley and Traianou (2012) identifying 'incidental benefits' that may arise from participating in research; indeed 'many participants enjoy being interviewed' (p. 59).

Ultimately, in a 'consequentialist point of view' of risk, benefits are 'weighed against' the potential harm (p. 58). Qualitative research is valued for supporting 'policy- or practice-relevant evidence' (p. 58), and this was the intended outcome of this research, to support the school and department in developing active approaches. It was important to be open to what active approaches may, or actually may not, contribute, rather than bias towards just the strength of practice, which could have led to results that merely advocate active

approaches. Maintaining the necessary criticality in the teacher post-lesson interviews was achieved through being continually minded to the purpose of the project of developing practice. The teacher has hopefully benefited from participating in the research through the reflexive space to explore and develop her own thinking around her practice with active approaches. Furthermore, the findings in this study have secured some of the theoretical underpinnings of these approaches, so she may feel more confidently informed as she develops practice with the department in the future.

4.5.3 Transparency and Privacy

Openness and honesty were important throughout the study. There was no reason why the aims of the study should be covert, and these were outlined at the beginning of the study to participants via the consent letter. A key ethical issue in qualitative research is caused by the fact it features real people and so individual stories, and therefore 'raises questions of identifiability, anonymity, confidentiality and privacy' (Cohen, et al., 2018, p. 1185). 'The confidential and anonymous treatment of participants' data is considered the norm for the conduct of research' (BERA, 2018, p. 21), and to ensure this, the student participants were randomly assigned a letter, with the focus group being A, B and C, with the teacher referred to as the teacher, to best mitigate the complexities of culture, association and future-proofing of pseudonyms (Lahman, et al., 2015). However, as photographs and video were to be included in the analysis and final thesis, it was important to stress that full anonymity could not be guaranteed, and participants were made clear that when granting consent this included the use of images of them in the final reporting.

4.5.4 Responsibilities to the Data

An important factor with reference to privacy is the storage of the data as 'researchers must comply with the legal requirements in relation to the storage and use of personal data' (BERA, 2018, p. 23) and both the school's and

university’s General Data Protection Regulation (GDPR) policy guided the decisions with data storage, namely within the school’s and university’s password-protected, secure cloud network. During the analysis, ethical considerations included ‘not mis-present[ing] findings’ but instead ensuring presentation ‘fairly, credibly and accurately, without misrepresentation, and unfair selectivity’ (Cohen, et al., 2018, p. 285). Care was taken in the analysis, and the multiple nature of the data and recursive analysis assisted in reaching accurate findings. Furthermore, ‘educational researchers should communicate their findings, and the practical significance of their research, in a clear, straightforward fashion’ (BERA, 2018, p. 32) and every endeavour was made to ensure this.

4.5.5 Responsibilities Arising from Covid-19 Measures

During the data collection, the UK was still observing Covid-19 distancing measures, although schools were expected to function as normally as possible in year-group “bubbles”. As the researcher also taught the year group under study, he could observe the case class. However, due care was taken to observe the school’s risk assessment and procedures, as directed by the Department for Education guidance at the time, for preventing the spread of the virus. This principally included: social distancing in the classroom where possible, and wearing face masks if not; hand sanitising upon entry to the room; and cleaning surfaces, furniture and equipment before and after lessons. The drama activities may have been altered to exclude direct physical contact between students, which may have had some impact on the level of ‘active’ approaches in use, and would need to be acknowledged in the results if in evidence: proxemic, movement and voice activities were still permitted. Equally, if students were wearing face masks during some of the activities, there may be an effect on communication. The restrictions eased between observation 1 and 2, with mask wearing and some contact being eased.

4.6 Conclusion

To summarise this methodology chapter, three salient points seem to permeate the research design: firstly, the data collection and analysis needed to be open to the complexity of interactions and relationships in the classroom as active approaches are being negotiated. As a result, secondly, there needed to be a sense of holism in the approach, considering data in connection with other data and the wider context: although the practicality of timing and size of thesis dictated only three moments of the scheme of work were examined, these were done so in depth, using multiple data collection tools to obtain as thorough an understanding of these situations as possible. Thirdly, what is presented in the subsequent findings chapters is a reflection of an awareness of the co-constructed reality of what is happening in the active approaches' lessons, as the researcher has strived for consensus in the data from multiple participant voices.

Chapter 5: Findings

This chapter presents the data, organised around five emerging themes from the analysis (as summarised in Table 3). The first section, **active students** (5.1), explores how student thinking and engagement are encouraged through embodiment. Secondly, **pluralities and possibilities** (5.2) are evidenced, with multiple ideas and experimentation emerging from the lessons. The third section, **teacher-director** (5.3), explores the demands on the teacher to consider the different moves she makes through active approaches. The next section, **augmented understandings** (5.4), explores evidence demonstrating how students' experiences and thinking might have been enhanced. The final section, **disruption for learning** (5.5) considers the ways in which her active approaches potentially disrupt assumptions, and so enable learning.

Table 4: Topics and Themes of the Findings

Theme	**Topics**
Active Students	Engagement Collaboration Student decision-making
Pluralities and Possibilities	Multiple ideas Playful experimentation
Teacher-Director	Modelling Sequencing Directing attention Bridging to text

Augmented Understandings	Moments of Realisation Portals Empathy
Disruption	Traditional-progressive symbiosis Challenging assumed knowledge Disruption for learning

5.1 Active Students

The teacher's active approaches encouraged students to become agentic in forming their own interpretations and understandings: therefore, 'active' reflects the notion that this is something students do, rather than something they are provided with. There are three topics considered in this theme: **engagement** (5.1.1) is evident in the ways her active approaches aim to provide opportunities for everyone to take part, share their voice, and so there may be heightened inclusion; **collaboration** (5.1.2) arises as students work together on a common aim; **student decision-making** (5.1.3) emerges in which students are making choices together, albeit under the close guidance of the teacher (as discussed in 5.3). 'Active' could therefore suggest conscious, continuous, agentic student engagement with Shakespeare.

5.1.1 Engagement

By using her active approaches, the teacher set out to engender engagement from as many students as possible, whereby they can be involved in, and contribute to, the collective learning. This emerges from three key features in the data: an **amphitheatre effect** that draws collective attention; **direction of**

that attention to specific learning points; and **heteroglossia**, the interaction of different voices.

5.1.1.1 Amphitheatre Effect

Firstly, the teacher's active approaches provided an amphitheatre effect, aimed at bringing students together in a shared activity. They are invited to participate through embodiment, engaging the whole body in interacting with ideas and images from the play to develop their understanding and interpretations. The body is not merely a tool to develop thinking (as an object experiencing Shakespeare), but rather, from a phenomenological view, united with the mind (as a subject of the action and reason making). By the students embodying Shakespeare with each other, simultaneously, these understandings and interpretations can be seen, shared by others, and responded to by the teacher and other students in the room.

During lesson 1, below, is Figure 4: the students are gathered around reacting to another student dressed as a ghost. They are arranged around an imagined banquet table signified with a rope on the floor, looking at another student who is draped in red material and taking the role of Banquo's ghost, who has just been murdered on Macbeth's orders, and so is dripping with blood. Only Macbeth can see the ghost in the play, but the teacher has asked the students to all show Macbeth's reaction with their expression and stance. The students are to be drawn together in a shared embodied experience, working in a theatre-in-the-round (similar to the original Shakespearean theatre, *The Globe*), in which they should be able to see one another.

Figure 4: the students are gathered around reacting to another student dressed as a ghost.

By asking all students to do this, they embody the role of Macbeth for this particular moment, and although she does not use the word ‘embody’, the teacher intends for all students to experience the shock and guilt, which the main character is feeling, at this point in the play. In this way, the students’ understanding and interpreting is activated through embodiment. In this lesson’s evaluation, the teacher acknowledges below that the approach allows the students to live the text and be engaged with it:

> It is dead […] for someone who’s not one of the main parts […] I purposely did not say get your books […] because then a lot of them are passive.
>
> *Teacher evaluation, lesson 1*

This active approach has led to a non-literal performance of the play, but one that is potentially more inclusive.

> Turning them all into Macbeths towards the end, hopefully was to keep them more active and not without a job.
>
> *Teacher evaluation, lesson 1*

There is a potential issue in presenting book-based classroom work as 'passive', as opposed to getting up on your feet as 'not-passive'. 'Activation' could be a more appropriate phrase in that the teacher aims to activate all the students through a shared, embodied experience; the students also recognised this sense of involvement, and, below, as making it a more memorable activity (as a side note, memory was mentioned regularly across the teacher and student interview data, and this is perhaps because often the teaching referred to the end examination requiring recall of text details).

> Everyone being able to get around and be involved with the whole scene [ensures] it feels more memorable because you get to be a part of it.
>
> *Focus group, lesson 1*

Further examples of the amphitheatre effect, the arranging of students in the round to fulfil the teacher's aim of a shared experience, are evident in Figure 5 below, from across the three lessons.

Figure 5: further examples of the amphitheatre effect.

One student explained how he benefited from the way this approach maintains his focus, keeping him activated through interaction with others.

> You are always watching someone else do something or you're doing something; you're always involved so you're always paying attention […avoiding] drift off if you're being told information.
>
> *Focus group, lesson 1*

Furthermore, the teacher can see lots of different students' embodied understandings and interpretations at once (possibly everyone's), and quickly (as opposed to taking verbal feedback, one student at a time). An example is seen during drama lesson 2, below, in Figure 6: the students are asked to wear

skirts. The teacher asked them to explore the female characters within the scene by first playing with curtseying.

Figure 6: the students are asked to wear skirts.

Here, the images reveal a community experience when the students engage in a shared embodying of the female characters within the play. The teacher's intention was for them to understand that female characters would have been played by men in the Jacobean times.

> The prop I gave them, which again is a way to get them thinking about context and the fact that it's boys playing female characters.
>
> *Teacher evaluation, lesson 2*

All except two students willingly put on the skirts. The use of the skirts could be liberating in freeing up any constraints most of the boys may be feeling in crossing gender boundaries. Additionally, this moment of the lesson appears lots of fun and there was smiling and joking, as evidenced below, further suggesting shared engagement:

> I've noticed more chatty than they usually were, a bit more excited, bit more silly.
>
> *Teacher evaluation, lesson 2*

However, below, the lesson observation notes suggest different levels of engagement with the skirts at this point, as the three observed students interact differently; there is some excitement evident, but less eager reactions with student C, either suggesting an inclusive, differentiated space for engagement in that students are free to engage at a level that suits them, or, more likely, the activity is not quite as activating for some students as it is for others.

> Student A – excited, "I love yellow", leaps up, keen to get dress. A: "Can I take my tie off".
>
> Student C – sat back. Doesn't get skirt. Talks to some getting skirts.
>
> Student B – curtseying, practising pulling up skirt, T: "get a feel for skirt". Flounces material up and down a bit etc. B: "You've got to show you are feminine".
>
> *Extract from observation notes, lesson 2*

A similar example was the addition of the thrones in lesson 1, below, in Figure 7: two thrones are placed at the top of the room. The students were keen to sit on them.

Figure 7: two thrones are placed at the top of the room.

The teacher acknowledged that the students were keen to sit on it.

> Just a fun thing – I knew they'd all want to sit on it.
>
> *Teacher evaluation, lesson 1*

The potential fun demonstrates that this can be a unifying experience. The teacher evaluated the skirts' lesson as:

> A big ask […] they enjoyed it, and that's partly important […] it made them hyper and excited, but that's ok.
>
> *Teacher evaluation, lesson 2*

A student commented similarly in the focus group:

> We all wanted to sort of jump around in them and just mess around.
>
> *Focus group, lesson 2*

It is hard to imagine any student thinking that Shakespeare is difficult at these moments, suggesting a potential challenge to the notions of Shakespeare being exclusive and elitist. The opportunity to embody the play has facilitated increased access to Shakespeare; however, in both these previous examples, the students are engaging with props on a surface level to get a feel for overarching ideas or settings, rather than deeper interaction with Shakespeare's text. This is a liminal moment that sets the right mindset to access the more difficult tasks which follow (this is explored further in augmented understandings in 5.4). Equally, whilst the teacher notes that the students 'enjoyed' this, the skirt task may have been an awkward and embarrassing task for some (although it is difficult to observe this, it could be inferred by the two skirt objectors). The intention, regardless, is to find a levelling experience: at the beginning of the lesson, there is a moment of freedom as the skirts are given out, and the students are 'activated', in the apparent chaotic, social time where students have the space to transition into the unfamiliar. The teacher intends to ensure engagement through a communal amphitheatre and shared experience; she wants everyone to be involved as seen below in Figure 8: a moment of freedom trying on skirts, whilst the teacher checks everyone has one that fits. Considering at the back of the picture, one student wears the skirt as a cape, how successful that engagement might be in 'thinking about context and the fact that it's boys playing female characters', at this particular point, is debatable.

Figure 8: a moment of freedom trying on skirts, whilst the teacher checks everyone has one that fits.

5.1.1.2 Directing Attention

Secondly, the communal experience is useful for the teacher to be able to direct attention, guiding students to notice points she identifies as important, as they emerge from the students' creative work, for example, during lesson 3, below in Figure 9: the teacher draws the students' attention to one group's work embodying 'conflict and bloodshed'. The foregrounded students are representing death, mourning and shock in their tableau: the background students are all facing this group and looking at what they are doing, as the teacher, behind the student front right is directing attention. In the lesson recording, it is clear she pointed out that there were dead bodies represented in this group's work, and noted that this had occurred in other groups' representations.

Figure 9: the teacher draws the students' attention to one group's work embodying 'conflict and bloodshed'.

Each group was given a different theme, and asked to represent it with a tableau moment from the play. She evaluated the benefit of doing this:

> This helps interpretation [of] the message through the visual depiction of the whole play when there's just [a room] full of dead bodies.
>
> *Teacher evaluation, lesson 3*

One student commented similarly to this moment of looking up to see other groups:

> You see how everything was similar [which] helped convey all the other themes.
>
> *Focus group, lesson 2*

In observing the room, they can see the synergy and alignment between the key themes, and presumably if multiple groups are giving a similar response, what is significant. Here, death features in all the groups' work, potentially highlighting how death pervades the play; this realisation has surfaced from the students' embodied work, during which it is possible to scan the room and very quickly notice every group has included death in the different themes they are responding too. This benefit of embodiment perhaps also encourages students to appreciate others' work and perspectives. During the focus group, the students discussed each other's responses:

- I liked yours, it was very dramatic.
- Theirs felt a bit more intense.

Focus group, lesson 3

In this moment of praising each other's efforts, perhaps there is evidence of developing critical and empathetic skills towards their peers.

Despite these benefits, it needs to be acknowledged that the teacher's active approaches put demands on the direction work required, as she focuses attention to emerging details in the students' embodied work. The teacher must be alive to what is going on in the room to quickly draw attention. It could be argued that there is a de-centring of the dominance of the teacher giving knowledge. Here the knowledge is based on what students are doing, and therefore moving towards the democratic elements of dialogic pedagogy, which features reciprocal dialogues where all participants contribute substantially to allow learning to happen. Equally, of course, the teacher is choosing what to identify as important, and therefore remains central to the knowledge selection and foregrounding.

As well as directing shared attention to specific teaching points, the amphitheatre effect seems to be used to direct attention to task, and therefore takes a role in behaviour management. This is notable during lesson 1, below in Figure 10: students sit round an imaginary table working with words from the play. They use a dissected word cloud to individually write a sentence using the words to capture Macbeth's reaction to the ghost. This is an individual paper-based task, similar to that in a classroom, following embodied reactions to the ghost of Banquo.

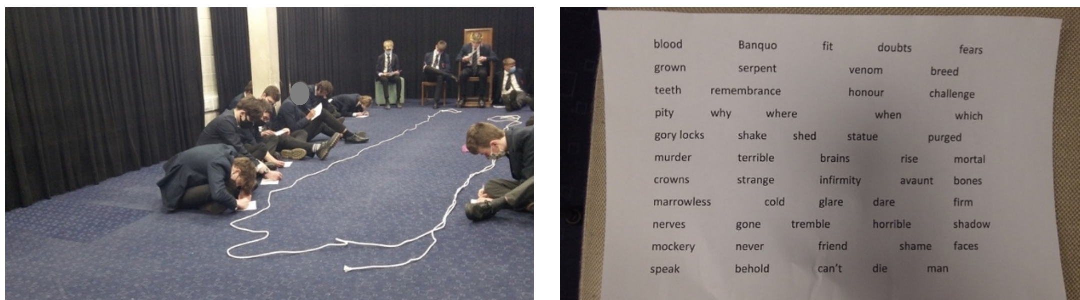


Figure 10: students sit round an imaginary table working with words from the play.

The students are engaged in the same activity, and the photograph reveals all except one student busily working on this task at this moment. At this point, however, it is not possible to judge fully how well they are engaging with the task. The students are trusted to follow the instructions and to use the words to capture the character reaction; there needs to be a feedback task where students read their lines out (this task did follow and is explored in 5.1.1.3).

In the examples so far, the teacher has focused attention to guide the knowledge at a whole class level; this is not always possible when students are working in groups independently, as shown in the example of a small group discussion below, where there is a potential lack of responsibility:

F:	We can do him losing his power
A:	That’s probably the best one today
F:	‘Can he not buckle his distempered cause with’ (.) Because he can't contain himself (.)
A:	That’s a good one because we’re talking about issues of power and status
	Student recording, lesson 3

Here, student F is on the brink of unpicking a quotation to explore the effects of power, but student A simplifies it back to the overarching theme of power. By contrast, in whole-class moments, the teacher is more likely able to intervene to push students forward. An example is below, during lesson 3, in Figure 11: the teacher is directing the class attention to one group who is presenting the natural order.

Figure 11: the teacher is directing the class attention to one group who is presenting the natural order.

During this moment, the teacher uses initiation-response-feedback type structures to support verbalising what the students are doing:

Teacher:	Clearly, we've got this kind of progression downwards in natural order. D, who are you?
D:	Trying to be God
Teacher:	Good. God, and we've got a sense of being regal around. We've got a sense of again, that progression down, but less so of who, what you are. T, what are you being?
T:	I'm a dog
Teacher:	OK, so your animals are right down into the bottom of the natural order
	Student recording, lesson 3

She uses the feedback to clarify some features such as 'progression down', and 'being regal around', as well as to add in a new context point: 'animals are right down'. The teacher takes authority in the talk to extend and stretch the students' thinking. The questioning is occasionally closed to foreground key knowledge:

A:	I'm the trapdoor
Teacher:	And what does that represent?
A:	Like hell
	Student recording, lesson 3

Equally, some questioning enables open responses to encourage plurality, and in this example, several students respond, building a schema of synonyms to unpick the concept of the Divine Right of Kings:

Teacher:	Divine Right of Kings OK, this group what you showing me?
D:	I'm better than everyone
Teacher:	But how do they feel about you? You're clearly the king
D:	They're like bowing down before me
E:	Praying for him
A:	Subservient
	Student recording, lesson 3

Therefore, teacher questioning is a key tool to direct attention, not just to embodied elements around the room, but to interpretations, analysis and concepts from these. The amphitheatre alone does not focus attention, but adds to, or even depends on, other teaching strategies.

5.1.1.3 Heteroglossia

Having said above that the teacher controls the knowledge through directing and questioning, there are moments of heteroglossia (where different voices are encouraged and valued) evident in the data, such as below, in Figure 12: students deliver their individual curated lines to a student playing Banquo's ghost, as he walks past them. As already outlined, each student takes the role of Macbeth (in a shared experience), and has had preparation time to write their line (using the sheet of words, inspired by the embodied work beforehand).

Figure 12: students deliver their individual curated lines to a student playing Banquo's ghost, as he walks past them.

This task allows every student to contribute to the lesson as they all say something aloud to Banquo; this moves them from the physical reaction task, to using the text to give a verbal one. After this task, the students were also asked to give a word to describe Macbeth's reaction. There has been a potential bridge that enables students to access the Shakespeare text, one that connects the embodying, words from the text, writing and delivering lines using this text, and then giving an interpretation of a character. On the one hand, this is evidence of the whole body as an integrated part of the thinking system; the systematic scaffolding (here sequencing techniques to enable student progress to more complex understandings) demonstrates verbalised interpretations of character are part of the wider embodiment that takes place. Conversely, it could be argued that this structuring of the tasks has potentially demonstrated a more separatist view of the mind-body relationship whereby the body has been used to experience the play first, before moving to reflection and written work. Perhaps it is the examination requirement to write responses responding to specific recalled details that drives this delineation.

A problem arose during the task of delivering the lines, as all the students overlapped when the ghost walked down, so at first the teacher could not hear the individual comments as they were whispered. She notes:

> It still worked and I hoped they came up with something appropriate.
>
> *Teacher evaluation, lesson 1*

An assumption is being made based on the students facing in and whispering a line, but the teacher cannot make a formative assessment of the students' use of the words, something that could be done very quickly when looking at their embodied interpretations in the previous task. This might be why she then decided to repeat the task, so each student delivered their line separately:

> It worked on a visual and dramatic basis, but I did want to hear them […] it was important for them to hear the selection of lines
>
> *Teacher evaluation, lesson 1*

She is having to be flexible in the lesson delivery to maintain the activation and engagement. A downside to repeating tasks in the moment is time pressures, something also experienced in other lessons:

> What I also wanted to get onto was a character comparison but getting the skirts on took longer than I anticipated
>
> *Teacher evaluation, lesson 2*

However, one student notes an important outcome of repeating the task in lesson 1, which may outweigh the concern at that particular moment:

> You could see everyone's individual thoughts of what they got from those words because everyone was slightly different but sort of the same general basis
>
> *Focus group, lesson 1*

In this way, some heteroglossia has been enabled. The 'same general basis' suggests a shared social, co-constructed understanding, and it comes from the shared semantic map of words students had to work with in the task (this is either a constraint or scaffold); this map has been a similar way of drawing students' attention to the same focus, and extending the amphitheatre effect. In different ways. Feasibly, although difficult to know, all the lines from the class then supported the Macbeth at the end of the room conjure a visual reaction to Banquo as he gradually approached him down the table: there is an assemblage of student lines, props, and performance. Equally, the 'same general basis' may have come from a converging sense of understanding, catalysed by the embodiment of Macbeth's reaction, when students could see or sense many different students' responses, and perhaps deduce an emerging commonality.

5.1.2 Collaboration

The sharing of and access to different voices through the teacher's active approaches suggest a sense of collaboration. In the data, there is evidence of joint collaborative action, as the students work together within the ensemble, responding to one another, and adding to contributions as they embody Shakespeare's play. The data presented in this section suggests collaboration leads to shared emerging understandings, and there is an **assimilation** (5.1.2.1) in students' responses. This is a product of her active approaches requiring **co-construction** (5.1.2.2) in that multiple students are needed to collectively create the moments and experiences from the play. As a result,

there is an issue around **trust and responsibility** (5.1.2.3), as the students are expected to be accountable for their increasing collective understandings, although this intention is realised to varying degrees of success.

5.1.2.1 Assimilation

A noticeable feature of the collaboration is synergy or assimilation of student responses, suggesting a move towards shared communal understandings and interpretations; students and teacher are linked in a process of transforming one another's understandings and interpretations, for example, below in Figure 13: synergy in students' reactions as Macbeth, to Banquo's ghost. There is a shared sense of Macbeth's panic and surprise at seeing the ghost of his friend who he has just had murdered.

Figure 13: synergy in students' reactions as Macbeth, to Banquo's ghost.

Their embodied reactions are broadly similar with arms and fingers splayed angularly, slightly leaning back away from the ghost and wide eyes. Although there are minor differences in the exact hand positions (and it is difficult to see full face expressions due to Covid masks), there is an overall congruence to the students' work. It could suggest either a shared cultural knowledge of how to react, or minute adjustments that happen in the moment as others check out what the other students are doing to make sure they do it right. It is possible (although not something you can definitely tell) that the centre Macbeth (the

student with the crown) is picking up cues from all the other students who are temporarily embodying Macbeth as Banquo's ghost (in red) moves down the imagined banquet table. So, the students are doing the same or similar things: they did not discuss this task before doing it, so their attuned embodied responses emerge through perceiving what is happening in the room in the moment.

A similar assimilation is evident below; in Figure 14: students respond to Macbeth's line, 'my mind is full of scorpions'.

Figure 14: students respond to Macbeth's line, 'my mind is full of scorpions'.

Again, there is an overall sameness with students either embodying a scorpion animal with pincers, or else the guilt-tortured pain in Macbeth's mind suggested by this as a metaphor. Some student comments in the focus group suggest they were responding to seeing what others did.

- I saw lots of people doing the same thing […] I'm doing one of them so I must be sort of doing it right.
- You get inspiration.

Focus group, lesson 1

However, assimilation seems to happen instantaneously, so there may be a very quick perceiving of what others are doing in the room as the students embody their own response. As the embodied responses are being shaped, they are shaping others' responses simultaneously. Through a felt sense of what everyone else is doing in the room, students make micro alterations to assimilate with others, perhaps not wanting to stand out. Some student comments in the focus group suggested differently.

- I knew what I just felt something in the moment that felt right.

[…]

- I stuck with mine.

Focus group, lesson 1

It could be argued that what is embodied is informed by shared social knowledge of what the scorpion metaphor suggests, and so only a set number of responses to show turmoil and pain are likely. In the focus group, the students labelled their responses as either literal or metaphorical, in a broad categorisation. On the one hand, their mutual responses may help the teacher know there is a common understanding of the character, but at the same time, there is a possible restriction on the growth of nuances and ambiguities. This particular moment was not followed by discussion to unpick decision making or possibilities, perhaps because it was a quick warm-up task; yet the

homogenisation problem was also evident during lesson 2, as below in Figure 15: students were asked to represent a flock of birds.

Figure 15: students were asked to represent a flock of birds.

It appears most students are simply flapping their arms as if birds, and whether they are appreciating the possible symbolic meanings surrounding vulnerability, flight, nurturing and family, as becomes apparent in the scene being studied, is debatable. The teacher commented:

> There were better things happening individually […] more impressive than it was with everybody show.
>
> *Teacher evaluation, lesson 2*

This comment could imply that some individualism is lost in the synchronisation that happens at the ensemble moments. In both the scorpion and bird example,

there are multiple embodied responses, but there is a level of convergence and alignment. A debate to unpick further is whether the students notice the different possibilities, or just the aligned response.

5.1.2.2 Co-construction

Aligned responses perhaps become important in collaborative co-construction of the shared experience of the play, as below, in Figure 16: two students playing king and queen move down the banquet, and the others bow.

Figure 16: two students playing king and queen move down the banquet, and the others bow.

The scene requires everyone to contribute to making a whole visual spectacle (in this case the scale and ceremony of the royal banquet, immediately after the crowning of Macbeth). The students embody this moment of the play, and paradoxically whilst in the scene, contributing to it, they are required to sense and observe the scene as a whole. Feasibly, the students' gain understanding

of the reverence of the moment in the play from being within it. The body is entangled within the knowledge making in this moment.

Working together to make collective representations was evident in lesson 3 too, below in Figure 17: students create tableaux-responses to (clockwise) the gunpowder plot, Globe theatre, guilt, and hierarchy.

Figure 17: students create tableaux-responses to (clockwise) the gunpowder plot, Globe theatre, guilt, and hierarchy.

Furthermore, their verbal collaborations reveal some interpretations emerging from the embodiment of these key images. In lesson 3, the students discussed how to embody a hierarchy, that resulted with the below, in Figure 18: one group's response to visualising the natural order. The students form a scale of heights, ultimately with Macbeth at the top holding out a dagger to upset the hierarchy.

Figure 18: one group's response to visualising the natural order.

During this group’s accompanying discussion, some students labelled verbally what they were doing, some gave instructions to control the overall picture, whilst others questioned to check actions.

> - I’ll be up here like this
>
> - I’ll be the same
>
> - You guys can be the slaves
>
> - Then we’ll have […] crouching
>
> - Who wants to be the slaves?
>
> - Like a tier?
>
> *Student recording, lesson 3*

There is, then, a sense of co-construction during this embodied response. Interestingly, the semantics across their dialogue at this moment include content words such as ‘king’, ‘slaves’ and ‘tier’, adjectives such as ‘best’ and proxemic words such as ‘up’ and ‘crouching’. The collaboration is allowing them to explore and deconstruct the different elements that make up a complex initial concept. The ensemble, through embodying the response, has perhaps accessed the understanding that wider concepts (hierarchy, status, and natural order), have multiple components and can be complex in the context of the play: these elements are being contributed by different individuals in response to one another, and perhaps the complexity emerges from the collective embodiment of the concept. Below is Figure 19: the other two groups' responses to the natural order hierarchy. This reveals all groups respond with very similar versions of this concept, further evidence of the assimilation and synergy during collaborative work, even when groups are working separately across the room.

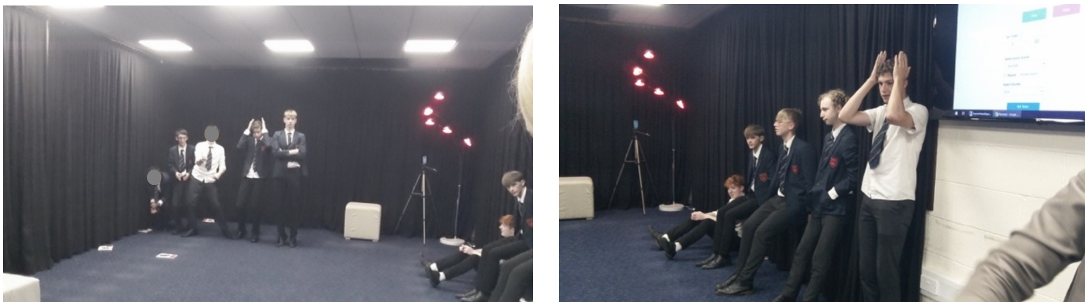


Figure 19: the other two groups' responses to the natural order hierarchy.

5.1.2.3 Trust and Responsibility

Collaborative activities like this, in which meanings are derived from multiple contributors, suggests that trust in the students is required, as there is shared social responsibility to contribute productively to ensemble moments: the students need to take agency and accountability. At times, though, collaboration is less productive, with overlapping, confused exchanges. When the students

are asked to mime a key scene in lesson 3, in response to a given theme, there is confusion when trying to choose a scene to do:

> Which one are we doing […] is this the one with Lady Macbeth
>
> *Student recording, lesson 3*

Then with how to represent it:

> - Come on, argh
> - =Do you want to do
> - =Macbeth is in control
>
> *Student recording, lesson 3*

There is less scaffolding in this task, as the students work in groups, and they seemed to obsess with the literal, one student commenting that he cannot take a female part because he had recently had his hair cut:

> So, anyone want to be Lady Macbeth. I haven't got long hair anymore so I can't.
>
> *Student recording, lesson 3*

When responsibility is passed over to the students, caution is needed. A further example is seen in a task where the students negotiate where they were sat at the banquet table based on a status card they had been given.

> That was interesting, the two really lowest numbers set themselves behind the king.
>
> *Teacher evaluation, lesson 1*

The teacher had expected them to sit at the low end of the table, and when she questions the students on this, they explained:

> We’re servants, miss.
>
> *Student recording, lesson 1*

In the lesson observation notes, it was noted that a group of ‘lively’ students gravitated towards the throne end of the room, perhaps because they wanted to be together rather than observe what status card they had received. At this point, the students were not taking responsibility for the group interpretation, as the teacher had intended, suggesting productive engagement can be difficult to maintain.

However, there are examples of the collective activities engendering the desired student agency. The students seem to show autonomously derived understanding during the focus groups for lesson 3, where there is evidence of engagement with concepts and significances, as below in Figure 20: students invent a scene to represent Macbeth's guilt. Here, the offender is being caught and arrested, and this is not an event in the play.

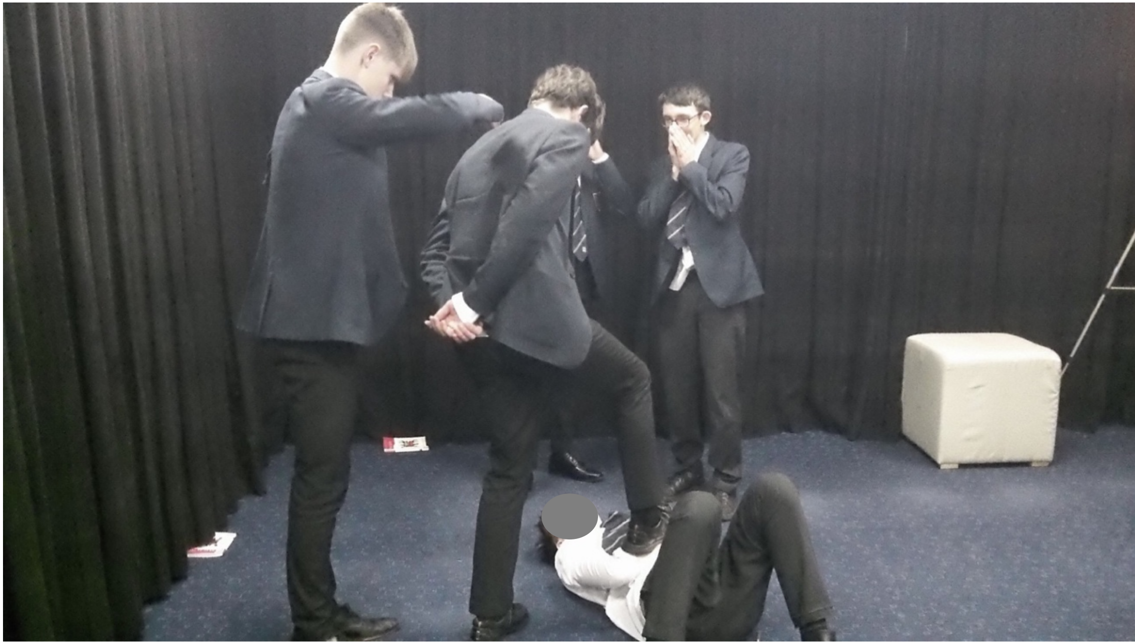


Figure 20: students invent a scene to represent Macbeth's guilt.

In the focus group, the student, who is stood centrally in the image, commented:

> [This is] what Macbeth might have been thinking when he was feeling guilty and panicking […] you see what happens to the traitor.
>
> *Focus group, lesson 3*

This is not a literal moment in the play, but one they have invented, collaboratively, to deconstruct the theme of guilt. Similarly, in Figure 21: students embody the Houses of Parliament and the Globe theatre.

Figure 21: students embody the Houses of Parliament and the Globe theatre.

In the focus group they identified some key features:

-	The devil there
-	A member of the public being shocked
-	Different levels of society
	Focus group, lesson 3

In these examples, the students' post-task talk hints possible understanding beyond the literal events, into character thoughts ('guilty'), social significance ('society', 'shocked'), or image and motif ('devil'). These revelations are during the focus group, so it is not clear if they make these inferences during the lesson; the focus group discussion itself may enable or further the students' collaborative reasoning.

C:	It's the first time you see Macbeth as king
A:	In a public situation
	Focus group, lesson 1

In the example above, the students co-construct an interpretation that the scene is significant because it is the first public situation with Macbeth and Lady Macbeth as royalty, but it is invaded with the private matter of Macbeth's ensuing madness. There is a shared understanding of the significance of this moment in the middle of the play, and they have autonomously made this deduction verbally explicit, albeit in the focus group, and not necessarily the lesson; it is quite a complex idea, and this understanding may have come about during the shared embodiment of this scene (that is, they gained a sense of it being a public event because the whole class made up the public event when staging elements of the banquet around the rope).

Another example is below, in Figure 22: students create a tableau and include the devil.

Figure 22: students create a tableau and include the devil.

In the focus group responding to this image, one student highlights he was portraying the devil, and then recalls that this had been a feature in number of other scenes they made, commenting:

> [To] represent the sin through the play.
>
> *Focus group, lesson 3*

This feature is not something explicitly directed, but an idea that emerges autonomously during the tableaux task. It could be interpreted that this student shows responsibility for contributing to the group interpretation by making this decision to embody the devil, and in this way, this active approach encourages an element of dialogic pedagogy that sees students become more centralised in the knowledge making.

At other times, the student autonomy was more restricted, as below, in Figure 23: the student playing the king is being used to cue the other students' actions at the enacted banquet. In the images, all the students are looking at the king, except two who are perhaps more interested in what others are doing, looking for reassurance, or too immersed in the enjoyment of the moment.

Figure 23: the student playing the king is being used to cue the other students' actions at the enacted banquet.

The film data and observation notes record that the teacher asks him to say a line from the play, signalling the others to raise a toast. He, and then the class, repeat as instructed by the teacher.

King:	You know your own degrees; sit down: at first / And last the hearty welcome
Crowd:	Thanks to your majesty
	Student recoding, lesson 1

The teacher has taken the role of a director, and her players then have shared responsibility to respond as puppets, but working together for the benefit of everyone being able to experience this moment. In the evaluation, she comments:

> They were all responding well to him, and that helped make it dramatic for them.
>
> *Teacher evaluation, lesson 1*

Whilst she claims they are responding 'well to him', this is not an autonomous, independent response, but one that is carefully managed, and is constrained by the words from the play text. The evidence suggests that by using her active approaches, a sense of responsibility and accountability in the students' own developing understandings is achieved, but this demands guidance by frameworks and directions from the teacher, requiring intensive work on her part. It could be challenged just how much personal autonomy students have, for example, below, during lesson 2, in Figure 24: the students exaggerate a

feminine curtsey. The teacher requests they do this so the audience at the back of the Globe are able to see it.

Figure 24: the students exaggerate a feminine curtsey.

During the focus groups discussing this moment, student A reflects:

> [I] was trying to be as feminine as possible […] Miss was saying about make sure everyone at the back of the Globe can see it, so I was trying to really exaggerate what my actions were.
>
> *Focus group, lesson 2*

He goes on to explain the decisions he made to exaggerate:

> Holding my skirt […] arms up […] down quite low […] close my eyes.
>
> *Focus group, lesson 2*

However, these apparent decisions, explained after the embodying during the focus group, were ultimately controlled by the fact that they were shown how to curtsey by the teacher, and asked to practise by greeting others round the room, before then asked to exaggerate these actions. Whilst the approach has shown evidence of engagement and collaboration at times, ultimately there are constraints on just how autonomous the students can be.

More autonomy is seen in the group-based, rather than whole-class, activities. The teacher pointed to an example during lesson 3, below, in Figure 25: students respond to the quotation, 'will all great Neptune's oceans wash these hands clean?'

Figure 25: students respond to the quotation, 'will all great Neptune's oceans wash these hands clean?'

The teacher explains the student decision-making connecting to the notion of scale in her evaluation:

> The vastness of the sea and stuff with the washing of the hands
>
> *Teacher evaluation, lesson 3*

It's difficult to know how conscious this interpretation is on the student part, or whether they are inferred by the teacher. In the student discussions during this task, however, there is evidence of engaging with decision-making around representing metaphorical significances:

> A: We'll all be like diving onto their hands, but they're still dirty in it and someone can be evil behind
>
> *Student recording, lesson 3*

There is also a moment where student A corrects a misunderstanding:

> F: Maybe if someone wants to be the planet and then planet and then the ocean.
>
> A: No, Neptune is. He got this the God of like water.
>
> *Student recording, lesson 3*

There is some autonomy and accountability evident in these examples. However, looking at the student discussion during another moment nearby in the recording, student B chooses this same quotation, and student A goes immediately off task:

A:	Perfect go for it […] I had three things […] how many pages in each side each cheek? Is one cheek higher than the other? Are those off-white socks?
	Student recording, lesson 3

In another example, the students are asked in groups to collaborate on a written response. It seems when the task gets difficult there is some disengagement and so a drop in the desired accountability in the student decision-making:

B:	Let's start with the obvious one
A:	That's a good one that
D:	Shakespeare
F:	Shakespeare uses Shakespeare to trace Shakespeare in the play Shakespeare
A:	Shakespeare uses Shakespearean language because Shakespeare is Shakespeare
B:	Shakespeare presents the idea that power will always lead to corruption
	Student recording, lesson 3

Student B is on task, and arrives at a clear point of interpretation. The others do not really contribute other than to repeat 'Shakespeare'. The teacher intervenes after this, and asks what Shakespeare shows power does to people. Student A responds with:

A:	It makes them crazy […] mental
	Student recording, lesson 3

The conversation does not go any further than this when they are left alone again for four minutes. There are questions remaining around the assumed amount of independence in the decision-making facilitated by active approaches; what these examples culminate to suggest is the need for careful teacher guidance to frame and shape that individual interpretation, and continual intervention to keep students engaged with doing so, another demanding requirement on the teacher.

5.1.3 Student Decision-Making

Furthermore, whilst the data suggests opportunities and necessity for student decision-making at times, there is a tension when students offer justification of decisions. Whilst there is evidence of joint decision-making, it is perhaps not always fully explained. There are examples of students justifying their decision making during the focus groups, such as below, during lesson 1, in Figure 26: the king student creates a reaction to seeing the ghost of Banquo.

Figure 26: the king student creates a reaction to seeing the ghost of Banquo.

During the focus group, he verbalises the reasoning in his decision-making, revealing consciously trying to capture different emotions in the lesson.

> I tried to imagine that it was actually a ghost […] pretty scary […] fear […] overwhelming.
>
> *Focus group, lesson 1*

There is semantic plurality in teasing out the complexity of the character reaction. Perhaps these are his thoughts during the embodied moment in the lesson, but equally, these could crystalise after in the process of looking at the photography during the focus group. His lack of Covid mask makes it easier to

read his reaction in the photograph, perhaps allowing for easier post-action analysis. It is difficult to separate this thinking out though, because ultimately, he has embodied this reaction. This is evidence that personal embodied interaction with the details supports the students' knowledge building.

Furthermore, another student deduces:

> No representation in Macbeth has ever been the exact same. It has always a personal touch to it
>
> *Focus group, lesson 1*

This is a mature deduction to be able to step back and realise the play is a stimulus rather than something sacrosanct: disruption of possible elitism associated with Shakespeare is a result of the personal decision-making being encouraged.

Decision making is sometimes evident in collaborative moments too, as seen below, during lesson 3, in Figure 27: a group of students represent the Divine Right of Kings, the notion that a king is divinely chosen.

Figure 27: a group of students represent the Divine Right of Kings, the notion that a king is divinely chosen.

They have chosen to represent civilians bowing down to a centre King and God character. The discussion around this perhaps suggests co-construction and collaborative problem-solving:

A:	I don’t know what to do
B:	I’ll be like God and be blessed
A:	Ok yeah, if you like go like holy
C:	What should I do?
A:	You can be a dog or a slave
	Student recording, lesson 3

They discuss whilst embodying, but this commentary lacks verbalised justification as to why they are doing it and any textual reference from the play. This knowledge may well be implicit, but how to make this type of knowledge clear might be an important consideration for teachers. At another moment, this exchange suggests decision-making about Lady Macbeth:

E:	If I'm Lady Macbeth what should I do?
A:	Just stand there. Stand being self-controlling and empowering
	Student recording, lesson 3

Student A is taking a directive role in telling E how to embody the character, but again the textual detail supporting this character interpretation is missing, and so A's direction lacks authority beyond being a command. Similarly, this is seen below, in Figure 28: two students pose as downward facing dogs towards the king.

Figure 28: two students pose as downward facing dogs towards the king.

A: Downward dog
Student recording, lesson 3

Student A refers to their action as ‘downward dog’, and there is no verbal qualification as to why this yoga pose is relevant or appropriate to the theme (that is, the king has been chosen by God). A question remains whether student autonomy is always productive and if there are ways to support students further in articulating the reasons for decisions they make.

5.2 Pluralities and Possibilities

Having established that the active approaches in this data aim to encourage student engagement, collaborative action, and student decision-making, the teacher’s active approaches have also opened the conditions for pluralities and possibilities to emerge. There is evidence to suggest that using active approaches enables consideration that there is more than one answer, and the teacher encourages students to give different possible answers and **multiple ideas** (5.2.1). Different possibilities come from across the class ensemble and there are examples of speculation and trialling in **playful experimentation** (5.2.2).

5.2.1 Multiple Ideas

During the teacher’s active approaches, the students are invited and encouraged to offer different possibilities, ideas and readings, facilitated through different ways of interpreting character, themes and moments of the play. This section provides data evidence of students considering **possible interpretations**, and the teacher’s **approaches to encourage plurality**.

5.2.1.1 Possible Interpretations

The students' reflections reveal they see layers of meaning when offering possibilities to how a character in the play is reacting, for example, below, during lesson 1, in Figure 29: students react in different ways, as if Macbeth, to seeing the ghost of Banquo.

Figure 29: students react in different ways, as if Macbeth, to seeing the ghost of Banquo.

In the photographs explored in the previous theme, there is evidence of assimilation, but here there is more plurality and difference. Their responses could be interpreted as surprise, fear, wonder, guilt and so on. These interpretations were not verbalised at this point of the lesson, but plurality can be inferred from their embodied responses. In the focus group discussion, the students did discuss how Macbeth is feeling at this moment:

A: It just makes him look crazy

B: And his descent into

C: Personifies his guilt I think

B: Becomes more unstable, filthy

Focus group, lesson 3

This co-constructed exchange reveals a semantic field including ‘crazy’, ‘descent’, ‘instability’, ‘filthy’ and ‘guilt’. This expanding schema, rather than one-word answers, may be a product of the active approach that preceded it in the lesson, and sensing the differences in the embodied responses across the room.

A similar demonstration of plurality is seen during lesson 2, below in Figure 30: students give reactions to the death of Macduff’s family.

Figure 30: students give reactions to the death of Macduff’s family.

The students are reacting in different ways to the dead body when Macbeth has Macduff's family slaughtered: there is again plurality in the embodied responses, for example, one student with his hands on his head, possibly showing stress and surprise, and one bent over the body to check it. There is a collective scene, and the ensemble activity has allowed plurality to occur. As with the previous example, during the focus group, the students' reflection collaboratively teases out nuances to these reactions and a semantic field:

- Distress
- Surprise
- Shocked
- Startled

Focus group, lesson 2

Interestingly, lesson 2 was the first lesson without face masks, as a moment where Covid restrictions had eased; students' full facial expressions are much clearer, and so students can talk about and respond to facial expressions more easily, perhaps encouraging this semantic plurality. Below is Figure 31: further examples of plurality in embodied responses.

Figure 31: further examples of plurality in embodied responses.

There are some subtleties to the different students' reactions to the unfamiliar: the student on the left is quiet and separate, mindfully curtseying, whilst others are feeling the fabric, and others are full of bravado and exaggerated movements. From the film data, there was notable cheering, jiggling and at one point a student put his skirt over someone else's head. Whilst the teacher allowed an extended five minutes of permitted silliness here, there is potential danger with crossing into real world anxieties around gender identities.

In the focus group reflection, student A comments:

> We can see individual reactions other than just sort of like the group reaction.
>
> *Focus group, lesson 2*

This could suggest an appreciation that there are differences coming from individuals; he goes on to explain that this is missing when the play is just read out sat in a classroom.

> [You just get] the general sort of reaction.
>
> *Focus group, lesson 2*

There is perhaps a growing awareness of both the whole picture and the nuanced possible components, that different individuals might bring.

5.2.1.2 Approaches to Encourage Plurality

During the focus group, the students reveal that the process of doing enables them to develop interpretations.

> I just felt something in the moment and they just kinda felt right.
>
> *Focus group, lesson 1*

This could suggest the embodied experience of the moment of the play gives inspiration on how to react; these active approaches allow idea generation by actually being in the moment. Being able to appreciate (or 'see') the ideas of different students (heteroglossia), in the ensemble (amphitheatre), might be a way that active approaches can fuel plurality, and make interpretations visible and accessible. For example, during the task when students use the sheet of words to write a line to Macbeth's reaction to the ghost, the students have time to reflect on what they noticed was important. What follows is four minutes of

the teacher taking feedback, following initiation-response-feedback patterns; the teacher takes multiple responses to the original initiation, giving an elaboration on each, and the fact twelve different students contribute different ideas as to what the words connoted, suggests speculative possibility thinking in an initiation-response-feedback-response-feedback-response-and so on, structure. The extract below shows a range of responses to the same overall question. This plurality has been augmented by the sequencing of the tasks, in that the embodied interaction with the words first, enabled students to think of different possible ideas when asked to sit, read and interpret.

Teacher:	Let's see what you've noticed […]
G:	All the words symbolise death and violence
Teacher:	Yes, a lot of words. We'd say a semantic field of death and violence. Good but quite obvious. Can we dig a bit closer to any particular words that strike you
H:	The why, when, where questions
Teacher:	Fantastic, a lot of questioning and uncertainty
J:	Does the serpent have connotations to the bible
Teacher:	Yes, it does. Is there anything else that links to that.
K:	Venom. Like poison
Teacher:	Yes poison. Like a snake
J:	There is a lot of sibilance
	Video recording, lesson 1

Plurality is also acknowledged by student A in the way that different groups might embody a line differently; below, he talks of two groups using the same quotation, 'silver skin golden blood': student A said his group were trying to focus on heavenly imagery connoted, whilst student C said his group were putting emphasis on sibilance and plosives. Student A goes on to summarise:

> We both focused on different things […] I don't think there is really a right answer because well, as a group you've got to decide […] what you think is important.
>
> *Focus group, lesson 3*

Awareness emerges that there are different ways to do things, and that this could augment their interpretation with layers of meaning. What is unclear, is whether students are conscious of this plurality during the lessons, or if this is just a feature emerging in the focus group process.

5.2.2 Playful Experimentation

Further to plurality in ideas and responses, there is evidence the students are engaged in playful experimentation, as there are opportunities to explore, play and create, to find ideas new to them. The teacher makes clear her belief in this early on:

> It's the word play, you know you gotta play.
>
> *Teacher pre-study interview*

Later, she validates the benefits, noting one student who has become invested in the learning:

> He's somehow found a way to unlock things that just look like hieroglyphics on the page to him at the start.
>
> *Teacher evaluation, lesson 2*

Playful interaction makes Shakespeare accessible, and this is evident below, in Figure 32: examples of playful creativity from across lesson 2. As the lesson progresses, the students have copies of the play script in hand as they explore through playing.

Figure 32: examples of playful creativity from across lesson 2.

Similarly, this is evident below, from lesson 3, in Figure 33: examples of playful experimentation with bodies to embody scenes, themes and ideas.

Figure 33: examples of playful experimentation with bodies to embody scenes, themes and ideas.

It is interesting that in every image there is someone else watching within or from a different group: creative play here is a communal process of making. Lesson 1 features a continuously directed enactment of the banquet scene, whereas in both lessons 2 and 3, there are free moments for students to work with others exploring scenes and ideas. Here the teacher became more of a guiding observer than class director. The students discuss this playfulness. A quick tableau task during lesson 3 is shown below, in Figure 34: students respond to representing the gunpowder plot. The 'hanged-drawn-quartered', is a playful response, whilst on the left there are smiling faces as they excitedly prepare to explode the Houses of Parliament.

Figure 34: students respond to representing the gunpowder plot.

The gunpowder plot is not a literal part of the play, but a historical-context connection. In the focus group the students explain the making process:

> We explored and then when it sort of moved, we brought it to life, and everything moved
>
> *Focus group, lesson 3*

They are animated and enjoy playing with this image, as also evidenced by their smiling faces pictured. This active approach is allowing them to grasp, unlock or recall context details, through playful exploration with it, recalling and linking together the different and expanding components of their understanding. The students acknowledge they are in a process of trying things out. In the focus group to lesson 1, a student commented:

> You can put yourself in different positions […] and have everyone else as different positions interacting together.
>
> *Focus group, lesson 1*

The notion of ensemble (and one's own position within it) is suggested here. Sometimes this process creates practical knowledge, as below, in Figure 35: students represent the Globe theatre, embodying the round theatre, with a trapdoor centre.

Figure 35: students represent the Globe theatre, embodying the round theatre, with a trapdoor centre.

The students comment:

> It would be difficult to lift someone up in the air to show the roof […] in the Globe there's the roof of paintings […] heavenly holiness and heaven […] so I'm the trapdoor […] to show evil sending down to the underworld.
>
> *Focus group, lesson 3*

The practicalities, of what their bodies could do in the space, worked out through playful engagement initially, leads to deeper thinking and justifying decision-making. A simultaneous example is below, in Figure 36: a different group of students represents the Globe theatre. There is the same sense of the round shape, and again with a trapdoor in the middle.

Figure 36: a different group of students represents the Globe theatre.

During the focus group, student C discussed his group's choices here:

> D as being the actor […] R is the lower society, G middle upper and then A the trapdoor, just kind of bring together the Globe to show its circular different levels of society
>
> *Focus group, lesson 3*

Perhaps the creating task shapes or solidifies the student thinking, in making connections between some context knowledge and what might be important to the play. This is evidence of the body being united in the meaning making.

Another example of this playful creativity is in the moment introduced previously, from lesson 3, below, in Figure 37: students respond to the theme of regicide by inventing a scene not in the script.

Figure 37: students respond to the theme of regicide by inventing a scene not in the script.

They choose to show the consequences, and as a result, create a scene that is not in the play, instead reimagining events, with a student being Macbeth pulled away and arrested for committing regicide. In the focus group, the student with his foot on the student playing dead Duncan reflects:

> It's what Macbeth might have been privately thinking when he was feeling guilty and panicking […] Macbeth does know the consequences of his actions.
>
> *Focus group, lesson 3*

He explains how the audience know Macbeth is aware of the potential sin in regicide, right at the beginning of the play. There is potential strength to the playful approach in that here the students draw on their knowledge of details from across the play to inform a reconstitution or adaptation. However, decisions like this are not always so clearly articulated: for example, when asked to create a mime and soundscape for a quotation ('silver skin'), a comment in the lesson seems arbitrary:

> It's probably helpful if you are behind the curtains, yeah do that
>
> Student recording, lesson 3

There is no verbalisation of why this might be useful in representing the chosen quotation. This idea is accepted and not debated. Equally, the regicide articulation is given during the focus group, rather than the lesson, so there needs to be some thought on equipping students with the means to justify choices during creative play, which leads to considering the role of the teacher in guiding, framing and structuring the process of creativity and plurality, which is yet another demand on the teacher.

5.3 Teacher-Director

Having established above that these active approaches nurture a culture of activating students in agentic plurality thinking, it is important to recognise that achieving this quality through her active approaches places significant demands on the teacher:

> It's nice to put effort into it but it needs to be something you are able to sustain
>
> *Teacher evaluation, lesson 2*

The RSC suggests the teacher works as a theatrical director, with students as actors, guiding them to a shared communal vision or understanding; this is reflected in a student's definition of the teacher below.

> She was a director then it's up to you as the actors to make it happen. She just points you in the right direction
>
> *Focus group, lesson 2*

However, this quotation also refers to the idea of pointing, suggesting guidance, and so direction in a wider sense; the evidence in the data suggests that the definition of teacher-director, should be wider in scope. The following sections explore the moves required by the teacher for active approaches to be productive. Firstly, the teacher is **modelling** to provide ideas and building blocks (5.3.1). Secondly, she is carefully **sequencing** over the lesson(s) (5.3.2), to move students towards accessing increasingly conceptual and metaphorical understanding. Ultimately, there is perhaps a need to make explicit what is

embodied through the active approaches, in order to enable **bridging to text** (5.3.3), if these understandings and interpretations are to feed into the inevitable examination responses.

5.3.1 Modelling

Firstly, the teacher gives the students ideas for how to respond to a task, providing a springboard into interactions with the text. In the example below from lesson 2, when students are given skirts to become female characters, the students discuss being shown how to do two different versions of curtsey before circulating the room to try them out.

> She taught us how to do a proper curtsey […] there was two variations of it […] we did it ourselves with everybody else, so she sort of started it off.
>
> *Focus group, lesson 2*

Below is Figure 38: the students are trying out the different ways to curtsey, as just demonstrated by the teacher. She is a catalyst to action, through modelling, demonstrating and providing enough ideas at the right time to initiate student activity.

Figure 38: the students are trying out the different ways to curtsey, as just demonstrated by the teacher.

The teacher negotiates between didactic moments and letting the students free to explore as actors: here the teacher gives some content about the context (gender, natural order and positions in society), before modelling how to perform a renaissance curtsey, and then the students are free to explore and practise. The teacher provides input in terms of didactic knowledge (that is, demonstrating how it should be done); the students mimic this demonstration and secure a basis on which to create and experiment. She is building up a framework to allow student exploration, placing constraints to enable later freedom, in a catalytic authority.

The teacher is at first directing with transmissive input, and at this point, she is centralised in the knowledge making; other examples include defining that the rope on the floor was a banquet table, or that when a student walks down the table, this would be the ghost of Banquo, who walks towards Macbeth, the only character who sees the ghost. Below is Figure 39: the rope is arranged on the floor, whilst Banquo's ghost arrives. The teacher is seen interjecting guidance at both points, taking a central, transmissive role.

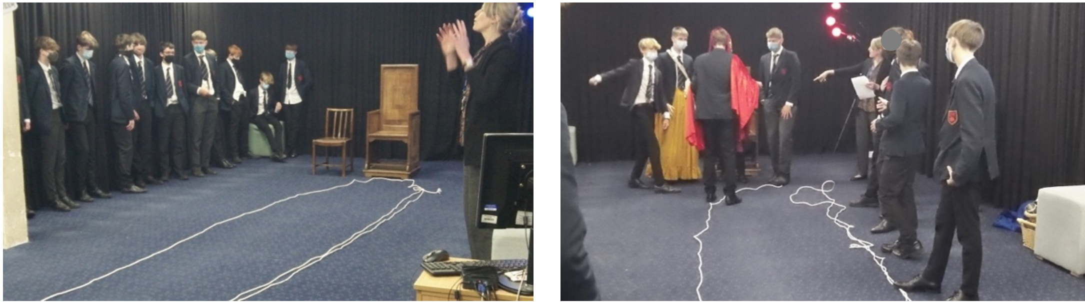


Figure 39: the rope is arranged on the floor, whilst Banquo's ghost arrives.

In the quotation below, a student identifies the teacher as providing the staging instructions. This is an interesting comment, because Shakespeare's plays contain very few overt stage directions, and much needs to be inferred from the spoken lines.

> She was the stage directions you get in the book […] you're told what to do […] what was going on and then from there we just played it out […] she mentioned what scene it was, what was going to happen […] Banquo will walk down and only Macbeth will see him […] you've just got to work off that
>
> *Focus group, lesson 1*

The teacher's ideas of how to stage this in the lesson are inspired by her own interpretations and knowledge of what is happening in the scene; these ideas shape a framework of practicalities in the lesson which enable students to then explore character emotion and reaction. Once this has been set up, she asks the students to show a reaction to the ghost. This is where they have freedom to make interpretative choices. In this example there is a controlled opening for

student-centred knowledge development and sharing, but at set moments within the framing constraints of the teacher ideas.

5.3.2 Sequencing

The cycles of teacher control (framing and instructions) followed by freer student responses, are components in a cumulative building of knowledge such as examination skills, conceptual and metaphorical understandings, and independent interpretation and analysis. The sequence in lesson 1 exemplifies this, as seen below, in

Figure 40: the students recreate the banquet scene by imagining it around a rope. This is a steppingstone to using Shakespeare's words to write character lines: there is a cumulative building towards the students being able to do this task of interacting with words from Shakespeare, repurposing them to create their own lines to capture Macbeth's thoughts. For this to work, the preceding active approaches were essential building blocks: playing with status by walking around the room greeting each other, creating a visualisation of the banquet, introducing the ghost, trying a reaction to the ghost, and then ignoring the ghost, before finally writing the supporting lines, which in turn leads to discussing the connotations of Shakespeare's words, and finally responding to a film clip of a theatrical company's version of this moment of the play.

Figure 40: the students recreate the banquet scene by imagining it around a rope.

All the components here feature an element of abstraction or deconstruction. The notion of status, the rope, the reaction of Macbeth to the ghost, and the deconstructed words, are all ingredients adding to a greater whole. In the quotation below, the teacher recognises that this is dictated by practicalities (the rope), and having the benefit of supporting conceptual or metaphorical understanding, in this case the relevance of status and order that is disrupted by the ghost, rather than the fact there is a table.

> The rope was partly practical […] taking away from reality to focus on the staging idea of status rather than the table
>
> *Teacher evaluation, lesson 1*

It could be argued that the nonliteral representations (or components) are contributing to the cumulative build towards student understanding of abstract

ideas. Just a few minimalistic props were used with a crown, throne, skirt and some tankards. Perhaps this is enough hook to allow the students to imagine the scene. In the quotation below, the teacher recognises these enactments are not about putting on full performances.

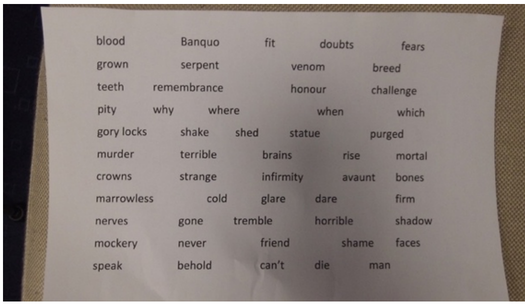
> It's not putting on a whole West End production, which is too exhausting
>
> *Teacher evaluation, lesson 1*

Instead, there seems to be fragments of performance, with enough deconstructed elements (a crown to represent the king, a rope to represent a table, a ghost to represent the supernatural and so on), to enable visualisation and understanding of a banquet.

Deconstruction of elements is also seen in an example explored above, when the teacher refers to the sheets of paper given to the students containing all the content words, individually listed, from the scene being studied: here, deconstructing the text is a conscious decision.

> I realised that I can elicit a little bit more using deconstructed language and words
>
> *Teacher evaluation, lesson 1*

Below is Figure 41: the students create a line of speech to capture Macbeth's reaction. They are enabled to do this once they have experimented with embodying this reaction.



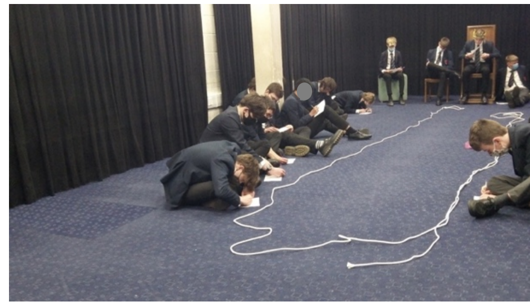


Figure 41: the students create a line of speech to capture Macbeth's reaction.

Interestingly, there is no noticeable protest from students that they did not understand Shakespeare, and all the students use the words to invent their own line for Macbeth's reaction. The cumulation of small building blocks potentially allows a stealth approach to the text itself. In fact, by the end of this lesson, the cumulative sequencing leads to the plenary below, in Figure 42: a clip from a theatrical production of the scene previously explored with active approaches is shown.

Figure 42: a clip from a theatrical production of the scene previously explored with active approaches is shown.

After the students have enacted, or staged elements of, the banquet scene, through a sequence of tasks to explore reactions and emotions, they view a theatrical company's version of the same moment. The students speak of seeing Macbeth's reactions in the quotation below, evidence perhaps of transferring their experience of embodying this earlier in the lesson, into understanding what is happening in the theatre clip.

> - He was terrified that you see the actual facial expressions he makes how shocked he is
> - It's an extension of what we've being doing
> - Showing Macbeth as being scared like fearful
> - You could really see what the public thought of him
>
> *Focus group, lesson 1*

The image from earlier in this lesson is below, in Figure 43: the students show shock at seeing the ghost of Banquo, as they imagine Macbeth's reaction. This connects to their references 'shocked', 'scared' and 'fearful'; the focus group discussion suggests these are features they observe when watching the theatrical clip.

Figure 43: the students show shock at seeing the ghost of Banquo, as they imagine Macbeth's reaction.

Here, then, it could be argued that understanding of the performance version is supported by the cumulative approach in the lesson: there is a sequence towards observer role where they can critique and interpret a complex reproduction of the text on screen, and this is preceded by a sequence of playing with theme (status walk around the room), acting out some key lines, interaction with props (rope table and tankards), and playing with words (to write own lines for Macbeth); these are all different ways of embodying the scene to develop understanding and interpretation. In the theatre clip, the same items from the lesson (drinks and table, albeit in a different form) are evident. In the extract from the focus group below, the students identify these component items from the lesson.

- Cups we drank with
- What you do when a royal member enters the room, but not walk on the table
- He was actually walking on the table

Focus group, lesson 1

In the lesson, a rope is used for the table, allowing Banquo's ghost to walk over the table, and in the clip 'he was actually walking on the table'. It is possible to see that by the students establishing that 'walking on the table' is not an expectation when royalty enter a room, they are moving towards understanding the theme that orderliness has been disrupted in the play. Here then, the abstractions are fragments or hooks from the lesson that resonate in the whole version on screen, that could enable students to access deeper, conceptual or metaphorical, understandings.

A clear example of this shift from literal representations to metaphorical conceptualisation is evident in lesson 3 when the students were asked to find a key moment and quotation, as shown below, in Figure 44: students embody Macbeth's line, 'will all great Neptune's ocean wash this blood clean from my hand?'

Figure 44: students embody Macbeth's line, 'will all great Neptune's ocean wash this blood clean from my hand?'

When discussing, the students demonstrate recognition of the step of going from the literal to the metaphorical understanding.

> - You can start to see like how it plays into metaphorically
> - So, you know the intensity Macbeth is feeling: he’s scared, he wants to free of the sin
> - He’s desperate for cleansing himself
>
> Focus group, lesson 3

Just as with the move to critiquing the theatre clip, here the embodiment enables the process of interpretation and deeper understanding. Interestingly, another gain is revealed when asked in the focus group if, on reflection, this

image could be interpreted in any other way and student C links it to the discovery of Duncan's death:

> There's two dead guards, and everyone gathered round shocked
>
> *Focus group, lesson 3*

This is another point of bloody hands in the play, and so there has been incubation of links and significances across the play, recalling and connecting different moments.

Ultimately, the teacher oversees directing the sequence of activities, often a step-by-step approach of many short tasks that cumulate to the developing knowledge and thinking. For example, during lesson 3, the teacher directed the tasks as follows:

> Tableau context shapes → mime key themes → a few minutes to find moments in the play where the issue is being explored → recall the specific quotations
>
> Observation notes, lesson 3

The sequencing offers a progressive deepening into the text, as well as increasingly moving towards linking the embodied work with the text.

5.3.3 Bridging to Text

Finally, the teacher seems to be consistently conscious of directing attention back to the text, for example, during lesson 2, below, in Figure 45: students read out a scene, adding emphasis on pronouns and then bird imagery.

Figure 45: students read out a scene, adding emphasis on pronouns and then bird imagery.

They are asked to read the same passage three times, doing something different each time, such as emphasising the bird imagery, then the pronouns, then the prepositions, adding actions such as pointing. These readings are not about delivering polished renditions, as the teacher summarises:

> It's not about producing a good production […] but a useful process of understanding.
>
> *Teacher evaluation, lesson 2*

She foregrounds the process, rather than the theatrical production. In the example of rereading with different emphases, the students are examining the text through different lenses; each repetition offers a new lens to spot

something different, and thus add an element to their analysis of the text. One of the students comments:

> By actually reading it again and again and looking for a specific detail each time, you notice all of it, then you can bring it all together
>
> *Focus group, lesson 2*

As an example, student A recalls the bird imagery poses at the beginning of the lesson, and he is drawn to these bird details when looking at the text independently. The teacher argued that by:

> Visualising and physicalising the imagery, they're getting more aware of its connotations, rather just sitting in class talking about the connotations of the bird
>
> *Teacher evaluation, lesson 2*

She is arguing that this active approach has drawn attention to the imagery: one student advocates that he was feeling increased independence in his ability to read and annotate:

> You've done the actions then you notice again when you're in the book more for some reason
>
> *Focus group, lesson 2*

Furthermore, another student demonstrates evidence of deeper understanding and analysis in this example: student B talked about emphasising the 'he' pronouns during a reading:

> How violent it sounds like when you get he […] the pronoun encapsulates that sense of abandonment that she's going through and how she's been basically stuck whilst Macduff has gone to England.
>
> *Focus group, lesson 2*

By focusing on one feature during a reading (pointing on the pronouns), this student accesses an interpretative realisation about character ('sense of abandonment') and shows appreciation of the writer's craft ('violent' sound), and so there is some evidence here that the teacher directing develops students' analysis and interpretation skills.

The move to direct students increasingly to text as the lessons progress, reveals there is a shift to more examination-style skills and tasks as the scheme of work concludes. In lesson 3, the final task involves working in groups to deduce an interpretation in the form of three lines of argument, almost an essay plan. The teacher announces:

> What I want you to achieve next is a little be more academic (.) you're going to do that thing that we have to do in the exam, which is come up with an interpretation
>
> Student recording, lesson 3

The labelling of this written part of the lesson as 'more academic', is problematic, as it suggests what came previously in the lesson was not academic, when actually, as already shown in the evidence from lesson 3, there was much interpretation. Additionally, there are lots of steps contributing to this now 'academic' work, that are then in themselves all components of the 'academic' work. What is possibly meant here is there is a moving from the embodied explorations in the lesson, to shaping a more examination-style written response. To direct the students to the type of writing in the examination, the teacher gave a writing frame orally:

> Shakespeare explores the idea that…
>
> *Student recording, lesson 3*

After the students spend some time writing, she proceeds to ask groups to read out their points:

F:	Shakespeare presents the idea that power corrupts people and causes them to engage in evil deeds...
Teacher:	Fantastic. I also want to think about how your argument could link to your theme and how all these scenes are intertwined that you can often have mould your existing ideas you know and say, well, how could I mould after my question? Second line of argument...
B:	Then Shakespeare presents the idea that the ambition for power will result in negative consequences and the downfall of that ambition

Student recording, lesson 3

In the above example, the student outcome at the end of the lesson offers a conceptualisation that suggests thinking about wider messages of the play. This perhaps draws on or is solidified through the active approaches experienced in the lesson where themes, contexts and character motivations are first explored through embodiments. The teacher here uses this to emphasise a learning point, that is students need to be adaptable and 'mould' their arguments to fit different question themes. Similar conceptualisations are seen in the next two groups. The group looking at blood suggested:

X:	Shakespeare uses bloodshed to highlight the effects and drive of murder and […] Shakespeare presents conflict as always present
Teacher:	That's fantastic and think if it's always present throughout the play and the play is a maybe a microcosm for the wider world, it's always present in society and maybe in our lives
	Student recording, lesson 3

And the group looking at ambition:

P:	Ambition leads to death and murder, but it also leads to success at a large cost
Q:	Breaking the natural order is bad, it's wrong and leads to destruction
Teacher:	OK. What's missing from the beginning of both those sentences?
	Student recording, lesson 3

In both examples, the teacher is expanding students' thinking and moulding it towards examination-skills. Firstly, she gives another learning point about human nature (conflict is 'present in society') and secondly, she adjusts the response to be examination ready, indicating they should use her frame 'Shakespeare presents…': it evokes that the teacher is also directing students towards the examination constraints. Moreover, though, in both these further examples, the students offer conceptualisations that are relying on pulling on knowledge of the whole text, rather than on specific moments. This activity is placed at the end of the lesson, one which is near the end of the teaching scheme, so students can explore wider themes using their cumulative knowledge of different moments through the play.

Another example can be seen in the student focus group for lesson 3:

> The witches and the ghosts being thought of as like sinful and unholy, the regicide, they had the gunpowder plot, I just like the idea there were so many evil moments
>
> *Focus group, lesson 3*

This student is synthesising different examples to prove a theme (evil) is significant in the play. This can only be done towards the end of the play. Perhaps he can recall all these because they have been embodied along the way.

5.4 Augmented Understandings

The next theme considers evidence in the study that demonstrates the teacher's active approaches contribute to making the text accessible, adding a layer of augmented reality leading to clear understandings (**moments of realisation** (5.4.1)), from stepping into the play (**portals** (5.4.2)), but moreover

developing an awareness of otherness and perspectives (**empathy** (5.4.3)). These potential benefits come through an embodied interaction with the text.

5.4.1 Moments of Realisation

The data suggests that students' thoughts emerge during the process of participating in the teacher's active approaches, and they move towards conceptual, deeper understandings. There is evidence that the students come to their own interpretations in moments of realisation, following the cumulative input of her active approaches. For example, in the focus group after lesson 1, student C discusses the moment he realises the banquet scene represents Macbeth's guilt.

> When the murderers came in, he wanted to get off it […] he sees Banquo come and he's on top of his fear, but it's his friend
>
> *Focus group, lesson 1*

The student here talks about seeing the emotions as the murderers come to report Banquo's death, because he saw student A reacting as Macbeth in the lesson. There is a train of thought in this quoted reflection, a sequence to a lucidifying realisation of Macbeth's guilt. He had seen something that might be difficult to see just on the page (that the guilt is heightened because this is his own friend he has had murdered).

The notion of visualising scenes being important is one that shifts in the teacher's mind over the study. In the pre-study interview, she argues for avoiding performing visual scenes.

> The moments the staginess of it I have tended to avoid so for example kind of Birnam wood.
>
> *Pre-study interview*

However, following the banquet re-enactment in lesson 1, she acknowledges why it might be important for students to see and live the scene.

> Actually, I wanted them to do a […] walk through the scene and almost visualise it […] we have to visualise some of the important parts […] somewhere you are gathered around […] it's a public, unified moment […] we're all facing inwards
>
> *Teacher evaluation, lesson 1*

Over the course of lesson 1, the teacher asks the students to explore the status of the other characters and the ceremony of the banquet. Embodying the scene in this way, puts the students in an experience that allows them to explore how Macbeth and other characters would be responding and why that might be important; they can perhaps now do this because they have felt this moment as the characters do. Indeed, in the focus group the students' comments support this idea.

> C It's easier to describe because it's personal experience
>
> A You get a basic understanding from reading […] actually doing that makes that extended […] but it takes a bit more time
>
> *Focus group, lesson 1*

Furthermore, the teacher evaluation explains a reason why students might not appreciate the public ceremony of this situation in the play:

> When you read it on the page you've only got Ross and Lennox and Lady Macbeth speaking.
>
> *Teacher evaluation, lesson 1*

She implies that in this lesson, the process of making everyone involved in the banquet enhances the conceptual understanding because they create a full and busy banquet scene, beyond the four speakers in the text; there is evidence of augmented understanding in this example. Visualisation of situations is clearly important, and the students agree:

> - You can see it
> - You know what to do
> - Things are clear cut
> - It's right in front of your eyes
>
> *Focus group, lesson 1*

The teacher summarises why this important:

> We don’t appreciate what little resource they have to draw on.
>
> *Teacher evaluation, lesson 1*

This underscores the potential barrier caused by a teacher assuming the students have social knowledge that allows them to access the play. Bringing it to life in these active approaches is potentially an inclusive leveller, providing all students with shared experience, and so knowledge to access the play (in this case, knowledge around status and hierarchy, medieval banquet ceremonies, murder and so on). The teacher gives a further example of this:

> We remember that line ‘look like the innocent flower’, thinking it’s one of the most famous lines in the world and you know they’ve only heard it once in one lesson
>
> *Teacher evaluation, lesson 1*

This comment demonstrates why the teacher expert is needed and reminds us not to assume students know and understand things (compared to the teacher’s own knowledge base).

Moments of realisation also indicate a move beyond the literal understandings. During lesson 3, below, is Figure 46: students create a tableau of the gunpowder plot.

Figure 46: students create a tableau of the gunpowder plot.

As discussed above, the teacher uses this task to encourage the students to find connections between context and the text; here the gunpowder plot could connect with themes of regicide, violence, and treachery. On the one hand, it appears they enjoy making the buildings of parliament, supported by their comments:

> It was fun to do.
>
> *Focus group, lesson 3*

However, they go beyond the literal in that they represent the devil, as justified in the focus group evidence below.

> [To] represent the sin.
>
> *Focus group, lesson 3*

In the video evidence, the students also seemed to show the civilian reaction of shock on their faces, and then create a chaotic movement of unfurling their

body shapes, just after this photograph was taken. There is an exciting moment of realisation in the dialogue recorded in the lesson:

> A: Consequences?
>
> B: It's like sinful, isn't it?
>
> A: Yes! The devil! The devil!
>
> *Student recording, lesson 3*

What starts as literal, building the Houses of Parliament, segues into more complex understandings. When asked why this off-plot moment was important, the focus group suggested:

> So, you link it to real life, then people would have actually been shocked in the Globe because of stuff like this
>
> *Focus group, lesson 3*

The students have agency in reaching this conclusion, connecting different learnt elements as they move towards more holistic understandings. Indeed, they go on to talk about the significance of sin further:

> The witches and the ghosts being thought of as like sinful and unholy, the regicide, they had the gunpowder plot […] I just like the idea there were so many evil moments
>
> *Focus group, lesson 3*

There is a sense of this student coming to a holistic understanding, being able to synthesise details. Knowledge gaps remain however, and it is unclear if the students would do anything themselves after the focus group to take responsibility for rectifying this particular confusion:

B:	I think, in Jacobean they were all like Catholic I'm pretty sure
C:	It was one of them
A:	Yeah
C:	Protestant. Protestant was the other one I can't remember which one's which.

Focus group, lesson 3

However, there is evidence of students ultimately forming conceptual understanding around abstract concepts, for example during lesson 3, below, in Figure 47: students represent the natural order.

Figure 47: students represent the natural order.

In the focus group, student B describes what is being represented in this photograph:

> I am God, blessing the King, and everyone else was lower and bowing down […] back then it was thought that the king was as close as humanity can get to God
>
> *Focus group, lesson 3*

The embodiment work seen in the image, represents the students exploring and experimenting to find a more tangible way to understand the concept, and perhaps this feeds into the conceptual understanding he verbalises in the focus group.

5.4.2 Portals

The second point surrounding augmented understandings, is how using the teacher's active approaches provides access to the world of the play by transporting students through portals. There is an element of augmented reality. Even entering the drama room is a portal into an unfamiliar, yet-to-be-built world. The black curtains are an empty space for ideas and interpretations yet to come. Perhaps the black curtains, and being at the edge of the room waiting for the lesson to begin, provide a liminal moment, waiting to step into an imaginary world. Or perhaps the black curtains focus stimulation with a blank canvas for the ideas about to come. Below is Figure 48: students wait to be transported to the banquet scene in the play. They listen to instructions whilst sat around an imaginary table, holding a tankard.

Figure 48: students wait to be transported to the banquet scene in the play.

The rope and tankards do not provide a completely realistic, cinematic recreation of the scene, but it is perhaps just enough frame of reference to inspire student's imaginations. The students' evaluation suggests they

recognise the rope and tankards is enough to transport them to a different, unfamiliar situation:

> It does work because we use it like a table. We did what you do at a table with it
>
> *Focus group, lesson 1*

This is suggesting a feeling of augmented reality, whereby a few extras provide an overlay to the written text to augment students' internal visualisations of the words. Students need to suspend disbelief. Another example is below, in Figure 49: a student adjusts red material to represent blood dripping from the ghost of Banquo.

Figure 49: a student adjusts red material to represent blood dripping from the ghost of Banquo.

The students note the clarity this augmentation brought:

> It definitely made the blood more clear [...] it looked like Banquo […] you could see he was murdered.
>
> *Focus group, lesson 1*

In the image, the student is feeling the material; it is a new and unfamiliar situation that he is exploring, with textures and sensations to experience. Equally, the experience of seeing a murdered ghost is (hopefully) an unfamiliar situation. The fabric is a very simple addition to create the ghost image with bloody wounds. It is low-tech and safe augmented reality that brings defamiliarisation and disruption to the everyday. In the play script the reader is only provided with '*ghost of Banquo enters, and sits in Macbeth's place'*, and Macbeth's lines 'do not shake thy locks at me' and 'twenty mortal murders on their crowns'; this is the information that a bloodied ghost arrives to taunt Macbeth. Students may struggle to notice these details, so this active approach with fabric makes this obvious, with an empirical moment for the students to portal into the text.

Augmented reality can also happen without props, as seen below, in Figure 50: students represent the sea.

Figure 50: students represent the sea.

The students here are exploring Macbeth's lament, 'will all Neptune's Oceans wash away this stain from my hands', when he feels guilt whilst looking at his bloody hands, just after killing king Duncan. Some are stretched out on the floor, whilst another student holds out his hands to indicate he is washing his hands to cleanse away guilt. Student A comments:

> They were being the waves, the ocean, we were trying to wash our hands in it trying to wash of the blood
>
> *Focus group, lesson 3*

Student B admits that he almost took it too literally:

I actually put pen on my hands to replicate the blood

Focus group, lesson 3

It suggests that the students create their own embodied portal to move from the written words to the imagined world of the play. Further evidence of the transportive power of the portals can be seen by re-examining the moment below, in Figure 51: two students choose not to take skirts, completing the tasks without the costume.

Figure 51: two students choose not to take skirts, completing the tasks without the costume.

Their initial bird movements here seem more restrained. Maybe the fun aside, the skirts bring about a liberation from the formal, masculine, professional uniform, that keeps them in school-learning-Shakespeare mode. In the focus group interview, one of the students comments:

As long as I did the actions, I think it just was all right for me [because] I just used the hem of my blazer […] it's the action and not the actual prop that helps

Focus group, lesson 2

But a potential problem is evident when they start working on the play script in pairs and the skirt abstainers choose to lean on the wall, quite close to each other, speaking the lines quietly to one another, rather than dramatically emphasising features in the lines with pointing, as the task required at this point. If this image does suggest they are less engaged, perhaps the skirts would have liberated and engaged them more with the subsequent tasks. Furthermore, one of the students comments in the lesson:

> We like trousers for some reason […] they can do it and not be shamed as being a fem boy.
>
> *Student recording, lesson 2*

This comment suggests a gender expectations hurdle, one resulting in a potentially hypermasculine insult. It is also interesting to consider the below, in Figure 52: students discussing how to tableau a death scene.

Figure 52: students discussing how to tableau a death scene.

There is a question around what the skirts are still adding at this point in the lesson. They are put on at the beginning of the lesson and kept on for the whole hour. Here they are soldiers, murdering. Maybe there is some fluidity, and changing between different moments, or maybe the skirts become ignored, or possibly some mechanism for maintaining the transporting away from schoolboy to literary critic and actor, as hinted below:

> After a while we sort of got used to it and it wasn't such like a big new thing any more wearing a skirt
>
> *Focus group, lesson 2*

Perhaps the props become ignored, once they have done the initial transporting, and they become something that subtly keeps their focus in the realm they have been transported to.

Furthermore, whilst the use of portal props here might be advocated, there are potential dangers, as evidenced below, in Figure 53: the students watch a film version of a theatre production of the scene they have just enacted.

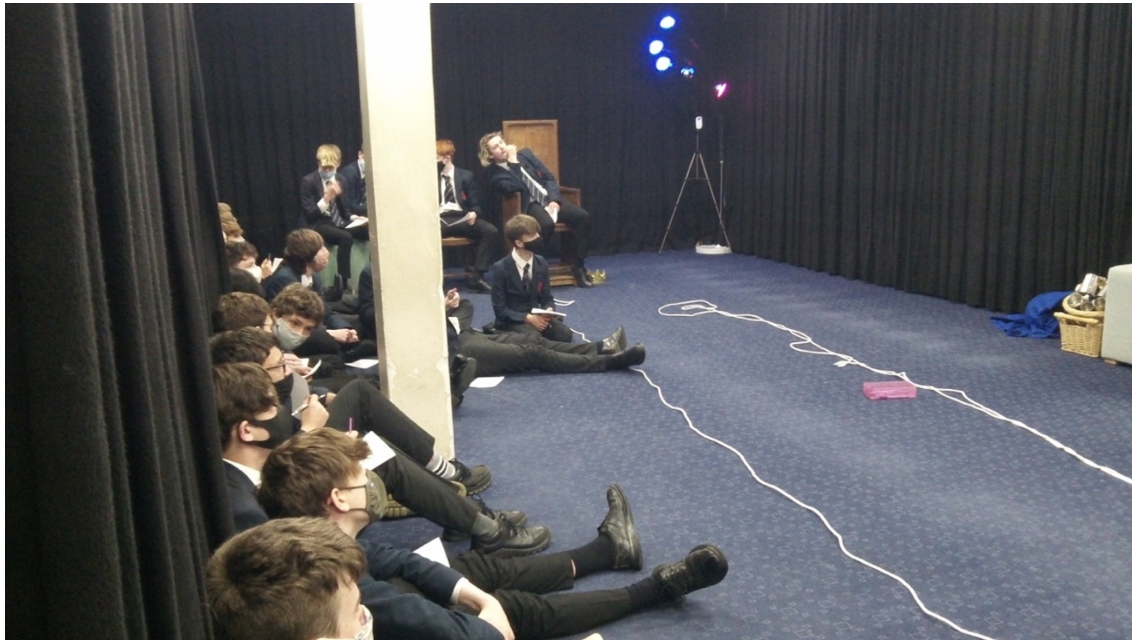


Figure 53: the students watch a film version of a theatre production of the scene they have just enacted.

There are some dominant students on the chairs at the far end and some are not looking at the screen, instead distracted; they may be empowered and elevated in their position due to their relationship with the chairs. This links back to the earlier discussion of some students with low status cards arguing they should be positioned by the king (or the chairs) as servants. The teacher explained:

> The chairs probably distracted […] there was a bit of silly kind of […] it was a moment for them to show off.
>
> *Teacher evaluation, lesson 1*

There is an implication for when using portals; there is heightened teaching work around managing behaviour, expectations, and inclusion, if this approach is going to be fully realised.

5.4.3 Empathy

One evident gain in the augmented understandings is students' empathy. Enabling students to develop the capacity of being able to see, experience, and understand another view (be it character, audience, or critical perspective) is a prosocial outcome, and this potentially gives weight to the compulsory nature of studying Shakespeare in secondary school. Firstly, the students are encouraged to empathise from another character's view as a result of being put into another's viewpoint. Below is Figure 54: students see the bloodied ghost of Banquo as if Macbeth.

Figure 54: students see the bloodied ghost of Banquo as if Macbeth.

The reactions seem confidently informed with stepping back, hands on chest and face, reaching out to block and so on. The assimilation evident here has been discussed above, but perhaps there is actually a shared sense of the understanding of the fear and panic here because they have all just seen the ghost as if they were Macbeth, and hence the similar reactions, as supported by one student's comment:

Everyone can have an understanding of Macbeth […] you put yourself in Macbeth's shoes *Focus group, lesson 1*

The co-constructed response below further indicates a shared empathetic state:

B:	A blood covered ghost, that would just be like
C:	terrifying
	Focus group, lesson 1

Student C elaborates this response beyond the basic generalisation of 'terrifying':

You feel like kind of alone and helpless considering no one else can help you *Focus group, lesson 1*

This suggests empathetic understanding and appreciation of the character thoughts and motivations, and that has manifested through embodiment. The use of 'you' in the student response demonstrates the embodying of the other. The depth of empathy has perhaps emerged from actually experiencing that character's point of view. Furthermore, he then discusses specific textual detail:

It mentions the word friend

Focus group, lesson 1

Here he is supporting his reading with textual evidence; there is a moment of entanglement of the re-enactments, interpretation, and text.

Another example is below, in Figure 55: the students are asked to ignore the ghost moving up the room.

Figure 55: the students are asked to ignore the ghost moving up the room.

This experience perhaps supports the realisation here that Macbeth is alone, and the only one to see the ghost. The teacher wanted the students to broaden their perspectives:

How different characters are feeling and experiencing different things

Teacher evaluation, lesson 1

The students identify the example below, when discussing empathising with different characters' feelings following lesson 2, in Figure 56: students tableau reactions to the slaughter in Macduff's household.

Figure 56: students tableau reactions to the slaughter in Macduff's household.

They explore the reactions with a plurality of emotive words:

- Distress
- Surprise
- Shock
- Startled

Focus group, lesson 2

This plurality of words has been informed by perceiving others' reactions, as well as their own. Student A commented:

We can see individual reactions other than just the group reaction

Focus group, lesson 2

This was the lesson where there was exploration of the Globe context, and the idea of men playing female roles. The teacher evaluates:

Physically being the audience in the Globe is […] a way that I'm getting them to see that and physicalise that the Globe can be a reflection of society and hierarchy

Teacher evaluation, lesson 2

Here, she explores her intention for the students to be able to understand what it is like for an audience member in Jacobean society. The students similarly mention this:

> Miss was saying about make sure everyone in the back of the Globe can see it. So, I was trying to really exaggerate what my actions and how I was acting, especially as well with the shock
>
> *Focus group, lesson 2*

There is a sense of this student stepping back from the play as a story and looking at it as a construct. Further evidence of exploring the significance of the constructed female roles emerge in the focus group:

> We've seen Lady Macbeth, who's not at all stereotypical and then you see how a proper prim and proper lady is supposed to react
>
> *Focus group, lesson 2*

Here the students are beginning to unpick a more advanced theme of the play (gender) and there is some level of critical understanding being realised, a skill required for the GCSE qualification; whether this comes through in later written work is a question for further study.

Finally, sometimes, fully becoming the other is difficult, as seen below, in Figure 57: students are trying to ignore the ghost.

Figure 57: students are trying to ignore the ghost.

The student playing Lady Macbeth sits on the throne as if Banquo was not there. This leads to lots of laughter and enjoyment, breaking the illusion. However, maybe this has made the point the teacher was hoping for, and this distraction might at least make this moment memorable.

5.5 Disruption

Ultimately, the evidence in this study suggests this teacher's active approaches provide disruption. They disrupt the boundary between drama room and classroom pedagogies, encouraging a **symbiosis between traditional and progressive** pedagogies (5.5.1); they disrupt the notion that students come with a pre-set knowledge bank and so **challenge assumed knowledge** (5.5.2); thirdly, they create the conditions for **learning through disruption** (5.5.3) by challenging status and expectations through defamiliarisation.

5.5.1 Symbiosis between Traditional and Progressive

It is problematic to view traditional teaching in the classroom as distinct from active approaches that take place in the drama room. Much evidence presented so far demonstrates there is a symbiosis between approaches as they weave together. Actually, the teacher recognises at the outset that active approaches can be incorporated into the normal classroom lesson:

> Doing reactions to situations […] slow mimes as they read, for example
>
> *Pre-study teacher interview*

The teacher is alluding to her active approaches enabling active reading. Returning to the activity below is a good example of this, in Figure 58: the students use words capturing Macbeth's reaction as previously embodied.

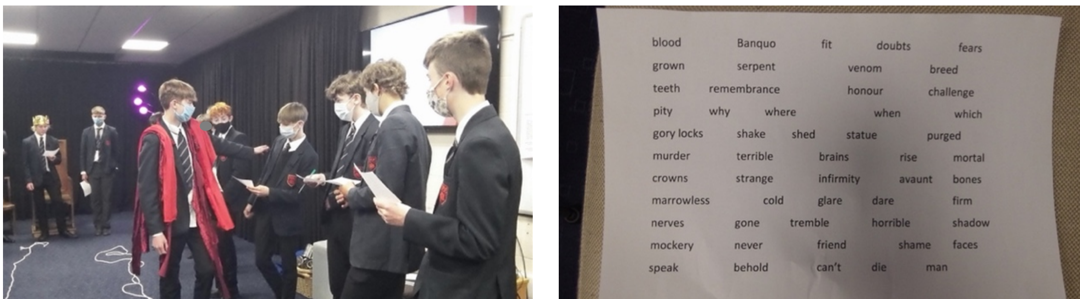


Figure 58: the students use words capturing Macbeth's reaction as previously embodied.

There is a boundary crossing between a more 'traditional' text-based task, which is augmented by the embodiment, that then goes on to augment the subsequent embodied delivery of these lines as they are delivered to Banquo's ghost. Below is Figure 59: the students write a line for a character. They are

between embodiment tasks, and actually still vaguely sat at the banquet, as they complete a task writing using words from the text.

Figure 59: the students write a line for a character.

The perceived traditional (writing) and progressive (enacting) methods are co-dependent, in the same way the body is integral to the emerging thinking in these lessons.

Another example, during lesson 3, is below, in Figure 60: students sit, looking for textual detail to support a theme they have just embodied.

Figure 60: students sit, looking for textual detail to support a theme they have just embodied.

This is a task from the classroom setting, but it follows and precedes a moment of embodying aspects of the play, as different approaches build on the previous and prepare for the next. Perhaps this moment has been augmented by the recall of scenes embodied earlier. The evidence, then, supports the argument that active approaches need to enmesh with, and not replace the classroom pedagogy. In the pre-study interview, the teacher reveals her belief that:

> We've got to carry on training our students regularly […] to reassert the value of active learning
>
> *Pre-study teacher interview*

Her principle is this should not be a bolt-on, but embedded as part of a wider Shakespeare pedagogy.

5.5.2 Challenging Assumed Knowledge

There is a divide between the experience of the teacher and student. The teacher evaluates that an adult teacher-expert can see links and draw on the play knowledge to illuminate and facilitate interpretation, whilst students are on a journey towards that skill:

> It's all just going off in our heads about what this looks like we've seen a million versions of it, you know? So, I think sometimes we forget
>
> *Teacher evaluation, lesson 1*

The teacher also recognises:

> I don't think you can appreciate the form
>
> *Teacher evaluation, lesson 1*

By form, the teacher is referring to the nature of the play as a theatrical text, and implying that the students need to experience the text as a performed play. It should not be assumed that students can make the transfer from page to a visualised form in their mind. This is why the teacher invests time and energy to create experienced moments.

> I made a real effort with witches and lightning and costume for them all […] you know the opening scene, to get weather noises to get kind of flashing lights
>
> *Teacher evaluation, lesson 1*

The play opens with thunder and lightning to signal the disruption to social order that is coming in the story. Here, the teacher refers to an opening lesson recreating this mood. It would be easy to assume that students know what it feels like to be in a thunderstorm, but without the embodied experience created by the teacher, whether students would connect the thunder and lightning at the beginning with the turmoil of the king's murder in the play, is uncertain.

Another assumption is around students' knowing how to conduct themselves in this active approaches environment: it cannot be assumed the students will enter the room as trained actors and start interpreting Shakespeare in a utopian, safe, rehearsal space. During lesson 3, below, is Figure 61: one group create a tableau to represent evil.

Figure 61: one group create a tableau to represent evil.

When the teacher focuses the attention on this group's work, disappointingly, a student microphone records a viewing student as mocking.

Teacher:	An evil weird demon feeling, and we've got fear
Student:	What are they doing? Why are they being such freaks?
	Student recording, lesson 3

This demonstrates not all the students are listening when the teacher thinks they may be, and this student is being judgemental while trying to entertain his peers. This imposes on the 'safe' space for students to explore the play. Comments might go missed in the less-structured space, where there are no desks and students are not all facing the teacher: it is not quite the democratic and mature environment hoped for, when it is not easy to challenge assumptions.

5.5.3 Disruption for Learning

It could be argued that these active approaches provide disruptions that activate learning. In the pre-study interview the teacher gives some characteristics of active approaches:

> It's not very often dramatising and acting [but] feeling and thinking [with] short, focused activities for sensory stimulation [to] respond to texts and context in physical ways
>
> *Pre-study teacher interview*

It could be argued that she is alluding to disruption of the normal content of English lessons with short, activating moments, and this disruption allows for learning. The teacher refers to this as:

> Awakening cognition [requiring more than] just teacher verbal input
>
> *Pre-study teacher interview*

She explains this is something students are used to in practical subjects such as geography and science, but experiential learning is potentially limited in English. One student makes a similar point in focus group lesson 1:

> When you're in the classroom you're being told […] you're just sat down and not doing […] you can drift off and not fully pay attention
>
> *Focus group, lesson 3*

By contrast, in the active approaches lesson, he noted:

> You are always watching […] or doing something, you're always involved, so you're always paying attention
>
> *Focus group, lesson 3*

There is a suggestion that her active approaches bring an opportunity to alter the monotony of learning pattern, that can lead to students disengaging; cognition is activated by disrupting the normal progression of things. In discussing lesson 3, a student comments that:

> You can sit in a classroom and highlight in your book […] it kind of blurs after a while.
>
> *Focus group, lesson 3*

This comment refers to their learning on the previous text they studied. Here they reflect that the active approaches used with the Macbeth teaching makes things much more memorable:

C: Then we've done Macbeth, and it's kind of really come together, 'cause it's much easier to remember like. We did the cauldron, and we that disco ball, we did the table where

A: With the King and Queen

C: With you and D yeah

A: Wearing the dresses

B: Ah that was so good

C: Year dresses for women

A: Servants yeah, yeah, it’s that sticks in my mind

C: Still got the playing card

Focus group, lesson 3

This co-constructed exchange reveals lots of recall of fragments from the previous active approaches’ lessons. Recall is required for the examination and perhaps these concepts and ideas will come through in the written responses. Interestingly, despite the learning benefits, when evaluating lesson 2, with the fun caused by the skirt trialling, the teacher denounces:

I wouldn’t want all my lessons to be all be like that or we’d never get anything done […] it’s ok to be silly sometimes

Teacher evaluation, lesson 2

However, the teacher is actually alluding to the notion of changing things up, perhaps advocating that not all lessons should be the same: the skirts lesson

came along as a reprieve, offering a new way to learning. This is particularly relevant now post Covid-lockdowns (2020-21) when students had prolonged times learning independently at home:

> We've been out of this environment […] sat in rows […] all kept their masks on […] can't do facial expressions.
>
> *Teacher evaluation, lesson 1*

One student mentions how dull it was working at home doing the same thing repeatedly, highlighting quotations from the screen. There is a point here about rebuilding the opportunities for students' creativity and interactions post Covid-restrictions, even though student A also acknowledges:

> We do have to have lessons in here [classroom] as well to get all the quotes and all the info and stuff.
>
> *Focus group, lesson 3*

This recognises the need for the blended approach, but also opens a question about what 'info and stuff' is not being gained from the active approaches' lessons (possibly, the 'highlighting' he was bemoaning before).

Finally, evidence could suggest that the disruptions help with memory. The teacher comments:

It can be so flat on a page, so I wanted some noise […and] a skirt for Lady Macbeth

Teacher evaluation, lesson 1

Perhaps disrupting the consideration of the play as something printed brings it to life. In the focus group interview, the first thing the students are drawn to is below, in Figure 62: rope and tankards are used in lesson 1 to create the banquet scene.

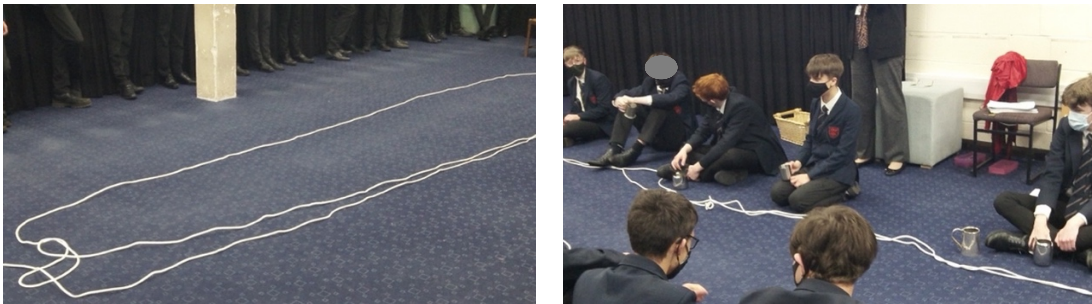


Figure 62: rope and tankards are used in lesson 1 to create the banquet scene.

A student notes:

The props definitely helped […] you can visualise it

Focus group, lesson 1

These props are mentioned very early on in the focus group discussion, as they are a memorable, notable, feature. These moments are disruptions of the norm, bringing something unfamiliar into the classroom, and the unfamiliar becomes memorable. The teacher refers to both the skirts (lesson 2) and the blood

(lesson 1) as being moments she thought the students would later recall. These items are foregrounded, and hence memorable. Memory repeatedly featured in the discussions because of the examination constraints: the students are encouraged to remember textual details through the scheme of work as they do not have copies of the text during examinations. However, maybe there is more here: one of the teacher's intentions was for the students to:

> 'Understand the dramatic function of the scene […] remember the play as a whole
>
> *Teacher evaluation, lesson 1*

It could be the case that the use of disruption supports this. Below is Figure 63: images show students interacting with the fabric.

Figure 63: images show students interacting with the fabric.

As students explore an unfamiliar object and experience, there is a liminal moment of disrupting the boundary between the known and unknown, restraint and freedom:

> I thought the skirts would let them really let themselves go, and it did with a lot of them
>
> *Teacher evaluation, lesson 2*

The restraints of real life are perhaps liberated. It could signal a tone of welcome exploration that then features in later explorations of the play. Another example is evident below, in Figure 64: a student adjusts red material to embody a bloody ghost.

Figure 64: a student adjusts red material to embody a bloody ghost.

When exploring this image, the teacher commented:

> It hadn’t struck me how striking him all in red in amongst all their navy uniforms and the dark curtains would be
>
> *Teacher evaluation, lesson 1*

The fabric can be viewed as providing a disruption to expectations, that in turn leads to an expansion of ideas and thinking: the teacher starts to list the possible connections in the play to the red image, as well as an emerging idea for another teaching activity.

> The bloody captain […] bloody covered battle […] my hands of your colour […] maybe good to go and fill in the red just give them a whole load of red pens and just kind of right now just plot where blood has been really striking so far
>
> *Teacher evaluation, lesson 1*

Ultimately then, it could be argued there is continual cycle of disruption leading to new thinking.

5.6 Conclusion

This findings chapter has presented various possible contributions of the teacher’s active approaches to the Shakespeare teaching and learning examined in this study. The three pedagogical underpinnings from the literature review are in evidence to various degrees, those being: dialogic pedagogy (whereby shared, collaborative creation of meanings occurs in potentially democratic spaces); embodied pedagogy (in that the body should be seen as intrinsic to making meanings and finding understanding); and creativity (that

which is everyday creativity in making shared experiences and understandings of the text). What is clear is that these theoretical underpinnings are interrelated and link across the data. Therefore, the following discussion chapter explores the findings in terms of some emergent holistic areas (the theories around dialogic, embodiment and creativity feature across these areas).

Chapter 6: Discussion

This discussion chapter discusses the findings, relating to practice and the literature. Overall, the active approaches in the data contribute agentic, active interaction with texts, whereby ‘active’ means the students are actively engaged in their learning about the Shakespeare text. Three components of this are emerging for discussion. Firstly, the teacher makes important **moves in enabling student learning** (6.1); these involve simultaneously structuring, meddling, managing, scaffolding and directing. Secondly, the active approaches encourage **plurality** (6.2), and this arises because of constraints which both focus the student choices, and nurture the build of complex concepts and abstraction. Finally, the chapter explores the notion of **collectives** (6.3) in which aligned embodied student responses collaboratively emerge as students take responsibility in co-constructed experiences with the Shakespeare text.

6.1 The Teacher’s Moves in Enabling Student Learning

In the active approaches seen, the teacher needs to negotiate many roles as she structures and guides the learning: there is some difficulty in defining exactly what this activity is as it involves scaffolding, meddling and managing. The RSC defines the teacher as a director in this context, seeing her as taking a role directing, as almost in a theatrical production, using the students as actors. Winston (2015) speaks of the teacher becoming an ‘artist or a craftsperson […] which will be able to select and choose the tools they offer carefully and purposefully’ (p. 82). This study suggests the need for a much wider conceptualisation of the teacher moves in the active approaches’ classroom: the term director suits a theatre context, and whilst theatre workshop techniques can be added to the classroom to help work with a text, these were seen to combine with a diverse range of teaching and learning strategies as she ‘directed’ the learning, behaviour, focus and construction of knowledge. Amongst other moves, she was seen to bring attention to activity and knowledge, intervene with expertise, and bridge between embodied and verbal responses, often with questioning, to organise components of knowledge

assemblages. Ultimately, the teacher is repositioned to the middle of the unfolding embodied and verbal responses and interactions: this study suggests the teacher's central role can be effective in opening some moments for dialogic interactions, collaborations in which 'teachers and pupils make substantial and significant contributions' to move their thinking forward (Mercer and Dawes, 2014, p. 437).

Importantly, the teacher was seen to be drawing attention to embodied moments around the room as well as pertinent text and context details to advance the students' knowledge and understanding. This authoritative input is based on what she considers important in what is emerging from the student work at the time, in relation to the intended learning for the lesson, and as such requires her wider knowledge of the Shakespeare text. Myhill and Newman (2020) argue authoritative input as prerequisite for 'shaping the purposefulness of the discussion' (p. 367). Heathcote, the originator of process drama, offers a useful conceptualisation of a teacher's 'stirring' knowledge (stirring up and stirring in other knowing as it is used), encouraging dialectic quality, in conversing with knowledge (1983). In this data, whilst the teacher is clearly central to the developing knowledge and understanding of students, there were moments of freedom, where the students could explore, creatively responding to moments of text. She goes on to guide how the students perceive or read these responses, as she shapes the group's shared body of Shakespeare knowledge: therefore, she is pivotal in promoting how understandings manifest. There is a balance between encouraging more open, speculative moments and being more authoritative to ensure understandings come about. For example, she helps explain the meanings of the presence of the trapdoor, the devil, and the bowing civilians, in the student embodiments during lesson 3, by connecting these items to the concept of the natural order, evil and hierarchy. This could be due to a desire to avoid potential misunderstandings, a prevailing ideology of the accepted understanding of the text, or a product of the teacher being conscious always of preparing students for an end examination.

One way the teacher is perhaps conscious of the end examinations is through the teacher prompting verbalisations, a possible step between embodied

understandings and the students ultimately submitting a written response. There were some isolated moments, when the students autonomously verbalised what was being embodied, such as when the group used different words to create components of the concept of hierarchy (‘slaves’, ‘crouching’, ‘tier’), but there was stronger evidence that the teacher was needed to prompt verbalisation through questioning, for example, when she teased out why animals were being represented, or how characters felt when bowing down in the hierarchy of status. When the students were left to engage in group work without the teacher intervening, verbalisations did not always occur, for example, why they should be stood behind the curtains to convey ‘silver tongued’. When the students looked at the photographs during the elicitation focus group interviews, there was some verbalisation of the choices made in the embodied responses observed in the images: this itself (reflecting on photographs) is a potential method to further add to an active approaches’ repertoire. Regardless, as argued by Reynolds and Townsend (2018), to reach disciplinary depth in literature discussion, teacher input is needed to ‘scaffold the discussion and maintain focus’ (p. 201).

One way this was evident in this data was through questioning, which bridged between the embodied and verbal responses. Calcagni and Lago (2018) questioned if IRF (initiation-response-feedback) structures were ‘open or speculative’ to ‘invit[e] opinions [or] hypothesis’ (p. 2); however, in lesson 1, when the teacher asked students to identify the words that were particularly striking when capturing Macbeth’s reaction to the ghost, a reaction the students had just embodied, multiple responses were taken. The teacher here was managing the talk, doing so in a way to take multiple responses from different students, adding feedback and clarifications to each. This allowed for building up a more complex understanding, one that the students were central to constructing. This is an example of where the teacher opened up dialogic space that welcomed multiple ideas.

Furthermore, there were also hints of awareness of analysis of Shakespeare’s language choices at times (such as discussing the pronouns and violent words in lesson 2, or the sea imagery in lesson 3), but this relied on the teacher’s

authoritative knowledge in the feedback moments to push the thinking on (for example, when unpicking the choices of a group's work to draw attention to issues around the hierarchy in the natural order in lesson 3). Lefstein (2010) said it is important not to idealise a form of dialogic talk that features plurality and openness, pitched against the teacher's voice of authority as bad, and instead encouraged looking for a more situated view where dialogism knits with other classroom practices. Rather than judging each utterance, Boyd and Markarian (2011) spoke of taking an overall dialogic stance that values liberating talk, listening and responding. In this data, the interactions have been dialogic at times, to some extent (in that students make significant contributions, there is cooperation, and democratic co-construction), but these qualities rely equally on the teacher's centrality and authority.

In the examples above, embodied responses preceded the teacher questioning to verbalise interpretations; clearly, embodied interpretation is contributing to detailed student understandings. Firstly, through the embodiment opportunities, the teacher provides moments of thinking time prior to the formation of verbal responses: for example, the response to the scorpions, the bloodied Banquo, and moving as birds, all required or elicited a near-instantaneous embodied response, and indeed as the RSC acknowledge, 'many of the activities require an intuitive, spontaneous response' (2013, p 9); it is unlikely that had a verbal response been requested without this embodied thinking, responses would have been so forthcoming across the classroom. This strengthens the need for embodied interaction with the Shakespeare text, but also points to the potential complementarity of the embodied and verbalised explorations: they are interlinked and co-dependent, and in terms of teacher moves, carefully sequenced to augment one another.

Despite the importance of embodied interaction with the text, there is clearly tension in how it is perceived. In lesson 3, the students moved to writing plans for examination-style responses in groups, and the teacher labelled this as 'more academic work'. Evans (2017) summary of criticisms of the RSC work includes it being labelled as anti-intellectual. However, the students outlined arguments drawing on the concepts such as hierarchy and regicide which they

had explored through embodiments earlier, suggesting the embodied explorations are integral to the strength of the overall academic, intellectual work. Similarly, both Gibson (1998b) and Winston (2015) point out that the dominance of literary criticism in the English classroom has been damaging for students' engagement and perceptions of Shakespeare: but literary criticism is part of the subject. In this study, it could be argued there was evidence of the students accessing literary criticism as a result of the way the teacher scaffolded embodiment. For example, the skirts lesson was a step towards a feminist criticism which considers the way females are either presented as different than or as oppressed by male characters; during this lesson, the students firstly explored the contemporary presentation of female characters by embodying them, considering how male actors would have created these characters on stage, and then they experienced the world of the play through these characters' perspectives facing Macbeth's oppression. Likewise, lesson 1 culminated in critiquing a filmed theatre-adaptation and this was facilitated by preceding embodied work that had matching elements (such as the bloodied ghost walking down the banquet table). It is unhelpful to view the embodied moments in opposition to, or distinct from, other elements of the lesson; instead, in lesson design, the teacher should be alert to the role of embodiment in the assemblages of growing knowledge and understanding, that evolve from students experiencing the Shakespeare text.

The teacher was seen as pivotal in drawing upon, augmenting and making sense of the components of these student assemblages. Sequencing the building upon or recalling previous knowledge, such as context, plot or theme details, was an important feature. Ambrose (2019) draws on Dewey's concept of a flowing river to describe the way learning happens as students experience influxes of different knowledge, and so students need support with 'the self-organisation and maintenance of ideas, knowledge, information, relationships and experimentation' simultaneously (p. 84); this might avoid what Tribble and Sutton (2011) refer to as 'polychronic experiences' (p. 101), that is disparate, multiple parts of knowledge and understanding that are not linked. The teacher takes an important role in her active approaches when connecting details

arising from experiences and interactions with the text, other students and the teacher. This aims to avoid the danger of disconnected knowledge. For instance, in the third lesson, when the students were in groups looking at the narrative arc of the full play, they were drawing upon previously explored moments and contextual ideas. In the first lesson, the teacher exposed the students to a different version of the play (the theatre production clip) to connect their embodied knowledge to. It is important to recognise the role the teacher has in sequencing within and across lessons. This is complex and skilled work that is perhaps not supported by the current resources available: the RSC toolkit is largely discrete lessons using filleted (abridged) parts of text (although their wider training might aim to encourage teacher skills in developing their own active approaches), and similarly Gibson's (1993) versions of the plays invite a teacher to pick from a wide selection of different individual tasks as she progresses through a text. In reality, the teacher needs to know what the students have previously studied, and how things fit together in the wider scheme sequence, to successfully coordinate students' growing assemblages.

Collectively, the various moves being made by the teacher in her active approaches link to McWilliam's (2009) concept of the 'meddler-in-middle' (as opposed to the 'guide-on-the-side') (p. 287). As seen in this data, the active approaches were potentially less successful when the teacher was not able to intervene, usually because she was busy with a different group. When small groups were exploring the text creatively, there was evidence of off-task behaviour, unjustified actions and uncharitable comments of other's efforts when they were not being kept in check by the teacher. Similarly, a teacher respondent in Elliott and Olive's (2023) survey said of active approaches that students 'can become off-task unless student-centred teaching is done in a discreet way' (p. 409).

Scott, Mortimer and Aguiar (2006) acknowledged the tension between authoritative and dialogic discourse, and the relationship needed between the two to balance introduction of the new, with time for student exploration. This contrasts Neelands and O'Hanlon (2011) espousing that in active approaches the teacher was the 'facilitator rather than […] the omniscient source of

legitimate knowledge' (p. 243), a somewhat idealistic call for decentralising the teacher compared to what was seen in this data. If the teacher is a 'meddler-in-the-middle', there are moments where she is allowing the students to interact with the text (for example, in lesson 3 as groups create representations of themes), and moments where she is the legitimate source of knowledge (for example, she defined how their representation of the natural order featured animals, and where they would be in the hierarchy); this becomes part of an approach that aims for enabling dialogic pedagogy whereby students can contribute significant ideas.

There were some isolated moments when the teacher also evidenced learning something new (for example, the visual of the blood across the play, the placement of thunder around murders, the significance of it being his friend that he murders). However, whilst McWilliam (2009) advocates the teacher modelling 'ignorance' like this most of the time, the students actually needed the teacher's expertise regularly to enable their learning. It is worth contrasting Winston (2015), who linked active approaches to Vygotsky, stating that with these approaches, it is the 'responsibility of the teacher to structure or 'scaffold the process' (p. 90). In this data, we saw that happen successfully through the teacher's sequencing of tasks, knowledge inputs and use of questions.

To conclude this section on the teacher's moves to enable student learning, the definition of the teacher as director within active approaches is insufficient in capturing the complex moves being made. In this study, the director-style moves included guiding the student actors around the stage to block ensemble scenes, guiding students in taking on certain roles and reactions, and trying to unpick characters. These theatre arts moves sit usefully in the wider teaching work occurring, which includes drawing attention, encouraging verbalisation, and intervening with authoritative expertise at the right moments. This invites a challenge to a number of the dichotomies in this area, in which one type of education is presented in opposition to another, when in actuality it is more useful to see them as working in combination to enable student learning. There are moments of authoritative talk, which enable the opening of dialogic spaces. However, the embodied contributions are integral to the developing knowledge

about the Shakespeare text, and mutually support the verbal contributions. This brings a call to break the dichotomies of English and Drama, and the associated connotations of traditional versus active approaches. Franks, Durran and Burn (2006) argued for the 'joint enterprise' of English and Drama (p. 70). Elliott and Olive (2023) allude to this potential by acknowledging that 'unlike active methods and other creative approaches to Shakespeare, contextual approaches have been seen to flow neatly into traditional classroom and assessment practices' (p. 405). This might be because context is explicitly in the assessment criteria for GCSE (DfE, 2014). Although drama and active approaches do not feature in the same way, interpretation and critical analysis do. A participant in Elliott and Olive's (2023) survey said, critical analysis […] is crucial at KS4 and KS5 but I still use active strategies to facilitate this' (p. 407). The data in this thesis has shown the importance of combining active approaches with English-classroom style activities (such as writing lines of script, taking verbal feedback, and planning essay responses): when these moves combine, they can provide the conditions for a learning space which nurtures both pluralities and collectives.

6.2 The Potential for Pluralities

The findings have demonstrated that in using her active approaches, the teacher aims for an overall pluralist philosophy, one which moves the classroom ideology from seeking the right answer, to suggesting possible answers, one which invites different voices and ideas, and one which enables multiple interpretations, knowledges and understandings to form. Pluralities were evident in assembled verbal and embodied responses to the Shakespeare text. These pluralities arise as a result of the teacher moves which enable student learning as a result of careful constraining at the right time. Not only was plurality expressed in terms of a range of responses, but also in the developing layers or components of concepts allowing for a building of complexity. This section will show how this plurality comes via different responses from across

different students, but there remains a question as to whether active approaches might engender plural thinking within individual students.

Firstly, the range of teacher moves explored in the previous section suggests a level of constraining in the form of focusing and intervening, in order to allow possibility to emerge subsequently. The students are provided with component parts which allow them to creatively respond in how they use these parts in different combinations, and this is where plurality emerges with different responses. This resonates with Davis and Sumara's (2010) concept of 'enabling constraints' which explores the boundaries that can be designed in order to enable learning to thrive in classrooms featuring 'co-participation, co-emergence, and co-implication' (p. 859). On one level, enabling constraints can be considered in terms of the constraints of the end examinations dictating the decisions made through the teaching: indeed, these macro-level constraints were evident as tasks to support memory for the examination were a focus in the lessons observed, and the lessons were sequenced to move towards planning examination-style responses in lesson 3. However, further to this, the notion of enabling constraints can be framed at a micro level to ask what the teacher constrains on a task-by-task basis to enable developing plurality within understandings and interpretations.

One of the constraints that encouraged plurality was the use of repetitions and cumulative builds in the task design. In lesson 1, she directed the full scene moments of the play, pulling in different students to different roles or component parts. In lessons 1 and 2 she repeated tasks over, making tweaks and adding in elements each time: the students experienced the shared banquet scene, but this led to plural responses to how Macbeth would react and would be feeling. In lesson 2, she gave students instructions on how to curtsey in very closely guided mimicking tasks (the teacher here was very clearly part of the embodiment), before they were then able to make their own decisions on how to exaggerate femininity as a man playing a woman on Shakespeare's stage; the embodied responses were varied, but used the preceding components, copying elements from the teacher. Another example in lesson 2 was rereading the scene but making small additions each time (pointing on pronouns, or

adding an action to the bird references), so on the final read, they could make various choices from this carefully built repertoire, which used creative copying.

McKinnon (2011) advocated creative copying and its interconnection with criticality: this approach of repeating moments, making small changes each time (mimicking and augmenting, or ‘now try it this way’), brings increased familiarity with the text, and associated choices that could be made, gradually increasing independent decision making and interpretation. This independence allows for plurality in the way decisions are combined (for example the sentences made from the shared semantic maps in lesson 1, or the final delivery of the speech, embodying elements each individual thought was important in lesson 2). This has been guided by carefully constraining initial frameworks from the teacher. This is intensive work on her part to scaffold, but it allows for a cumulative build, both within a lesson, and across lessons, to dealing with an increasing amount of the Shakespeare text.

Achieving this independence, where students have a confident repertoire, requires the teacher to repeatedly foreground details in the lessons until the students can identify and deploy them independently. In lesson 2, the birds were pointed out and embodied, before later in the lesson, students asked to identify the bird references themselves and embody as they read the excerpt aloud. In lesson 3, the students embodied concepts such as status and the natural order, and towards the end of the lesson, were using these concepts to explore scenes. McKinnon (2011), elaborates on creative copying stating that ‘adaptation empowers students with a sense of their own critical and creative agency, while providing a set of practical tools to exert that agency in adaptations and retellings of their own’ (p.57). Therefore, the initial constraints ease as the students grow both in confidence and competence, and have a broad enough knowledge base to interpret more freely; once the experiences, knowledge and details have grown and connected over the course of the Shakespeare text, and so becomes an assemblage that each individual can draw on to make independent interpretations and choices, so plurality manifests in students using these tools differently.

However, plurality was not always smooth, and notably so during smaller group work. Newman (2014) notes of groups, 'talk amongst peers is messy, often divergent and full of asides [albeit] present[ing] opportunities for teachers to harness and exploit experience and opinion' (p. 383), and for Chappell (2008) this is a challenge to navigate if 'social engagement is [to be] productive for all participants' (p. 242). The potential opportunity to harness the plurality that difference offers was successful when carefully managed by the teacher (for example, when the teacher took lots of different words to describe how Macbeth was feeling to build a semantic field to build up the complexity of what he might be feeling at that point). When it was not constrained in this way, with her central, holding the whole class attention and taking plural feedback, there were moments where the 'messiness' of plural responses moves from the beneficial generation of different ideas from different voices, to a more problematic response limitation: for example, in smaller group tasks, there were misunderstandings around which branch of Christianity was relevant to the time period, mocking of other students, and moments when the students accepted the first idea or instruction from a peer. When the constraints of the whole amphitheatre focus eased, the teacher work could only stretch so far to keep the students productively active and engaged in the lesson.

For Lin (2011) creativity requires innovative teaching, a stimulating environment, and a supportive teacher ethos; what is evident through this study is that that supporting plurality is more than just encouragement, but instead involves teacher interventions and careful structuring of tasks. The active approaches were less effective in terms of plurality in freer, less constrained, small group work moments. If time is a major discouraging factor for using active approaches (Drew & Mackie, 2011; Galloway & Strand 2010; Irish, 2011), perhaps this can be mitigated by tightening the teacher enforced constraints at the micro level, so that the student responses become focused and time is productive. One example of the teacher doing this was at the start of lesson 3: the groups were carefully arranged before the lesson, and there was a succession of embodiment tasks where the students had a minute each time to

respond to a theme, context or plot point. A lot was covered in a short space of time, and student engagement was widespread.

If these teacher constraints are enabling, then ‘co-participation, co-emergence, and co-implication’ (Davis and Sumara, 2010, p. 859) thrives, and in active approaches, this sense of togetherness enables plurality to emerge. Although the ‘what if?’ of possibility thinking (Craft, et al., 2013, p. 539) was not asked directly in these words, the different answers this question might encourage were in evidence, such as in embodied pluralities (for example, in showing how characters might react, or how to capture a certain image such as the scorpions of the mind). Equally, there was plurality in the semantic tapestries that were verbalised, such as the words to describe a character reaction, or the combinations of Shakespeare’s words to make new lines. There is small ‘c’ creativity here, with contributions that are new and individual to each of the makers. Plurality occurred across the different contributions as a cooperative, as opposed to from within each student: each student was experimenting with a different but isolated contribution. There were brief moments of students recognising that Shakespeare can be done in different ways (the scorpion task elicited at least two different ways of representing this during the focus group discussion), but this was after the event and may be a product of the photograph-elicitation. It is unclear at this stage, as much as different possibilities are present and encouraged, if students are conscious of this plurality of responses.

However, where this may be the case is in the developing complexity of concepts being built and appreciated. An example was the students’ plural comments during the focus group of Macbeth’s regression (‘crazy’, ‘descent’, ‘guilt’, ‘unstable’, ‘filthy'), but again, the understanding of the plural aspects of this concept emerges across student responses co-constructing the concept. In the lessons, these concepts often started with a prop which facilitated abstraction. For example, the students explored the different components of the natural order in the embodied response they made in lesson 3: these stem from an activity in lesson 1 when students were given playing cards, a prop to indicate status, and arrange themselves around an imagined banquet table. The

prop was an initial hook to a build a more complex concept around. How to curtsey in lesson 2 with the skirt prop, became a hook for the assemblage of ideas around femininity in the scene and surrounding context. The rope, as a table, supported the imaginative process of making a banquet scene: in turn this became an abstract concept to represent status and hierarchy. This may link back to Dulaney's (2012) case study using a prop box, with the props acting 'as a catalyst to unearth students' inherent and emotive knowledge' (p. 39); however, in the data in this thesis, the knowledge becomes assembled around the prop.

Notably, the props such as the tankards, throne and skirts became foregrounded memories of the students during the focus groups: memory in terms of recall reoccurs in the teaching and teacher interviews, because it is viewed as a key component of the GCSE criteria, that is recalling quotations. Actually, these props may help recall the assemblage of associated, plural details around concepts, making them more readily available in the working memory, and ready to be applied to later meaning making; indeed, the students recalled status concepts when dealing with whole text themes in lesson 3, and demonstrated flexibility with using this knowledge during the argument planning and writing stage of the lesson. This links to Ambrose's (2019) warning that 'without context or completeness in the conscious mind, the qualities of experience remain lost pieces of a grouping of mixed-up puzzles' (p. 83). By lesson 3, the students were not just recalling the details from previous lessons, but using these details to inform the meaning making in the lesson. The lived experience of using the prop in context is important in ensuring the prop is a focus point for all the associated ideas.

Equally, the tankards and skirts may have been memorable because they were unusual. A different way to consider plurality is in terms of the amount of variation there is in learning activities across the lessons. The tankards and skirts have disrupted the normal pattern with something tactile. Moffat and McKim (2016) argued that 'interruption is crucial in English Literature education' to develop 'subjective interpretation' (p. 418). It is perhaps important to remember the need for the fluidity of learning spaces and disrupting any

potential monotony of the teaching activities that may lead to disengagement (the students spoke of their lockdown lessons being the same format of highlighting quotations every lesson, and this not being very inspiring). Moffat and McKim (2016) also speak of physically changing to a drama room as unsettling, and therefore facilitating a disruption of thinking, and hence learning occurs, whilst Ambrose advocates embodied cognition (2018) to break the problematic habitual thinking of word-based methods. Clearly, plurality in what the students are experiencing is important.

To conclude this section, this study has shown that engendering plurality needs more teacher input than might be expected. It relies on highly-skilled repertoires of interaction and authoritative input at the right moments, as well as secure teacher knowledge of the Shakespeare text in order to frame challenging questions and design tasks to build to plurality which features choice, different responses and different components of complex ideas. Cannatella (2004) said that creativity builds out of some previous knowledge, and Lefstein advocates developing a pedagogy, for dialogue, that includes authoritative, expert voice (2010). Indeed, the findings suggest that her active approaches are purposeful when the teacher is constraining to shape and cultivate the creative outcomes; these come from quick successions of cumulatively building or augmenting tasks, providing props to arrange knowledge assemblages, and the ways the teacher can nurture plurality. Craft (2011) offers a conceptualisation of plurality that may be useful here; it includes an acknowledgement of the multiplicities of place, space, people, personae, activity and literacy, that are vital to modern childhood experience and development. Although her book focuses on ICT in education, the principles of 'initiating and engaging dialogue with multiple others' (p. 42) and 'experimenting with being multiple selves' (p.43), along with the broadening of participation in different types of activity, has begun to also be seen in the active approaches lessons examined in this study. What now needs more investigation is how to enable plurality from within, rather than across, individuals in each of these elements.

6.3 Collectives which Co-construct and Align Responses

As much as plurality is in evidence, there is simultaneously a sense of a collective, which can have beneficial outcomes in that the class works as an ensemble (as espoused by the RSC (2013)), and so co-constructed knowledge and interpretations emerge with the class as a learning community. The students have a shared responsibility to contributing to each other's emergent knowledge as they collectively experience, and create, the experiences of the Shakespeare text. However, in doing so, there is a sense of alignment, particularly in the embodied responses. Although the images capture some minor differences between student embodied responses, the overall feel of the room suggests a potential intersubjectivity whereby the responses emerge from a collective endeavour; for example, the reactions of Macbeth to the ghost were similar in demonstrating a shared sense of panic and surprise with wide eyes and hands out. The scorpion shapes fell into two broad categories. The bird shapes were all students flapping their arms as wings.

The students attuned responses perhaps indicate they are each perceiving the room as they are in the process of embodying, in an action-perception loop (Shapiro, 2010), whereby the students see what others are doing and adjust or make their response accordingly. An alternative view is that there is a shared consciousness in the room, which links to Csikszentmihalyi's (1996) proposal 'that creativity does not emerge from a single isolated individual, but instead emerges from a *systems model* that includes creator, creative communities and the accumulated body of created works' (Sawyer, 2015, p. 245). This suggests that all participants in the room, including the teacher, are part of one living system, contributing to, and affected by the other participants as they shape their knowledge and understanding of the Shakespeare text.

This synergy also happened when students were working in separate groups across the room, on different moments and themes; all groups simultaneously added representations of death and murder elements to scenes they embodied. There was a collective consciousness or 'collaborative emergence' (Sawyer, 2015, p. 247) across the room. A positive outcome of this could be that when

the teacher asks for an embodied response from everyone, she can scan the room and see a response from each student, potentially able to assess student understanding more widely and instantaneously. This is different to a desk-based lesson where the students might be informed by the teacher that Macbeth is surprised and anxious to see a ghost at the banquet, without there being a way to get feedback as efficiently, from everyone, to gauge their understanding of how that might manifest. If everyone has returned an aligned embodied response, the teacher may feel that everyone has come to the common or received understanding of the play.

There is a tension here, however, considering the notions of pluralities. One of the benefits of pluralities is to celebrate different responses, and thereby the knowledge-base of the play can continually expand. Dialogic theory would argue there is a limit to moving forward ‘when there is too little difference between the voices in any dialogue’ (Wegerif, et al., 2020, p.13). The belief that there are limitless interpretations of Shakespeare is an argument for using active approaches (Neelands, 2009). However, if students’ responses are generally aligned and similar, then the interpretations are arguably limited. Perhaps the students are limiting their responses, assimilating because it is easier, safer or more comfortable to respond in the same way as everyone else. Yet, individualism may be lost in this emerging assimilation, and this might link to Craft, et al.’s (2013) finding of limited risk taking in creative pedagogy. It is unclear whether the students consciously notice an aligned response, and there could be a danger of inculcating stereotypes and utilitarian, homogenised interpretations.

Furthermore, Lambert, et al. (2016) refer to embodied habits, and Blair (2010) speaks of the safety of these repetitions, which can be limiting: in some ways the aligned responses seen in this study, could be evidence of what Deleuze and Guattari (1987) label a striated space. The lack of individualism might be inadvertently sought due to performativity measures as Franks, et al. (2014) point out that the space opened by active approaches ‘can be striated and reterritorialized through the pervasive influence of performativ[ity]’ (p. 162); in aspiring for examination performance, the teacher may want aligned embodied

responses, in order to check that everyone has the received interpretations she perceives are needed to achieve in the later written assessment. In fact, Thompson and Turchi (2016) critique active approaches as too universalising and flattening of difference. In some moments, small differences were evident in the student embodied responses in the photographs (despite the overall sense of sameness they identified in the focus groups), and there is a remaining question around how active approaches and associated teacher's moves might further enable students to appreciate these differences.

At the same time, the collective, shared experiences were useful. Billing (2012) argued that the rehearsal process allowed 'the slow garnering of a shared and collaboratively derived reality' from communication, decision-making, the unexpected, discovery and other components in the shared creative process. The 'spirit of ensemble' (Winston, 2015, p. 11) underpins the RSC work with claims their approaches are 'collaborative', 'ensemble' and 'inclusive' (RSC, 2013, pp. 8-9). This democratic engagement was evident in this data, especially when the whole class was embodying a scene. The fragments of performance were particularly successful in including everyone. For example, the teacher made all the students become the same character through embodying reactions. It is not possible to assert that all students were engaged in these ensemble moments, but it appears in the photographs as if the majority of students were active in the embodiment: you can see around the room visual cues that suggest they are, due to the amphitheatre effect (compared to the classroom-based desk lessons where it is perhaps harder to know the level of engagement based on visual cues). Wegerif, et al. (2020) point to the importance of interaction for 'sharing knowledge and developing understanding' (p. 1). This sharing manifests from embodied interactions, when the students made full ensemble scenes, as they adapted their embodied interpretations to respond to collective scenes, such as the banquet: for Spatz (2019) the human is 'dependent upon other forms of life and matter' (p. 45), and in this study, this was evident through sensing self within other's embodied work in the collective.

This is relevant considering the idea of portals seen in the data. For Heathcote (1983), drama makes situations more immediate to the learners, in that 'over

there' becomes 'here' as 'suddenly you are walking in the time of the event' being learnt about (p. 695). The whole class's re-enacted moments were particularly powerful as portals. Dewey (2007) stressed the importance of personal experience in education. Cannatella's (2004) phenomenological view of creativity sees it as a means to the 'opening of oneself to the world, the stretching of a mind, the thickening of one's perceptions, and the discovery of a deeper and richer self' as a result (p. 60). The students in this study existed within a whole scene (such as the banquet), whilst developing their own understanding at the same time (the sense of ceremony, and the power of Macbeth's disruption of the occasion). There is a sense of a development of thinking, particularly in terms of awareness of others and empathy, as the students embodied someone else, and in doing so an enhancing of their own sense of becoming. This resonates with Lambert, et al. (2016), using the work of Deleuze and Guattari (1987): 'teachers and students [are] multiplicities continually in the process of becoming […] as energies and affects that transform one another' (Lambert, et al., 2016, p. 152). As the teacher is organising the whole scene, she too is integrated within the embodied landscape. This also links to concepts around temporal identity switching. Similarly to Chappell, et al. (2012), who evidenced multiple identity switching in dance education, here we have students move between performer, member of the medieval court, student, Shakespeare scholar and so on.

As a result of experiencing the collective portal, there was evidence of students developing skills of interpretation and understanding of character motivations, plot themes and messages about human nature. The findings suggest students can muse on how characters might react and emote, based on as near first-hand experience as possible. The students, for example, take on character roles several times (all acting as Macbeth simultaneously, or as a mother whose children have been murdered) or explore how people in a different time might respond to the play. This links back to Berry's claim of finding interpretation from inside (Winston, 2015), and Heathcote's (1969) significance of 'becom[ing] somebody else' (p.58), as the students here are embodying these characters, experiencing their world view, and therefore able to imagine genuine

perspectives of others. There is evidence, then, of the approaches being prosocial in that they develop empathy; there is also evidence of the students potentially being exposed to the complexity of emotions (seen, for example, in the feedback moments that generated semantic fields to describe how characters would be feeling, both in the lesson and focus group).

Furthermore, there were some moments in the focus group of awareness and praise of others' work. Equally, the students are regularly collectively responsible for the success of physical work. These aspects to otherness could link with notions of becoming in the creativity pedagogy theory that stress the 'communal endeavour' develops 'a whole person who considers the impact of their actions' (Chappell, et al., 2016, p. 274). There is a potential recommendation here to look at how this awareness of other people in the room might be made more explicit. This might connect to the advocacy found in the literature review that Shakespeare can make us better humans (Banks, 2014; Cohen, 2010; Gibson, 1998b) and perhaps these findings have shown the students' potential for understanding the human condition; one of the arguments for Shakespeare's place on the curriculum is his universal values (DES, 1989, p. 96). It is worth noting though, this sense of otherness was less successful at times, particularly manifesting in less desirable behaviours, such as the dominant group clustering around the throne chair, and the quiet mocking of another group's work. This may well support Coles (2013) who questioned the true reality of the 'transformative and democratising' (p. 50) nature of Shakespeare. However, what has been shown is the potential to access otherness through the prosocial quality of active approaches.

In the moments of whole class responses to the play, there is a shared responsibility to produce shared understandings. Each student's own knowledge of the play is expanding (as they experience something new to them), but simultaneously, each person is aligning their knowledge with the others in the room (and so the class reaches a shared, communal understanding). The students' overall knowledge is expanding, but they are coming closer together with aligned understandings as they do so. Why this is important might be illuminated by reference back to Heathcote (1969) who

claims process drama allows students to ‘see where they are *different*, but also to discover wherein they are *alike,* so they can achieve a sense of belonging’ (p. 60). Furthermore, if ‘joint embodied action […] imaginatively develop[s] new ideas’ (Chappell, et al., 2012, p. 257), these ideas are new to this specific learning community. Chappell, et al.’s (2019) conceptualisation of creativity argues the outcomes are ‘original and valuable’ (p. 297) to the learner; the active approaches in this study provide space for the participants’ own shared knowledge about Shakespeare to surface, from experiences new to them. Through the way knowledge of status, for example, from lesson 1 is used and built on in lesson 3, this study perhaps emphasises that things are mostly an unfinished reality for the students in this moment, rather than in terms of the wider global Shakespeare body of knowledge.

Ultimately, despite the constraints and teacher control, there does perhaps appear to be a sense of student ownership. Gibson (1998a), who authored the Cambridge Shakespeare School’s Project editions of the play with page-by-page discussion-based activities, advocated students ‘owning Shakespeare’ to move away from elitist notions of ‘pure Shakespeare’ (p. 19). There was some evidence in the findings of students making their own interpretations and interpretative choices, for example by embodying character reactions, deducing the character motivations and also of independently making cross-play links by the third lesson, synthesising points of their growing textual knowledge. The focus-group students were unanimously positive about the Shakespeare teaching they experienced, and saw the teacher as facilitating their meaning-making.

If collective student ownership is established, the engagement is potentially democratic, a key component of dialogic pedagogy (Skidmore, 2020): however, there are a number of tensions here. Firstly, there is a question over whether the approaches encourage or force the students to participate (often they have no choice because they are facing in a circular amphitheatre), into what could at times be an uncomfortable situation (for instance, the students who opted out of wearing skirts). The students also do not always make the full transition, such as the student who felt unable to play a female character once his hair had

been cut. Secondly, the democratic engagement is very centralised on what is provided by the teacher: an example would be when students construct with a spoken line to capture a character thought but using the set word cloud of lexis from the play. Thirdly, there is a tension around the expectation of verbal responses: a socio-constructivist view of learning, and the traditional classroom, might emphasise verbalised interactions. Examples of spoken moments include the plurality of feedback words. Actually, there are potentially substantive contributions during embodied responses in terms of volume of responses (as many people can contribute at once), and in terms of different forms (from creating shapes representing certain images, to embodying character responses, to being a component of an imagined scene). It suggests a need for a stronger embodied literacy to develop in classrooms. Skidmore's (2020) conception of the dialogic suggested moving towards polyphonous and heteroglossic qualities in classroom talk, that is the 'interface of voices and experiences' (Irish, 2011, p. 8); as well as allowing multiple contributions, the embodied in active approaches promoted varied contributions and forms of response. Furthermore, it is quicker to sense (see) the embodied responses around the room than to listen to verbal contributions, one student at a time. There is a potential for increased democratic engagement here.

To conclude this section on collectives, there is evidence of a synergy in responses that enables the collaborative emergence of shared knowledge and understanding. However, care might be needed if the emerging assimilation leads to homogeneity, limited experimentation and risk taking, and flattening of the difference that is needed to generate possibilities and plural ideas. Equally, the collective is a powerful tool in being able to create shared experiences that are immersive and democratic in enabling students to access knowledge and understanding. With this comes a social responsibility. A final return to Heathcote (1983) may be useful: she spoke of drama providing 'fissures' that experiences 'filter', and in which 'we have to draw upon previous, well-understood knowledge […] us[ing] relevant [past] knowledge […] to extend into new knowledge and learning' in this drama moment (p. 695). The collectives seen in this study may invite reconceptualising the fissure to more immediate

and fully immersive moments, as the shared space suddenly becomes a portal through which to experience newness and otherness.

6.4 Conclusion

To conclude the discussion, the teacher's active approaches and moves in managing them, engender a learning environment in which pluralities and collectives can co-exist as symbiotic conditions to create a democratic, dialogic space. The collectives ensure shared responsibility for co-constructed experiences; they mean students have a common knowledge to build shared knowledge and understanding of the Shakespeare text from. Furthermore, the students can exist within experienced moments, whilst observing and responding to them and other students, to shape their own response. Some of the potential problems with the collective environment include inculcating striated spaces with similar and aligned responses and lack of individualism, but these risks can be mitigated when considering the pluralities that can be opened up, once students have developed co-constructed components to be creative with. As active approaches continue to develop, consideration should be given to how best to negotiate the collective and plural moments.

Chapter 7: Conclusions

This study has found that the teacher role is crucial to the success of active approaches, and the moves she makes in enabling student learning need careful consideration. As such, future training and advancing of active approaches should consider not only knowledge of rehearsal-room techniques, but how these work with pedagogical knowledge to enable student learning. When active approaches are effective, plurality can emerge in terms of range of student choices, different voices and ideas, and component layers of complex concepts. Simultaneously, a sense of a collective, co-emerging consciousness can be achieved, with aligned student responses, and a shared responsibility for their own and others' developing knowledge, albeit with the associated risks of homogeneity. As such, it is important to shift away from the view of active approaches in opposition to other methods, to recognise the important interplay between different approaches to teaching and learning, that become mutually supportive in enabling students' developing interpretations and understandings of Shakespeare. This chapter first considers the **significance of the findings** (7.1), followed by **subsequent areas for further study** (7.2), **limitations of this study** (7.3) and then **recommendations** for the furthering of active approaches in Shakespeare teaching and learning (7.4), before ending with **final remarks** (7.5).

7.1 Significance of the Findings

The findings suggest the RSC now should work with teachers on what the title teacher-director means to better recognise what is needed for active approaches to be most successful. Alongside knowledge of the rehearsal room approaches, both expertise of the play, and a wider teaching skillset is needed (especially knowing when and what to draw students' attention to, and what authoritative input to intervene with). In particular, stronger awareness of how to constrain moments of freedom is needed; to be most successful, active approaches need careful structuring with cumulative steps to avoid misunderstandings and off-task behaviours. These structures can enable both

plurality (by focusing the idea generation and possibility thinking) and meaning-making which is collective with shared responsibility.

This study, therefore, makes a strong call to change the view of active approaches from a non-academic, progressive add on, to something integral to the students' developing personal, literary and critical thinking about text, with interpretation skills emerging by engaging with active approaches as they are used in conjunction with other approaches. The knowledge and understandings emerging during active moments are all part of growing assemblages that come from experiencing Shakespeare in different ways. These assemblages are both personal and collective.

Rather than making an absolute switch to teaching with just active approaches, as if this were an intervention to transform teaching, perhaps something the RSC would hope of teachers, instead, a view that allows different pedagogies to interact with teachers' own existing pedagogy, would be more productive in the long-term embedding of the different approaches advocated. Schools in England, where students' knowledge of Shakespeare is assessed by an end examination, now need to reframe their thinking of GCSE as a constraint, but one with potential opportunities. The teacher's job is to enable within such a constraint to nurture 'co-participation, co-emergence, and co-implication' (Davis and Sumara, 2010, p. 859).

Active approaches are one such way to enable. However, the fact that Shakespeare is ultimately 'situated within, and circumscribed by, the demands of a statutory national curriculum' (Franks, et al., 2014, p. 174), means there is always a danger that the space opened for plurality by active approaches 'can be striated and reterritorialized through the pervasive influence of performative neoliberalism that requires assemblages to perform 'good school'' (p. 162). This risk was evident in this study, when moments of aligned response suggested striated spaces, in which common received interpretations dominated. But, at the same time, there was a shared responsibility for creating those communal interpretations, and these were new to this particular community.

Although proponents of active approaches frequently call for a move from high-stakes assessment of Shakespeare (Batho, 1998; Evans, 2017; Franks, et al., 2014; Neelands and O'Hanlon, 2011), in reality, national written English examinations will continue to be a pervading method for assessing students. In this thesis, active approaches have been shown to develop students' independent, as well as shared, understanding, and as this is something rewarded in the examinations, there is a renewed justification for giving time to active approaches, within a wider teaching and learning repertoire.

With this more situated understanding of how active approaches can contribute within the curriculum demands, the department I work within is now challenging the excuses we used to give for cutting active approaches from the scheme of work (namely time pressures, performativity, and lack of academic rigour). This comes from knowing that the time invested could lead to benefits at later points in learning, when it comes to recalling and using accumulated interpretations and understandings. However, further to looking for ways to enable learning with the curriculum constraints, we are exploring the micro-level enabling constraints that need to be implemented within lesson delivery to ensure productive plurality and collectivity, and in particular, building blocks, creative copying, and repetitions to provide the necessarily knowledge and skills for later plural thinking. The cumulative building within the teacher moves in this study are a particular style emerging from this teacher's own version of active approaches, which is now feeding into shared department lesson plans. The active approaches in this study were less effective in freer, less constrained times, and going forward, teachers at my school may feel able to justify the time given to active approaches by tightening the micro-level constraints which lead to the productive cumulative building of interpretations and understandings. In doing so, we are striving to create confidence in students' own use of assemblages of knowledge and interpretations, so they can recall and manipulate these to then form new responses and so further interpretations.

Part of this is in strengthening how students are attuned to plural interpretations around the classroom, by making ambiguities and difference more explicit. Embodied responses allow the teacher to assess understandings from

everyone relatively quickly, and it is easier for everyone to contribute and be ‘heard’ by the teacher. Embodied responses also allow for thinking time, forming understandings and interpretations efficiently. Whilst verbalisation was an important element in bridging this thinking towards the type of responses that will ultimately be needed in examinations, the key to widening students’ awareness of other students’ responses may be in finding moments where students can acknowledge and respond more overtly to others’ embodied work, and as such my department will need to explore how to nurture a heightened embodied literacy.

7.2 Opportunities for Further Study

Exploring embodied literacy is an important avenue for further study, along with a better understanding of how other skills develop from experiencing active approaches. Whilst the data evidenced some specific examination and literary arts skills (such as analysis, critique and synthesis), a more longitudinal study is invited to ascertain the contribution to students’ later performance in examinations at GCSE and beyond.

Winston and Strand (2015) argued that active approaches are ‘prosocial’ rather than ‘protechnical’ (p. 141), and the lack of developing technical expertise may be supported by this study; students were able to embody particular imagery (for example, the birds) but did not necessarily make the step to discuss it in terms of ‘imagery’ with a particular effect; they, for instance, also struggled to discuss rhythm in the focus group. If this type of technical analysis remains part of the required performance in examinations at GCSE, those using active approaches will need to consider how to nurture these skills more explicitly. Regardless though, the teacher embedding active approaches in her Shakespeare teaching in this study, has enabled students’ agentic making of interpretations and understandings, which could provide strong foundations for building literary arts skills; future study, perhaps through action research, needs to explore how these skills can also be enabled through active approaches.

Furthermore, the evidence of students being able to see different world views and empathise, both with situations and characters in the Shakespeare text, and to appreciate the response of others during focus group interviews, supports the view of active approaches being prosocial. This value could help the case for compulsory Shakespeare in the English school curriculum. However, arguably this could be a benefit of using active approaches with any literary text. What has actually emerged as particularly important is the power of students' embodied responses as they develop interpretations and understandings of text, so much so that more attention should be given to strategies and appreciation of the role embodied work can take. The students demonstrated understanding of others' embodied responses during the photo-elicitation focus group interviews (and this type of elicitation could be another approach to add to the Shakespeare teaching and learning repertoire). However, if students are truly to understand the plurality of the human condition as advocated by the pro-Shakespeare arguments, further study should be made of how to support students becoming explicitly aware of others in the classroom.

7.3 Limitations

The strength of this study is in particularising, with close examination of active approaches being used in a particular context. The aim was not transferability of the findings but to illuminate how the approaches work in relation to one school and department, in order to reflect on the next steps in the continually emerging pedagogy for teaching Shakespeare. Every attempt has been made to make the findings trustworthy, through the methodological design and rigour of the analysis using an iterative and thorough thematic analysis. This case study is a record of one teacher and one class's experience of her emerging active approaches. Equally, the study collected data from specific active approaches across three lessons, and different active approaches might yield different student responses. Therefore, universal claims about the contribution to Shakespeare teaching and learning cannot be made.

What emerged in this case may not be seen in different contexts. What has not been given specific attention in this study is that this is an all-boys' school, with a selective cohort. These characteristics could be further explored, as Lindsay, et al.'s (2018) study, exploring the benefits of the RSC work in schools, purports that adopting active approaches can particularly support boys, and gives anecdotal evidence of these approaches also supporting the higher ability range. A study to explore how active approaches work in different contexts, to compare to that of this thesis, would be needed to make judgments with respect to these characteristics.

Nevertheless, Pring (2015) states that 'uniqueness of each context does not entail uniqueness in every respect' (p. 140); therefore, there are questions emerging which may prove useful in further investigations of the contribution of such approaches in other contexts, namely in understanding the role of the teacher in the opening of dialogic, creative spaces, and the complex symbiotic, rather than opposing, relationship between collective and plural spaces.

This study used image-based data to acknowledge that embodied responses are integral to the process of students making interpretations and understandings. At various points in the study, this felt experience has been visually represented, and then translated into words through the focus-group discussion and stages of coding analysis using the 'see, think, wonder' (Harvard, 2022) approach. There remains the epistemological dilemma of translating the images into words which may inadvertently erode, change or omit meanings and intentions: Bowman (2019) highlights this problem of signifying embodied observation and the impossibility of translation of embodied work into words. Words both cannot capture all the detail of an image, nor the fullness of information that goes beyond words embedded within, which is the purpose for using images in the first place. The Harvard method used was a step to mitigate this, by inviting an analytical approach to translation, thinking about connotations and links, rather than purely a task of converting images into words signifying what was denoted. As much as this was mitigated, ultimately, the reading of the images is an interpretation, and although there was some input from the students viewing themselves in the photographs, it is very

improbable that a full account the participants' intent in what is captured visually can be fully captured in words. The students' intentions might not fully align with the researcher's interpretations, but as is the case with interpretivism, the intention is to reach a best consensus of truth. Equally, though, this issue does underscore that it becomes important to attend to embodiment, and there is a call to continue to nurture a classroom landscape with time and space for embodiment, along with an awareness of how embodied literacy skills can manifest, so that we become more attune to, and can interpret, the richness and fullness of knowledge and understanding that comes from more than words.

Within the scope of this study, there was not space to look at the relationship between what happened in the active approaches' lessons, and the subsequent lessons back in the classroom, other than for overall context. However, in the observations of the three lessons here, students were clearly drawing on knowledge from other lessons, suggesting that the active approaches enable that recall and use of knowledge, and so a potential relationship may equally exist in following lessons. Furthermore, to keep this study manageable, only three active lessons were examined: likewise, the study found links between active and other approaches within the three lessons, but not the wider scheme; a longitudinal study could be useful in offering an even fuller picture of emerging practice.

Finally, it is worth noting that while data was collected in the moment of the active approaches, it was considered alongside interview data with students and teachers after the event. The participants commented retrospectively. It was important to glean the voices of both students and the teacher, in order to reach a socially-constructed understanding of what was happening when active approaches were being used. As such the interviews happened as soon as possible after the lesson, and the different voices given time and space to elaborate and explore their responses. That being said, there is inevitably distance between the experienced moment and the reflection; meaning at the time, in the moment, may differ from what emerges during the process of reflection.

7.4 Recommendations for Furthering Active Approaches

Firstly, this study has shown that giving active approaches space, time and trust, within a wider teaching and learning scheme of a Shakespeare text, can be beneficial, in that the active approaches lessons allow the development of strong understandings of characters, themes and situations made by the students; these come from phenomenological, socially-experienced and co-constructed interactions with the Shakespeare text. These growing interpretations and meanings are used and arranged in assemblages that make links with knowledge made elsewhere in the teaching scheme of work (such as social context or plot information). There was evidence of understandings of complex concepts growing out of plural ideas contributed in both an embodied and verbal way, from across the students.

Further studies will need to examine how students' developing understanding during active approaches may or may not feed into later written work. However, the potential strengths in the depths of students' interpretation and understanding, along with the way the students were able to recall and use these from previous lessons, is an indication of the importance of using active approaches. To further the success, finding ways in lessons to further respond to others, discuss and articulate choices, to bridge between embodied interpretations, and the text could be valuable. Furthermore, there were a few isolated examples of contributions that displayed analysis of the writer's craft, showing that it is possible to develop and elicit this when using active approaches, but consideration of the bridging may also make this more consistently foregrounded. It is worthy of note too, that this bridging does not necessarily have to be verbal bridging; through developing an embodied literacy in the form of skills and repertoires for using embodied responses to interact with others' meaning making, as well as the text, could be useful. The active approaches in this study have emphasised how powerful embodiment can be and thus supports an opportunity to refocus how teachers view learning. Shakespeare is assessed within the reading part of the English curriculum, and

reading responses are assessed through students' writing; there are opportunities to expand the ways that students can express their reading, such as through embodiment, as well as assembled verbal and embodied interactions.

Secondly, the quality of the teacher's interactional moves is an essential consideration. As explored in the discussion chapter, the teacher moves which scaffold tightly can open-up freer dialogic, creative and plural space, when the right constraints are used to enable students with guidance. Enabling constraints can also ensure the lesson time used on active approaches is well spent in terms of enhancing the students' learning. Training or conceptualisations for this scaffolding are needed. The current resources from the RSC include the toolkit (a menu of stand-alone lessons), courses which expose teachers to their approaches, and the partner network to maximise the cascade of the RSC philosophy; all these resources are earnestly working with the ideology of the teacher stepping into the role of director. Actually, this study suggests this needs reconceptualising, in that the teacher is adding a director's tools to a wider teaching repertoire, one that requires highly developed skills and expertise, as well as secure knowledge of the Shakespeare text. These techniques are being embedded within a complex context of competing priorities in the classroom; however, this study would suggest that training which can enhance a teacher's knowledge of how to deploy director techniques, within their own wider Shakespeare pedagogy, could be beneficial in allowing them to develop their own practice, one that is right for their community of learners.

7.5 Final Remarks

This study calls for a break in the unhelpful dichotomies that set active approaches against traditional classroom approaches. As discussed, it is unhelpful to view democratic and dialogic moments, as opposed to authoritative or monologic ones, and drama approaches opposed to those of the English classroom. It is also unhelpful to map related dichotomies, so that traditional

and desk-based teaching becomes associated with passive and academic learning, with active approaches espoused as a progressive antidote. This is still happening: a chapter in *Reimagining Shakespeare Education* (Rathe & Ellis, 2023) quotes Sir Ian McKellen saying Shakespeare has no place in the classroom, and is a 'wonderful extra' for 'the real world' (p. 27). Rathe and Ellis argue the rehearsal room methodology (active approaches) of the *School Shakespeare Foundation* 'contrasts with traditional instruction' (2023, p. 27). They go on to label an emerging 'synergic Shakespearean pedagogy' (p. 36) which is a promising label, except it is seen as a 'bridge […] between active and passive pedagogies' (p. 37). These kinds of arguments rely on continued homogenised and polarised stereotypes of Shakespeare teaching, being sat in a classroom, reading and analysing plays line-by-line. Equally, it is feasible to imagine that if all lessons were in the drama room and active, not only would this be time-consuming and demanding to prepare, the usefulness and lack of variety would soon be equally questioned: combining the approaches within a lesson becomes important, and an argument for a wide repertoire of strategies surfaces. The RSC should now consider the wider teaching package; rather than presenting active approaches as a toolkit of intervention that can improve engagement, behaviour, and enjoyment (RSC, 2013), the outcomes of this research recommend that they should ask how they can work to nurture plurality and collective consciousness, when teachers build their approaches into a wider pedagogy for teaching Shakespeare.

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Appendix 1: Scheme of Work for Teaching the Play *Macbeth*

	Literature Paper 1 section A a. Analyse a passage b. Explore theme in play, with context	Language Paper 1 a. Unseen pre-1914 b. Creative writing	Language Paper 2 a. Compare non-fiction b. Transactional writing
1	Film		
2	Film		
3	Film. Storyboard homework.		
4	I:i-iii – witches, context. Collage homework		
5	I:iv-v – Lady Macbeth images and presentation. Macbeth good vs. evil discussion		
6	Library lesson – consolidation, revision strategies, speech learning (LM ambition I:v 14-29)		
7		Great Expectations – fear/death	
8	I:vi – arrival at Macbeth's castle	Creative writing – Macbeth's castle	
9	I:vii – LM/M relationship, persuasion. Drama exercises and actors' videos. Hmwk – act 1 questions		
10	II:i-ii – murder, actors' videos		
11			Margaret Thatcher Speech – women and power Writing – persuasive speech
12	Library lesson – consolidation, revision strategies, speech learning (Dagger soliloquy II:I,33-45		
13		Language paper 1 (no. 2)	
14		Language paper 1 (no. 2)	
15		Feedback and practice	

16	II:iii-iv – reactions to murder. Debate LM's faint. Natural order context. Porter and equivocation. Hmwk – act 2 questions		
17			Backlash and Mad Men comparison - feminism
18	Library lesson – consolidation, revision strategies, speech learning (B suspicious speech III:I,1-10)		
19	Create mind map for act II III:i – drama – tableau Banquo's thoughts. Investigate how M questions B. M and the murderers		
20	III:ii – artwork – collage of key imagery of M's mind. Discuss LM and M's changing relationship. Hmwk – a) style question.		
21	III:iii-iv – **B murder and ghost** – drama and analysis tasks. Hmwk – b) style question		
22	III:v – not Shakespeare. III-vi – drama to capture Lennox discussing M's tyranny. Create mind map for act III. Hmwk – act III questions.		
23		Death of the Moth	
24	Library lesson – consolidation, revision strategies, speech learning (LM madness speech V:I,31-45)		
25	IV:i-ii. Witches' riddles. Globe architecture context. **Discuss murder of Macduff's family**.	Write spells	
26	IV:iii – fillet the text down to a line for each speech. Then fillet it down to one word. Discuss controversy and trust themes. Hmwk – act IV questions.		
27			Language Paper 2 (no. 2)
28			Language Paper 2 (no. 2)
29			Feedback and practice
30	Library lesson – consolidation, revision strategies, speech learning (LM madness V:I,31-45)		
31	V:i – LM's madness. Drama. Watch McChef (clip if short for time).		

32		The Yellow Wallpaper - evaluation	
33	V:ii-v – explore the climax at the end of the play, death of LM and analyse M's key soliloquy		
34	V:vi-vii – death of Macbeth. Analyse scenes. Hmwk – act V questions.		
35			Ghost Stories article compared with Woman in Black
36	**Consolidation**, revision strategies, speech learning (MB brief candle V:v 17-28)		
37		Wuthering Heights – evaluation	
38	Literature paper 1 (no. 2) – Macbeth half		
39	Literature paper 1 (no 2) – LOTF half		
40	Feedback and practice		

Appendix 2: Lesson Plans for the Three Observed Active Approaches Lessons

Observed lesson 1

Act 3 scene 4
Banquo's ghost and banquet scene – drama lesson
Resources: throne; word cloud printed one for each student, red material to be blood, 3 daggers. Optional: tankards.
In classroom: register. Answer with an adjective to describe the state we left Macbeth in.
Context of Ghosts
Discuss context of ghosts in Jacobean drama and issue of ghosts to students personally: do they believe? What does their inclusion in a story usually signify? Why do stories include them? What themes and issues are they used to introduce?

Macbeth Lines Mimes
How did we leave Macbeth yesterday? Mime and show me a mind full of scorpions; your face being a vizard to your heart, disguising what you are; terrible dreams that shake us nightly; a deed of dreadful note. Bear all of that in mind as we work the events of the next scene.
Status: issue playing cards from KING (top; really high status) to 1 (lowest). DO NOT REVEAL YOUR STATUS. Issue playing cards King to 2s.
Walk around the room according to your status. Use body language, eye contact. Greet each other: stop, say 'good morrow to thee' or 'how goes thee?' bow according to your status: really low if you are low status, slightly less low the higher your status; for the highest status, do not bow at all – look down your nose and maintain your physically high status.

Banquet
Students stop. Stand around the edge of the room. Arrange banqueting table. Could use material or a rope on floor. Throne for Macbeth and LM at far end. You are now going to attend the important banquet that Macbeth has arranged to celebrate his new position as King. As Macbeth has said, 'tonight we hold a solemn supper'. Arrange yourself around the banqueting table - consider where the throne is - in order of your status on your card.
Identify King and Queen from playing cards issued. Wait for everyone to be ready before they enter.
A Hearty Welcome
What might you all do when Macbeth enters? Stand, bow? When Macbeth instructs you to sit, ('you know your own degrees – sit down. A hearty welcome!') all shout 'thanks to your majesty!' Make sure you are enthusiastic!
Servants – make sure everyone has a tankard (optional prop moment here).
Everyone rejoice and raise a cup – celebrate the king! Hurrah!
3 volunteers (3 is the magic number in this play) – prop: 3 knives. You are the murderers come to update Macbeth on your mission to kill Banquo and

Fleance. How might Macbeth react when he sees them? Will he want everyone to see them? Know what he has done? What could we have him do? Leave table? Where on stage would we have them go? Discuss. Share ideas.
Discuss their news: Macbeth notices the blood on their faces. They report that 'tis Banquo's and that his throat is cut. But they also inform him that Fleance escaped. How would Macbeth react? How is Macbeth feeling at the moment? ('Then comes my fit again') React to Macbeth. What would his guests do? Everyone up. Volunteer to be Banquo. Red material as blood. Explain that the next thing that happens is the arrival of Banquo's ghost.
Various activities to suit your class: Banquo to move among guests and everyone ignore him whilst they carry on with 'banqueting' (chatting, drinking, laughing etc.) Everyone freeze as Macbeth to show his anxiety. Banquo's ghost now sits on his throne. Slow-mo reaction as Macbeth as open your eyes and see him.
Conscience alley: Issue sheet with words from scene on. Come up with a short line to voice Macbeth's thoughts as Banquo moves around the room and sits on his throne. Use language from the sheet to come up with a line. Minute to plan your line. Say it as he passes. As he gets to the end of the line, all shout 'Which of you have done this?'
Watch clip of scene in performance and discuss.
Next lesson or as plenary: in pairs read pages 54-55 – identify key lines that capture his feelings. Notice the language. Discuss key quotations.

blood Banquo fit doubts fears

grown serpent venom breed

teeth remembrance honour challenge

pity why where when which

gory locks shake shed statue purged

murder terrible brains rise mortal

crowns strange infirmity avaunt bones

marrowless cold glare dare firm

nerves gone tremble horrible shadow

mockery never friend shame faces

speak behold can't die man

Observed lesson 2

Act 4, scene 2 – Lady Macduff and her children are murdered
CONTEXT: women in Jacobean society.

Costumes: skirts! Become a Shakespearean actor, put on a skirt and prepare to play a female character; remind students of the fact that female characters were all played by men.
Channel your inner 'female' by practising some key devices used by the actors: swish your skirts; bow your head; walk in a feminine manner; show your shock and horror; practise your curtsey: right foot behind left, descend, bow head. Amplify to indicate you are greeting a character of even higher status: introduce your arms and descend even lower! Could play music to accompany this moment https://www.youtube.com/watch?v=8xXiSDI7KQQ
Freeze as a high-status male character in the 1600s. Through the count of 10, morph into a high-status female character of the time period showing your knowledge of context: traditional roles expected by society? Now morph into Lady Macbeth: present her public persona; then morph into her private persona. Discuss/remind about how she would be seen by an audience at this time and why.
Focus for Act 4, scene 2 with Lady Macduff: going to answer some key questions:

- How is Lady Macduff feeling at the start of this scene? ***Close focus practice for the extract question.***
- What wider themes and issues is her character used to explore? What does she symbolise or represent?
- How does she compare to the character of Lady Macbeth? What is the dramatic function of having such a contrasting character? Introduce idea of a character foil. ***Wider significance practice for the whole-play question.***

Read the scene in pairs. One person read Lady Macduff, other person read Ross/messenger/son.
Read pages 68-69. Stop when Ross exits. Focus on imagery. Create an action for the imagery used. Discuss/share. Annotate and notice the use of bird and sea imagery. What does is reveal about how she is feeling?
Re-read. Duck-down every time 'fear' is mentioned. Annotate. Significance? What does it reveal about how she is feeling?
Re-read. Point every time the pronoun 'he' is mentioned. Who is 'he'? What does this tell us about the source of her concerns and distress? Significance? Wider themes and issues?
Page 70. Stichomythia. Quickly read the dialogue between Lady Macduff and her son. What wider themes and issues do they talk about? What is the effect of having **these characters** talk about these issues? Discuss. Annotate.
Page 71-72. They are murdered. In groups of 5, **stage the murder**. LM, son and 3 murderers. Exaggerate the elements of Lady Macduff's character that you have discovered here. Exaggerate her femininity and defencelessness. Remember you are presenting this in The Globe and you have to make it dramatic and visual for everyone from the pit to the gallery! Discuss significance of this scene and the imagery of the 'egg'.
Overview of Lady Macduff – whole-play question prep. Pairs. One Lady Macduff, One Lady Macbeth. What kind of woman are you? Speak for one minute about the kind of woman you are in this society. What is important to you? How much power or freedom do you have? What do you deal with or do on a day-to-day basis? What is your role or function? How do you feel?

Freeze-frame as these characters to show the difference between them. Discuss this idea of a character FOIL and the dramatic function of this contrast.
Write in your texts; come up with at least three interpretive statements about this character: 'Shakespeare uses the character of Lady Macduff to highlight/symbolise/represent/depict….'

Observed lesson 3

Whole Play Consolidation
Resources: scripts; A3 paper with theme words on; felt pens; digital timer.
Thematic overview; whole-play question planning (themes, key moments and contexts); powers of RECALL will be developed here – key skill for the exam.
Students into groups of 4/5.
In groups, create freeze-frames showing the following aspects for of context; they will get increasingly more challenging! Teacher to call out each one and give students 1 minute to create each freeze-frame. All group members must be involved.
Natural Order; Divine Right of Kings; Regicide; Masculinity; Societal Role of Women; the Supernatural; James I (background, beliefs and intentions); The Gunpowder Plot and the consequences created; The Globe theatre; theatrical conventions of tragedies; Shakespeare's company – The King's Men; London life.
Groups to find a space and sit on the floor.
Issue themes and sheet of A3 paper to each group:

- AMBITION
- POWER & STATUS
- EVIL
- CONFLICT & BLOODSHED

1. Plan: decide on 3 key moments in the play where your issue/theme is explored. 5 mins to discuss and decide. Devise 3 freeze frames to depict these moments. Show to class. Class to infer which themes/issues they are depicting and which moments if possible.

2. Now decide on at least 2 memorable quotations for each moment. Use texts to help. 5 minutes. Create a quick mime for one of those. Focus on imagery and most important images in the quotation. This is an aid to memory. Show to class. See if they can guess the quotations. Discuss images created and how they might link to theme.

3. Issue quotations to groups. Decide on 3 key quotations from the list that link to your theme. Write them on your sheet. Recall which moment they are from if possible. Create a mime for a quotation of your choice from your selection. Focus on vocal delivery as well.

Experiment with different ways of saying it – emphasis sounds, echo words etc. Combine mime with vocal delivery/soundscape to create a mini performance. Show to class.

4. Discuss in groups: what does the play show us about this theme/issue? What are the causes? Consequences? What is the nature of this issue? What is Shakespeare's ultimate message about this issue? Consider your own ideas and the quotations you have selected. Come up with 3 lines of argument/interpretations for their theme.

Shakespeare explores the idea that…
Shakespeare uses……to imply that…
Share with rest of class.
Plenary – create a freeze frame to depict your theme and how it is presented in the play overall.

'Stars, hide your fires,/Let not light see my black and deep desires.'
'I have no spur//To prick the sides of my intent but only//Vaulting ambition which o'erleaps itself//And falls on th'other'
'Glamis thou art, and Cawdor, and shalt be/What thou art promised'
I think our country sinks beneath the yoke.//It weeps, it bleeds, and each new day a gash Is added to her wounds.
'Let's make medicines of our great revenge/To cure this deadly grief'
'Thou wouldst be great,/Art not without ambition, but without/the illness should attend it'
He cannot buckle his distempered cause//Within the belt of rule.
Fair is foul and foul is fair
Come, thick night,//And pall thee in the dunnest smoke of hell,//That my keen knife see not the wound it makes,//Nor heaven peep through the blanket of the dark
'my dearest partner of greatness'
Hie thee hither,//That I may pour my spirits in thine ear
'Stars, hide your fires,/Let not light see my black and deep desires.'
For brave Macbeth//with his brandished steel,//Which smoked with bloody execution,//Till he unseamed him from the nave to th' chops,//And fixed his head upon our battlements.
'Here lay Duncan,/His silver skin lac'd with his golden blood'

Appendix 3: Interview Schedules

Topics for pre-study interview with teacher:

- Background/biography;
- The plan for using active approaches in the unit;
- The balance of activities compared to traditional approaches;
- The contribution to the scheme of work – what students will get from it;
- Reasons for using active approaches;
- Three active approaches lessons for observation;
- Sample of 4 students for focus group, and their key characteristics.

Focus Group Interview Schedule

Photo elicitation interview 1/2/3 with one focus group x 4 students

Main Questions	Possible prompts
1. General student reactions following the lesson	
What is active approaches/learning [Write down some points for 2]	What characterised that lesson to the 'normal' lesson? What was the teacher trying to get you to learn/understand/take from the lesson? What did you particularly enjoy? Was there anything you didn't enjoy? Was there anything that particularly helped your understanding of the play? Was there anything that the active activities clarified for you (e.g., something covered in any previous lesson perhaps)?

<table>
<tr><th colspan="2">2. Examining the photographs (stills from the film of the lesson)</th></tr>
<tr><td>Look at all the photos. Which of these would be interesting to explore further? Which best capture (in light of ideas generated in 1 above):
• What characterised the lesson? (Active approaches/learning)
• What the teacher was aiming you would learn?
• Your understanding of this moment of the play?</td><td>Explain what you can see in each photo that is chosen. What is the picture showing? Opportunity to focus on proxemics/posture/facial expression/the activity and action.

Tell me what it felt like for you at that point/during that task/that moment in the photo

Move to consider what the photo allows you to recall: What were you trying to achieve in these moments? How did this moment come about – were you relying on
• Teacher ideas?
• Your ideas?
• Ideas from others?

Did you know how to respond instantly, or did it take time, were there any other versions of this response before or after this one?

How did the ideas of what to do come to you? Did you need lots of support?

Did any of the activities/moments allow you to demonstrate/exercise any particular type of creativity?

How did this moment/activity shape your understanding/analysis/evaluation of the play?</td></tr>
</table>

	Do the photos allow you to recall any drama work beyond the photo – voice work/improvisation/delivery of lines etc? Do the stills show any challenges? Was there anything to overcome? Was there anything you didn't understand?
3. Summary thoughts	
How would you summarise your thoughts following this discussion of the photographs?	What do you think the active activities contributed to the lesson/your learning? Is there anything to add to your initial thoughts from the beginning of the lesson (opportunity to recap these and seek participant confirmation)

Topics for teacher evaluation interview following each active approaches lesson:

- Describe the key points of active approaches from the lesson;
- Evaluate the success of these in meeting the objectives of the lesson as per the lesson plan;
- Explain what active approaches contributed to student learning in this lesson;
- Outline how events in the lesson may influence the future active approaches lessons.

Possible schedule of questions:

- What are your thoughts on the lesson this morning?
- Talk me through what you had intended to happen in the lesson, and what actually happened?
- Were there any changes being made to the original plan?

- How did students respond/engage with the lesson/moments of the lesson?
- Do any of these pictures from this morning help understanding?
- Where next?
- How does what happened today tie in with your views/definitions of active approaches?
- Balance between ‘staging’ and process elements?
- What was the purpose of other elements – props/word sheet/film?
- How did writing/annotation tasks fit with your intentions/outcomes of the lesson?

Appendix 4: Example Lesson Observation Schedule Page from Pilot Lesson and Subsequent Schedule Used for Data Collection

Context (date/class/content/sequence etc.)

23 March. Year 10. 20 students

Macbeth.

Dagger scene

Yr 10/7 ??
comp perhaps.

Time	Participant(s)	Notes – rich description/drawing of action/dynamics/thinking etc.
11.50	Class/ teacher (T)	Met outside. Excitement! 'calm down'. Started in main classroom / set out in rows. Register etc. Task. Question on board as objective 'Explore the presentation of Macbeth in this extract'. Behaviour expectations addressed. Recapped social/historical context – took suggestions quickly – natural order/witchcraft/ James I. Task to read own notes in exercise book to give a word to answer register. – power/innocence/dark/masculinity/ conflict/Jacobean/women/natural order/ hierarchy/Globe theatre/status/daytime/ witchcraft/gender/season/ → all students answered with something. Some repetitions esp. masculinity. Recapped where up to in play. T. explained expectations – manners on/controlled/sedate drama. We are going to "feel it, hear it" to understand/memorise through physical means. You can come in here to do an essay instead. Go in next door and sit in a sensible space. Took in books/AS paper/pen.
11.57	Class	Clustered together. Needed coercing to spread out. Hubbub then settled. Warm up. – think about how MB is perceived by the court. Freeze into a statue. Count down. 5–1. Stood up quickly. Manly poses identified. – lots of similar

Active Shakespeare Field Note Schedule

Research Question: What does active pedagogy contribute to Shakespeare teaching/learning? Consider – dialogic education (democratic/pluralistic), embodied interactions, small 'c', humanising creativity (possibility thinking), curriculum constraints.

Brief context notes (date/class/details of play content/learning objectives/sequence in SoW etc.		
Time	Notes – thick description of observations/drawing of action as objective as possible – activities/action/dynamics/proxemics/engagement (Pause/break note taking at appropriate moments when students have individual silent thinking/annotating tasks)	Researcher memos (interpretative/analytic thoughts and emergent ideas during the observation. Reflections added post observation.

Appendix 5: Codes Used during the Stages of Analysis

Step 1: Open/lumper coding – deductive list of macro codes

- Constraints
- Enjoyment/engagement
- Agency
- Plurality
- Co-construction
- Process
- Embodiment
- Boundaries
- Creativity
- Interaction with (props)
- Roles

Stage 2: Constant Comparative Method – deductive/inductive micro codes for each macro code

Agency	Activating learning Sensing Experimenting Moments of realisation – emergence of thoughts Drawing on past knowledge Speculation Student-decision making Differentiation

	Teacher directing thinking
Plurality	Possibilities Purpose Creative choices Decision making Multiple interactions Individual responses
Co-construction	Dialogic – possible ideas Democratising Everyone can take part Maintaining active engagement Joint collaborative action Collaborative reasoning Assemblage Divide between knower/unknower
Process	Regular Sequencing within lessons Elements or components – process drama Engaging and activating everyone Embodied memory

	Transferable skills Lesson design Heteroglossia Scaffolding Bridging into text Sequencing across lessons Adaptation Student decision making
Embodiment	Body to interpret and represent Body to empathise Empathising with audience Embodied memorised knowledge Feel features - analysis Using drama for whole text work Bodily creative re-imaginings Understanding Conceptual understanding Engagement with text Being alert Entanglement

	Real/imagined Embodied dialogue – synchronisation Embodied dialogue responding to other people to guide own response Individualism
Boundaries	Boundaries of traditional and active challenged Learning as disruption Boundary with reality/imagined Disruption of assumed knowledge
Creativity	Play Creating/making Developing creative process
Interaction with (props)	Props as something exciting Props as a portal into other Props to disrupt Props to support becoming other Props as part of an assemblage Props contribute to interpretation Props for making connections Props to escape constraints Props for securing recall

Roles	Teacher as director Teacher as the person relied on to ”translate” the text Teacher seen as knowledge giver Teacher maintaining role of teacher Teacher as HOD

Step 3: Axial Coding

Data/codes were compared for links – colours represent emerging themes

Step 4: Selective Coding

Core themes emerge based on the weight and saturation of evidence:

Move towards selective coding

Appendix 6: Ethics Approval

UNIVERSITY OF EXETER

Ref (for office use only)

D2021-080

COLLEGE OF SOCIAL SCIENCES AND INTERNATIONAL STUDIES

All staff and students within SSIS should use this form; those in Egenis, the Institute for Arab and Islamic Studies, Law, Politics, the Strategy & Security Institute, and Sociology, Philosophy, Anthropology should return it to ssis-ethics@exeter.ac.uk. Staff and students in the **Graduate School of Education** should use ssis-gseethics@exeter.ac.uk.

Before completing this form please read the Guidance document
which can be found at http://intranet.exeter.ac.uk/socialsciences/ethics/

Applicant details		
Name	**James Hunt**	
Department	**Graduate School of Education**	
UoE email address		
Duration for which permission is required		
Please check the meeting dates and decision information online before completing this form; your start date should be at least one month after the Committee meeting date at which your application will be considered. You should request approval for the entire period of your research activity. Students should use the anticipated date of completion of their course as the end date of their work. Please note that retrospective ethical approval will never be given.		
Start date:10/02/2021	**End date:31/01/2022**	**Date submitted:18/12/2020**

Students only	
All students must discuss (face to face or via email) their research intentions with their supervisor/tutor prior to submitting an application for ethical approval. **Your application must be approved by your first or second supervisor (or dissertation supervisor/tutor) prior to submission and you MUST submit evidence of their approval with your application, e.g. a copy of an email stating their approval.**	
Student number	
Programme of study	**Doctor of Education (EdD) casework** If you selected 'other' from the list above please name your programme here
Name of Supervisor(s) or Dissertation Tutor	**Dr Kerry Chappell and Dr Ruth Newman**
Have you attended any ethics training that is available to students?	Yes, I have taken part in ethics training at the University of Exeter EG the Research Integrity Ethics and Governance: http://as.exeter.ac.uk/rdp/postgraduateresearchers OR Ethics training received on Masters courses. If yes, please specify and give the date of the training: **ELE module completed. Content during pre-thesis, taught-phase of EdD** 16/07/2018

Certification for all submissions
I hereby certify that I will abide by the details given in this application and that I undertake in my research to respect the dignity and privacy of those participating in this research. I confirm that if my research should change significantly I will seek advice, request approval of an amendment or complete a new ethics proposal. Any document translations used have been provided by a competent person with no significant changes to the original meaning. **James Hunt** Double click this box to confirm certification ☒

Submission of this ethics proposal form confirms your acceptance of the above.

TITLE OF YOUR PROJECT

Active Shakespeare Teaching

ETHICAL REVIEW BY AN EXTERNAL COMMITTEE

No, my research is not funded by, or doesn't use data from, either the NHS or Ministry of Defence.

MENTAL CAPACITY ACT 2005

No, my project does not involve participants aged 16 or over who are unable to give informed consent (e.g. people with learning disabilities

SYNOPSIS OF THE RESEARCH PROJECT

Maximum of 750 words.

Adopting an **active pedagogy** for Shakespeare teaching and learning in schools, is widely advocated by theatre companies. Active pedagogy entails conceptualising texts as plays to be viewed rather than scripts to be read, using approaches experienced in rehearsal-rooms by actors, such as choral reading, using physical tableaux, and improvisation to explore character. There are many case studies to evidence that using such approaches brings enhanced enjoyment and engagement for both students and teachers. However, a fuller picture of how a teacher negotiates active pedagogy alongside traditional approaches and National Curriculum requirements is needed; **this study will explore what active pedagogy might contribute** beyond enjoyment and engagement, such as knowledge of the plays, or analysis and appreciation skills.

The following **research questions** will inform the study:

Principal research question:

How does an active pedagogy contribute to Shakespeare teaching and learning?

Subsidiary questions:

- How does active pedagogy enable dialogic education, and to what extent are the approaches democratic and pluralistic?
- How does active pedagogy contribute to embodied interactions with and understandings of Shakespeare's plays?
- How does active pedagogy facilitate small 'c' and humanising creativity in response to Shakespeare?
- How does an active pedagogy enable within the constraints of compulsory Shakespeare teaching (for GCSE/Key Stage 4)?
- Are students' written responses informed and influenced by the active approaches they have experienced?

This study proposes a detailed, exploratory case study and will be conducted in 1 secondary school in **South West of England**, where I work full-time as a teacher.

This research will follow the BERA Guidelines for Ethical Research (2018).

INTERNATIONAL RESEARCH

N/A

The following sections require an assessment of possible ethical consideration in your research project. If particular sections do not seem relevant to your project please indicate this and clarify why.

RESEARCH METHODS

A convenience sample of 1 teacher and her year-10 class will be studied in an exploratory case study over a full teaching sequence of a Shakespeare play for GCSE English: a teaching unit (of 1 full literary text) at GCSE lasts around 1.5 school terms or 16 weeks in the case school. Studying a full sequence will allow the project to gain a full picture of a teacher embedding active pedagogy and students responding to it, from beginning to end of the scheme of work, including a summative assessment.

I work in the same school as the sample, bringing the benefit of contextual-grounding, the ability to collect data first-hand over a prolonged time (16 weeks), and importantly, I have already "bubbled" with the year group, in-line with the current coronavirus regulations for schools (see special arrangements below). An important consideration here, however, is that my position as Assistant Headteacher, could exacerbate discomfort for the teacher and students during observation and interviewing: care will be taken to frame my role as a member of the English department, and as a researcher, with the participants throughout the data collection.

Data collection will comprise a pluralistic approach, gathering documents, observation, interview, audio and video recording, student photographs, focus groups and written work, as the *Macbeth* scheme of work is delivered, in the usual time slot it sits in the school curriculum, which is in the spring term of year 10. Due to a slight curriculum delay caused by school disruptions during coronavirus, the scheme is behind, and is now due to start in February. The data collection, therefore, is planned to begin in February and run for the unit, currently planned for mid-June. It is important not to disrupt the normal teaching experience for the students. As the research questions are holistic and exploratory in nature, I will collect a range of data, as outlined below, over 3 phases of the scheme of work: the exploratory phase will gather context for the teaching unit and the embedding of active pedagogy, as well as allow time for a pilot lesson observation; the implementation phase is during the main body of teaching and will involve lesson observation and student focus group interviews; the reflection phase will be towards the end of the teaching unit. The delineation into 3 phases is to follow the normal teaching sequence, as to not unnecessary disrupt student learning.

Phase 1: Exploratory phase (weeks 1-2 scheme of work)

Scheme of work/lesson plans

At the beginning of the teaching of the play I will gather the scheme of work and lesson plans from the teacher/English department for context and teaching intentions: these will help ground the analysis of other data in context.

It is will be important to stress that the scheme of work is the normal scheme of work the students would be following in the department as not to disrupt their learning unnecessarily, or create unnecessary extra work for the teacher. I will also make clear to the teacher that this is

not for performance management-style checking, but for providing context to support the data collected in the classroom.

Semi-structured interview

I will organise a semi-structured interview with the case teacher to explore teacher plans and intentions for embedding active pedagogy. The interview will last 1 hour to reduce the demands and impact on the teacher's time. To help this be focused and productive, the teacher will be able to see the discussion prompts in advance. The interview will be recorded for transcription at the analysis stage. Interviews can be invasive, and so to ensure the teacher is comfortable, this will occur at a mutually-agreed time and space within school, and the teacher reassured the questioning is exploratory and collaborative in nature. She will be assured the purpose of the interview is research and not performance management.

I will conduct a further semi-structured interview at the end of the unit with the teacher in phase 3, in a similar way. Interviews with the teacher will be kept to 2, in respect of her time and teaching demands.

Through the project, I will need to be conscious that we are colleagues, and this may have an impact on what she feels she is able to reveal in interview. We have been working collaboratively on developing active pedagogy with Shakespeare teaching for several years, along with the department, and hopefully the honest relationship has established here will mitigate any power issues resulting from researcher/participant or assistant headteacher/teacher. Advance sight of the questions, and careful designing of the prompts will help facilitate her ease and openness.

A pilot lesson

I will conduct piloting of the next data collection methods (outlined in the implementation phase below) during 1 lesson. This will be conducted to observe the case class, familiarise students with the process and ground rules, and trial the recording and photographing methods, so that students feel comfortable with my presence as a researcher and mitigate the invasive nature of recording equipment in the room. The pilot will also be an opportunity to define myself as researcher, rather than observing for Assistant Headteacher reasons (such as performance management or monitoring student behaviour); it is important that the teacher and student become used to my presence so that they continue as naturally as possible.

Phase 2: Implementation phase (weeks 3-14)

Lesson observation

I will conduct observation during 9 lessons through the scheme of work. This will be divided between 3 separate sequences of 3 sequential lessons. The timing of these sequences will be selected during the first interview with the teacher in phase 1 so that she feels comfortable with the timing of the observation. The middle of each triplet of lessons will be an active pedagogy lesson, so observation of the lessons either side will provide context and information about how the active lesson fits within the wider Shakespeare teaching. The 3 (+1 pilot) active lessons will be in-person observations, and those either side observed remotely using the remote

observation equipment we have to record the content of the lessons; this aims to balance between my invasive presence in the room, and gathering enough lesson data to get a full picture for the study. Observation can be uncomfortable for participants and might alter the way they participate. I hope to mitigate this through a pilot lesson, and regular observation through the unit so I become a familiar sight to the class. I set to build rapport with the class in the exploratory stage, and will visit the class before the teaching unit/data collection begins to clarify my intentions as set out in the information sheet they will receive (see below). I will be as un-invasive as possible during the observation sticking to the edges of the room where possible, but will circulate during the active lessons in the drama studio. I will be friendly and approachable.

Video recording

To support the quality of the observations, I will fully record the 3 active lessons (lesson 2 in each of the 3 triplets of lessons). Each lesson is 60 minutes, and I will use 2 cameras in different angles to capture the whole room. Cameras could be invasive and cause changes in behaviour: hopefully, the pilot will familiarise participants to mitigate this. The cameras will be small and kept to the corners of the rooms. At the analysis stage, the footage will be used to provide screen shots and transcribed moments as needed. Participants may feel anxious or embarrassed about potential screen shots used; they will be assured of the restricted purpose of these to support the academic work at the beginning of the research. There are issues about anonymity with screenshots too, as discussed in Data Protection and Storage below.

Audio recording

I will be making audio recordings of two focus groups during the 3 active lessons (during the active lessons there is likely to be lots of group work with discussion). The focus groups will be 4 students each. These 8 students will be identified in the initial interview with the teacher (as outlined below in Participants). One student in each focus group will wear a wrist audio recorder, as not to interfere with the activity and moving around the room, and be as discreet as possible as not to disturb the participants and be ignored as quickly as possible so the dialogue is natural. Again, students will be put at ease during the pilot. The audio recordings will be transcribed at the analysis stage.

Student photographs

During the 3 (+1 pilot) active lessons, I will provide cameras for students to capture photographs of moments of interest during the lessons, guided specifically to capture how they respond as a group to the play and the active tasks being set. There will be one camera available to each group (including the 2 focus groups). The cameras will be small, simple to use handicam-style devices that the English department already use for creative tasks, so students will be familiar using them. Students can experiment with the novelty of using them in this situation during the pilot lesson. Students will need ground rules here and I will outline expectations when I visit the class before the teaching unit. They will be reminded of these at the beginning of the first time using, and in subsequent lessons as necessary. There may be some behaviour management issues that arise here and the use of these will be therefore be planned with the teacher beforehand.

Focus group photo elicitation interviews

After each active lesson, I will conduct a photo elicitation focus group 1-hour interview with each of the 2 focus groups separately. This will occur the day after the observed/photographed lesson to allow for the photographs to be printed for students to view at once, spread out in a classroom, so they can make an informed selection: students will be asked to select the most significant and their favourite of the photographs and discuss them. The students will have to miss a subsequent lesson for these, and probably in a different subject: the interviews will be kept to 1 hour to ensure only 1 lesson is missed at a time. Absence from this lesson will be agreed with the relevant staff, and the students supported with any catch-up work. The interview will take place in their English classroom so that they feel comfortable. I will have hopefully established rapport with them by this stage in the research, although photo elicitation is a productive method in facilitating students starting to talk. I will take care with questions to ensure all participants can speak. The interviews will be audio recorded and the content transcribed at the analysis stage; pseudonyms will be used. Absolute confidentiality cannot be promised to the participants, however, to cover the event of a safeguarding disclosure being made.

Phase 3: Reflection phase (weeks 14-16)

Lesson Evaluation

The teacher will be asked to write a short, written, lesson evaluation after each of the three observed active lessons. There will be guidance provided to support making the evaluation focused so it does not place too much burden on the teacher's time. Here, the teacher will be given a prompt sheet to guide the evaluation so that it is not considered as any performance management/OFSTED-style evaluation, that might be set by an Assistant Headteacher, but instead is maintained as an opportunity to reflect honestly on what she perceives the active pedagogy to be contributing, in-line with the study. This style of written evaluation could build on the type of evaluation she has completed as part of the training she has completed with the Royal Shakespeare Company which involved a similar, exploratory, activity.

Student written work

The written assessments of the 8 sample students will be collected (3 essays each from across the scheme including 1 final summative exam-style assessment). The focus of the assessment questions will be clarified with the teacher during the exploratory phase of the data collection, aiming for some alignment between the Shakespeare play content of these, and the content of the active lessons observed. The students will need to know that I will be collecting in written work at the end of the unit, but they should not feel adverse pressure to perform in a certain way for the study. I will collect the work at the end of the unit, so this part of the collection does not interfere with their normal learning process.

Student semi-structured interviews

A subsample of 4 students will be selected for further exploration of written work through a focus-group 1-hour recorded interview to discuss their writing. These will be conducted as with the focus group interviews above, but using segments of their writing as the stimulus rather than the photos. The same considerations apply: the students will miss a lesson and need to be

supported; they will need to feel comfortable and not pressurised to respond in a particular way; the writing will hopefully provide the stimulus to guide and initiate the discussion, allowing them to lead the talk as much as possible; care will be taken to give all students a voice.

Semi-structured interview with the teacher at the end

I will conduct a final 1-hour recorded and transcribed interview with the teacher, observing the same procedure as the initial interview to ensure this is not too burdensome and the teacher is comfortable. As well as reflecting on the active pedagogy through the scheme of work, I intend to share the early findings from the observation data at that stage and encourage some respondent validation to see if there is alignment between the teacher and my own interpretations of what was observed. There may be opportunity to gather her thoughts on the student-generated data, to ensure a collaborative approach to the project.

Summary of data collection

- Documents
  - Scheme of work/lesson plans
  - 3 x teacher lesson evaluation
  - 8 students written work x 3 essays each
- Observation
  - 9 naturalistic lesson observations (3 sequences of 3 lessons) (6 remote, 3 in person)
- Video recording
  - 3 x 1-hour active lessons x 2 cameras
- Audio recording
  - 3 x 1-hour active lessons x 2 groups recordings
- Student photographs
  - 3 lessons– sample selected from 2 groups during focus group interview
- Semi-structured interviews
  - Teacher x 2 1-hour interviews at start and end of project
  - 2 focus groups x 3 1-hour photograph elicitation after each active pedagogy lesson
  - 1 subsample focus group x 1-hour interview exploring written work

PARTICIPANTS

- **1 English teacher** from the researcher's own school in the South West of England. This teacher has been approached because of her enthusiasm and interest for using active pedagogy already: the research project is not asking her to develop any new ways of teaching above what she would already be doing as part of the English department's current development of active pedagogy. This study will offer the benefit of reflecting on practice in a shared collaborative space. It will hopefully provide a clearer way forward for the English department as they are exploring how to further embed active pedagogy across the English curriculum. Some consideration is given to the fact the research is being led by an Assistant Headteacher, and the aims of the study and why the researcher is present will be made clear in the information sheet, and in person. We have a strong collaborative working relationship, and I have been working as a member of the English

department on the development of active pedagogy, so this should assuage potential power problems here; however, I will need to be conscious of any issues that might arise throughout the process, and alert to any discomfort or anxiety that might be experienced by the teacher: ensure this is continual reflective process will be important.

- **1 GCSE class (year 10)** taught by the English teacher (20 students, aged 14-15). This class has been selected in consultation with the teacher, following the department desire to explore how active approaches can be embedded in GCSE teaching. The year 10 class is also selected, as not to interfere with the year 11 who will be end exam-focused by this time, or unnecessarily alter the curriculum content being delivered. This is the normal class she would be teaching so she will have established a working relationship with the class, allowing the study to observe as natural classroom activity as possible.
- **8 sample students forming 2 focus groups of 4 students,** as identified during the data collection process. These students will be selected in collaboration with the teacher in the exploratory phase, and represent a range of academic levels, interests in the subject/Shakespeare, and learning characteristics – this will be to aim for heterogeneity (i.e. different voices) in the focus group: the exact criteria here will be decided in collaboration with the teacher. They should also be students who would be happy and confident to take part in discussions with me: the teacher will be best placed to guide the sample selection as she knows the students in the class. The students will be informed why they have been selected as appropriate
- **A sub-sample of 4 students** for close exploration of written work through focus group interview. I will make clear that this is for understanding their work in terms of my research and not for me to be checking up or assessing their work. I will need to arrange this focus group interview soon after they have completed this piece of work, so that they can remember what they have written, and do not have undue stress in trying to recall it; I will prioritise reading this work and selecting this sample soon after it is completed by the students.

THE VOLUNTARY NATURE OF PARTICIPATION

Teacher

Signed consent will be sought from the participating case teacher, to confirm her willingness to form the case study. The case teacher has been approached through collaborative department work over recent years, working to embed active pedagogy into practice. The aims of the project, and the demands of the study will be outlined through the information sheet below, in advance, with care taken not to pressurise the teacher to feel coerced. As I am an Assistant Headteacher at the school, I will need to be careful to define my role as an English teacher and researcher, so that the case teacher does not feel undue pressure to participate or contribute in a particular way. The development of active pedagogy within the department is self-driven, rather than connected to performance management. I do not line manage the department: it is made clear to the case teacher that no information regarding teacher performance will be reported to the Headteacher, unless in the case of a safeguarding concern, in line with the usual school policy. The information sheet (below) will confirm full details about the project, which will be discussed to clarify any details, and assure the teacher's right to withdraw at any time.

School and Headteacher

The school for the case study is my own school; however, permission will be sought from the Headteacher before the study begins, providing him with the parent, student and teacher information sheets below so he is fully informed.

Students
The class being studied has been chosen with the case teacher; however, students will have the choice of participation in the research data collection, and will only be included in the data collection if student and parent consent is granted. If they do not give consent, they will still need to be present in the lessons to ensure they are receiving the curriculum content, but they will be ignored during the data collection. There will be the difficulty that they could be included in images taken by others or in the video recording: this will be mitigated by making sure students know who they can take pictures of by using simple colour stickers to indicate who a student can photograph. If a non-consenting student is inadvertently captured by photographing or video, they will be pixelated.

Although the active pedagogy activities and lesson observation are within the expectations of normal school life, the addition of video, audio and photographic data collection are slightly more invasive data collection methods, and mean that full anonymity in the data presentation cannot be guaranteed. Furthermore, a sample of 8 students will be required for focus groups and interviews, and these will be decided once the study begins. Therefore, all members of the class will be issued with consent forms for parents/carers and students to both agree to opt-in to the observation/video/photographing data collection, and then a subsequent information sheet/consent form will be issued to the focus groups to secure consent for the wrist band audio recording and focus group interviews. The student consent forms will be issued and explained during a presentation to the class before the data collection/scheme of work begins, for students to complete. They will then be able to take the parent/carer forms home for discussion and completion.

Although I will have sought signed consent from both a parent/carer and the student, all parties will be assured of the right to withdraw from the study (although the students will have to remain in the observed class, and will be excluded from the data). This will be made clear in the information sheet (below). The researcher's contact details are published in the information sheet for participants to use if they wish to withdraw. I will verbally reconfirm consent with the focus group students at the start of each interview.

SPECIAL ARRANGEMENTS

Covid-19 Arrangements

During the data collection, schools will still be following the Department for Education (DfE) *Guidance for full opening: schools*, guidelines for safe operation during the coronavirus pandemic. The case school is running a risk assessment and protocol of measures, to ensure a full curriculum including music, drama and PE can still continue. The following are relevant to classroom activities, and are being regularly reviewed and negotiated as the guidance evolves:

- Students hand sanitise upon arrival at rooms.
- Students sanitise surfaces and chairs at the end of lessons, and after breaks (The active lessons will take place in the drama studio. There are no tables and chairs. Instead the equipment touched by students (cameras/recorders) will need to be sanitised at the end of the lessons).

- Rooms are ventilated.
- Staff should wear masks when moving around the room if necessary.
- Students face in the same direction if sat next to each other. At other times distancing is observed, plus masks if deemed necessary (active lessons do not involve sitting in rows; students will face one another and move around the room. The teacher will set out and manage expectations here as this is evolving in the department as DfE guidance changes regularly. Drama-based lessons are permitted in the current guidelines, but the teacher will not be pressurised to use activities that require unnecessary physical contact as there are various active approaches than can work in a distanced way exploring posture and speech for example. Students will work with one group of 4 students, rather than mix groups as they might in a normal active lesson: this is to assist potential contact tracing).

Year groups have formed 'bubbles' within the school, so students within a year group would mix within and between lessons. Resources, such as books, are used by one year-group only, unless quarantined for 48 hours or sanitised. Only year 10 will have access to the cameras and audio recorders during the data collection 16 weeks.

With this in mind, the researcher is a member of teaching staff, and is in contact with the year 10 bubble through teaching another class English, and through interactions as part of daily school life (duties etc.). There is no additional risk predicted by collecting the data with the case study class. The researcher will follow the school protocol, as he would do throughout the day.

THE INFORMED NATURE OF PARTICIPATION

Teacher and Headteacher will be provided with an information sheets at the outset, which will set out the expectations of the study and requirements of the teacher and class throughout the study.
Students and parents will receive a similar information sheets, in appropriate language, outlining the purpose of the study, why their participation is necessary, how data will be used and reported, and the benefits the stud., especially the aim to reflect on and develop teaching. I will visit the class before the data collection begins to outline my intentions and give students the opportunity to ask questions about the research.

ASSESSMENT OF POSSIBLE HARM

The study is unlikely to cause harm or detriment to participants, as is designed to be within the expectations of daily school life. I will collect the data during the normal scheme of work students would be experiencing, without disrupting the content, sequences or activities that are planned to be in use anyway: there is no requirement to diverge from the requirements of the GCSE syllabus. Students should not experience any adverse distress as a result of the study, and the school's protocols for safeguarding and well-being will be in place, as with any other activity in school. In-line with this, during interviews, absolute confidentiality cannot be promised, in case a safeguarding disclosure is made. It is recognised that interview, and photograph elicitation, may cause emotional discomfort - students may feel nervous about drama performance, for example; the interactions with students will be conducted with awareness of their wellbeing at all times.

In the event that a 2-week bubble closure due to coronavirus contact tracing will interfere with a 3-lesson data collection sequence, this will be cancelled, and rearranged to a different sequence in the scheme, if possible.

DATA PROTECTION AND STORAGE

The data collected will be qualitative. GDPR (2018) compliance will be observed using the University of Exeter guidelines, and the case school's relevant policy. No personal sensitive data is anticipated, but student names, opinions, and photograph, video and audio data will be collected.

Anonymity

Pseudonyms will be used to protect participants' privacy. Full anonymity is not guaranteed as photographs and video stills will feature in the final thesis and dissemination of results, as outlined in the participant information and consent. The images will only be used for academic and professional purposes (such as CPD sessions of the findings or research process, that I may deliver in school in the future).

Storage and Security

Digital versions of textual data, as well as video stills and photographs, will be required for analysis. These will be secured via the researcher's OneDrive; this is a password protected, secure, method, which is backed up automatically, and only the researcher will have access to the data, unless 'sharing' permission is given. Sections may be shared with relevant supervising staff at the University of Exeter. Otherwise, the data will only be accessed by the researcher's home or office computer via OneDrive. Data collected will be transferred and deleted from memory cards from still and video cameras and audio recorders, on the same day, or as soon as possible. Similarly, observation notes will be typed up and paper copies shredded, as soon as possible. Printed copies of the photographs will be shredded after the photograph elicitation focus group, so the only copies remain in digital form on OneDrive. After the thesis is completed, the data will be removed. The anonymised data segments and images will remain in the final thesis.

Analysis

The data is to be prepared for thematic analysis: segments reported in the final thesis will be anonymised (although images, where consent has been given, will remain).

DECLARATION OF INTERESTS

The study is being completed for the researcher's EdD thesis. This is self-funded.

The researcher is Assistant Headteacher and an English teacher at the case school. He is exploring active pedagogy as part of a department-wide interest in developing best practice within the department.

USER ENGAGEMENT AND FEEDBACK

The case teacher will be involved in elements of the research design, especially selecting the sequences of observation and sample students. Respondent validation will form part of the final interview with the case teacher. Findings will be presented to students in a lesson after the

scheme of work. At a later date, findings may be presented as part of CPD, for example to the department or school staff. I will be sensitive to carefully select the information and data shared, and how to frame this selection as appropriate, liaising with the case teacher as necessary.

INFORMATION SHEET

See attached:
Teacher Information Sheet
Student Information Sheet
Parent Information Sheet
Student Information Sheet – Focus Groups
Parent Information Sheet – Focus Groups

CONSENT FORM

See attached:
Teacher Consent From
Student Consent Form
Parent Consent Form
Student Consent Form – Focus Groups
Parent Consent Form – Focus Groups
(Confirmation of consent will be sought in person and by email from the Headteacher)

SUBMISSION PROCEDURE

Staff and students should follow the procedure below.

Post Graduate Taught Students (Graduate School of Education): Please submit your completed application to your first supervisor.

All other students should discuss their application with their supervisor(s) / dissertation tutor / tutor and gain their approval prior to submission. Students should submit evidence of approval with their application, e.g. a copy of the supervisors email approval.

All staff should submit their application to the appropriate email address below.

This application form and examples of your consent form, information sheet and translations of any documents which are not written in English should be submitted by email to the SSIS Ethics Secretary via one of the following email addresses:

ssis-ethics@exeter.ac.uk This email should be used by staff and students in Egenis, the Institute for Arab and Islamic Studies, Law, Politics, the Strategy & Security Institute, and Sociology, Philosophy, Anthropology.

ssis-gseethics@exeter.ac.uk This email should be used by staff and students in the Graduate School of Education.

Please note that applicants will be required to submit a new application if ethics approval has not been granted within 1 year of first submission.

UNIVERSITY OF EXETER

GRADUATE SCHOOL OF EDUCATION

St Luke's Campus
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http://socialsciences.exeter.ac.uk/education/

CERTIFICATE OF ETHICAL APPROVAL

Title of Project:
Active Shakespeare Teaching

Researcher(s) name: James Hunt

Co-Investigators:

Supervisor(s): Kerry Chappell, Ruth Newman

This project has been approved for the period

From: 10/02/2021
To: 31/01/2024

Ethics Committee approval reference: D2021-080

Signature: Date: 07/01/2021

(Professor Justin Dillon, Professor of Science and Environmental Education, Ethics Officer)

Appendix 7: Example Consent Forms

Participant Information Sheet

Students

Title of Project: **Active Shakespeare Teaching**

Researcher name: **James Hunt**

Invitation and brief summary:

For my Doctoral Thesis with the University of Exeter, I will be conducting research at school to explore active methods, such as drama activities, used for teaching Shakespeare's plays. Please take time to consider the information carefully and to discuss it with family or friends if you wish, or to ask me any questions, you can find me in school, or email me: ...

Purpose of the research:
We already know that using activities that are active when teaching Shakespeare, leads to students feeling more interested and happier. What we don't know, is how active work fits in with all the other ways of teaching Shakespeare, and what else it might contribute. I am conducting this research to gain a fuller understanding of how active approaches might be used, and how you and your class might respond to them.

Why have I been approached?
I would like you to be involved, because your English teacher has agreed to take part in the study, and your participation is really important because I would like to see how you respond to the active methods being used. I would like to observe your English class in different ways during the next text you will be taught, *Macbeth.*

What would taking part involve?
Taking part will involve no extra work outside of school time, and your class will be taught in the same way as your teacher has already planned. I will be observing and making notes during some lessons throughout the teaching of *Macbeth*. To support this, I will video record lessons and I will also take photographs during the lessons. I will collect your written work at the end of the unit.

No personal information about you will be collected, but you will be welcome to share your views throughout the project. Most of the information I collect about the lessons you are participating in, such as what you say in discussions or interviews, will be anonymised when I write up my findings. However, I may use some of your photographs, as well as stills from the video recordings: these cannot be anonymised so easily, so if you agree to take part, you will need to allow me to use these images of you in my work. They will only be used for this research and any further training I may deliver to teachers in the future.

What are the possible benefits of taking part?
By taking part, you will be able to share your ideas about the way you are taught Shakespeare, and help us refine how we do this; this may help future students as we gain a better understanding of how using active methods can work.

What are the possible disadvantages and risks of taking part?
There are no planned disadvantages of taking part, as you will be doing activities that would normally be planned for you.

What will happen if I don't want to carry on with the study?
If you change your mind, and would no longer like to remain in the study**, you can stop taking part at any time**. You do not have to give a reason. Please contact me at school, or by email: ... If you prefer, you can speak with your English teacher. Any information captured up until that point, may be included in the final study, but completely anonymised. If you stop taking part in the study, you will continue to take part in your English lessons, and I may be observing them, but not collecting any further information from you.

How will my information be kept confidential?
The University of Exeter processes personal data for the purposes of carrying out research in the public interest. The University will endeavour to be transparent about its processing of your personal data and this information sheet should provide a clear explanation of this. If you do have any queries about the University's processing of your personal data that cannot be resolved by the research team, further information may be obtained from the University's Data Protection Officer by emailing informationgovernance@exeter.ac.uk. or at http://www.exeter.ac.uk/ig/

Any information about you will be stored digitally and securely. Only I will have access to the raw data, although relevant sections may be seen by staff at the University of Exeter whilst checking my work. The data will be kept while I complete my thesis, and then deleted. Some data, such as example images, will be kept in my final thesis, and potentially in some published work or staff training in the future.

What will happen to the results of this study?
I will be publishing what I find out in my written Doctoral Thesis, but I will give you an overview of the findings in a presentation to your class after you have finished *Macbeth.*

Who has reviewed this study?
This project has been reviewed by the Research Ethics Committee at the University of Exeter (Reference Number D2021-080).

Further information and contact details
Having discussed this with a parent/carer, and you agree to take part, please complete the attached consent forms, and return to school reception. Both you and a parent/carer will need to sign to agree consent and there are separate forms for each of you to complete. If you have any questions, please get in touch: ...

You may also contact the College of Social Sciences and International Studies Research Ethics Committee: ssis-ethics@exeter.ac.uk.

Thank you for your interest in my project.

Participant Identification Number:

Student CONSENT FORM

Title of Project: **Active Shakespeare Teaching** Name of Researcher: **James Hunt**

Please initial boxes

1. I confirm that I have read the information sheet dated 06/12/20, Version 1.0 for the above project. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily. ☐
2. I understand that I can stop taking part at any time and don't have to give a reason. I understand that to do so I need to contact the researcher or my English teacher. I understand that data already collected may still be used as part of the study. ☐
3. I understand some of the information collected may be looked by individuals from the University of Exeter whilst checking my work. ☐
4. I understand that taking part involves anonymised lesson observations and written work, as well as photographs and video stills from recorded English lessons. ☐

   i. I agree the data will be used for academic publication in a written thesis and academic publications ☐

   ii. I agree the data will be used for teaching or training materials for use in schools ☐
5. I agree to take part in the above project. ☐

____________________	____________________	____________________
Name of Student	Date	Signature
____________________	____________________	____________________
Name of researcher	Date	Signature

When completed: 1 copy for participant; 1 copy for researcher/project file