PERFORMING SHAKESPEARE: FUN AND GAMES *OR* PURPOSEFUL EMANCIPATORY, AND EMPOWERING PEDAGOGY?

by

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ABSTRACT

Using the theories of Bernard Beckerman and Maxine Greene as an interrogation of performance activities, this case study of a public high school investigated whether the performance of Shakespeare in the classroom is a superficial indulgence or a purposeful, emancipatory, and empowering activity. The participants included theatre artists, university professors, high school teachers, and students. The methodology included interviews, a questionnaire, a focus group, and classroom observations.

Concerning the teaching of Shakespeare in high school, theatre artists reported that their instruction was tedious and uninspiring while their university work energized them through active learning. University professors and high school teachers also concluded that their high school experience with Shakespeare was insufficient.

Through the questionnaire, the high school teachers reported a willingness to experiment with performance activities, which they conceded as liberating and motivating forces, but their teaching practice revealed that student-performance was generally a line-by-line, oral reading of the entire play and that instruction focused on plot recall. Classroom observations supported this pedagogy. In addition, questions on the legitimacy, appropriateness, and rigor of performance were raised. This instruction and this prejudice curbed any further experimentation with performance.

Enthusiastic and eager students participated in the performance of Shakespeare, but limited opportunities marginalized many students.

Limitations of this study included prolonged engagement, persistent observation, the role of administrators, a longitudinal study, a comparison, and contrast with other schools.

Future studies could include an augmentation, a modification, or a refutation of this study; prolonged and persistent studies; an examination of the role of administrators; inclusive curricula; decentering teacher authority; interactive and peer-oriented learning; and social justice within education.

In order to make the instruction of Shakespeare purposeful, emancipating, and empowering, recommendations included faculty development through using available published resources, through dialogues with university and regional theatres, and through collegial communication.

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CHAPTER I: INTRODUCTION

Background

Shakespeare and I have a history. In 1965, Saint Joseph's College Cap and Bells' production of Shakespeare's *King Lear* propelled me from the biology lab in Barbelin Hall onto the stage of Bluett Theatre. Even though I was a spear-carrier, who muffed and mangled Shakespeare's lines, the experience of bringing literature alive encouraged me to change majors from Biology/Pre-Med to English. From 1968 to 2003, I taught and enjoyed teaching English at East High School (a pseudonym) in Pennsylvania. When I was given the opportunity to teach Honors Shakespeare, I was enthusiastic. However, based on traditional lesson plans, my approach was flat and unimaginative. My students were bored and uninspired.

Then I discovered the series, *Shakespeare Set Free* (O'Brien, Roberts, Tolaydo, & Goodwin, 1993, 1994, 1995). Instead of sitting, reading, listening, and completing endless study guides, students were on their feet pasting Iago's insults and accusations on post-it notes and then circling and battering the confused Othello; constructing the Trojan horse in Act II, Scene 2 of *Hamlet* with classroom chairs, draperies, and rulers; dueling with wooden swords in *Twelfth Night*; and purposely hamming it up as the mechanicals in *A Midsummer Night's Dream***.** Students now were laughing, planning, interpreting, and breathing the lines of Shakespeare—making the lines vibrant, active, and alive. Their performance aligned with the suggestions of respected voice teacher and professor of Theatre Arts at Columbia University, Kristen Linklater (2010), who suggests,

> Voice is identity. Your voice says, “I am.” Voice training is centered in the awareness of breathing and liberating the full range of individual identity. Voice is made of breath, and breath gives us life; until the actor breathes as the character she or he is creating and until the actor donates his or her identity to the identity of the character, that character remains lifeless, and the words that the character speaks are implausible. (p. 43)

Transforming the text to life, students of East High School breathed their identities into Shakespeare’s characters.

Today, Shakespeare is still studied, produced, dramatized, staged, filmed, and analyzed. Professor of English at the University of North Carolina at Greensboro, Russ McDonald (2001) states,

> From the time Shakespeare’s plays first began to appear, they have not only attracted people to the theatre but also led many to read the texts. Many of the plays were printed during the dramatist’s lifetime, some more than once, and seven years after Shakespeare’s death his theatrical colleagues published a nearly complete collection of his plays in one volume, the book we know as the First Folio of 1623. For the better part of the next three centuries, people continued to attend performances or read Shakespeare for pleasure . . . .The works of William Shakespeare were . . . installed at the center of the canon of literature written in English, and they still occupy a prominent position... More people are studying William Shakespeare today than at any other point in the last four hundred years. (p. 1)

Shakespeare’s influence is staggering; his plays are ubiquitous.

Performing plays is the obvious teaching tactic to appreciate, learn, and understand plays, isn’t it? After all, plays are intended to be performed on stage with a live audience; therefore, the classroom would be the perfect venue. The class could be the audience, the actors, the directors, and the critics, but things get in the way: a resistance to change, iron clad lesson plans, suspicious administrators and colleagues, and a desire to cram everything about Shakespeare—his life and times, all of his plays, and poetry—into one semester.

When I discovered the strategies published in *Shakespeare Set Free* (O'Brien, Roberts, Tolaydo, & Goodwin,1993, 1994, 1995), my Shakespeare class transformed from sleepy, passive students to active learners who were making noise, building costumes, using props, and laughing. Some of my colleagues at East High School were suspicious of these activities because the traditional method of teaching Shakespeare was discarded. No longer did I use the approved multiple choices tests and the mimeographed study guides. Students were now on their feet; they were acting. The chair of the English department questioned me whether these activities were teaching or playtime. I responded that the activities are both—teaching and playtime. She was not convinced or amused.

On the first day of class, performance of Shakespeare relaxed, energized, and inspired my classes for the rest of the semester. Instead of lecturing or presenting the course outline, I followed the instructions from *Shakespeare Set Free: Teaching Romeo and Juliet, Macbeth, A Midsummer Night's Dream* (O' Brien, Roberts, Tolaydo, &

Goodwin, 1993) and distributed index cards with fifteen quotations from the play, *A Midsummer Night's Dream*. The directions to the instructor were:

> Ask: Who has a card with a word you don't know? Who has a card with words you cannot pronounce? List the words students don't know, along with brief definitions, on the board. Agree on pronunciations for the words in question. (Note: Coming to consensus is more important than struggling to be "right.") Ask students . . . to study their cards and stand in a circle. Produce an object for tossing . . . To play the game, a student reads aloud the line on her card, then tosses or passes the object to another student, who reads a card and tosses to another student. Students continue until all the lines have been read several times and the lines come quickly and naturally. Then ask everyone . . . to write down as many lines as they can remember. (Elstein, 1993, p. 45)

This exercise relieved tension, apprehension, and anxiety. Students were on their feet, sharing, learning, laughing, and reacting with each other.

My students and I created other exercises that required performance. In the performance of *Othello*, the class copied Iago's disguised yet insulting innuendoes regarding Desdemona's relationship with Cassio on post-it notes. As the students delivered the insults, they placed the post-it notes on the student playing Othello. Students were amazed on the number of yellow post-it notes that covered the student playing Othello. Students argued, debated, and discussed motives, reactions, and relationships. Because they were involved and participating, the classroom became alive. Later, as students became comfortable with performance, they suggested playing the word game, hangman, on a white board while Iago taunted Othello in the scene. After each insult, a student added a letter in the blanks until the stick figure on a white board, representing Othello, was dangling from a rope. Created by students, this exercise transformed Shakespeare's lines into a visual illustration of Iago's lines. The students created a lesson plan. Alive, participating, and involved, students broke through barriers. As Maxine Greene (1995), Professor Emerita at Teachers' College, Columbia University and philosopher in residence at the Lincoln Center Institute for Arts in Education, stated:

> In many respects, teaching and learning are matters of breaking through barriers—of expectation of boredom, of predefinition . . . . Teachers must communicate modes of proceeding . . . so that learners can put into practice in their own fashion what they need (p. 14)

Therefore, the students are the starting point from which barriers of boredom can be shattered. John Dewey (1902/1990) described this launching pad, the journey, and the destination:

> The child is the starting point, the center, and the end. His development, his growth is the ideal. It alone furnishes the standard. To the growth of the child all studies are subservient; they are instruments valued as they serve the needs of growth. Personality, character, is more than subject matter. Not knowledge or information, but self-realization, is the goal. To possess all the knowledge of the world and lose one's own self is as awful a fate in education as it is in religion. Moreover, subject-matter never can be got into the child from without. Learning is active. It involves reaching out of the mind. It involves the organic assimilation

> starting from within. Literally, we must take our stand with the child and our departure from him. It is he and not subject-matter which determines both quality and quantity of learning. (p. 187)

This active learning can break the barriers of boredom, tedium, and ennui. My students became confident in performing and discovering the play through experimentation, and they creatively collaborated with the teacher. This creative collaboration aligns with the conclusions of Elliot Eisner (2002), Professor of Education and Professor of Art at Stanford University:

> The teacher designs environments made up of situations that teachers and students co-construct. Sometimes the major responsibility for their formation resides with the teacher, sometimes with the individual student, often with other students, but the process is never entirely independent; the student always mediates, and hence modifies, what will be received or, better yet, *construed* [sic] from the situations in which she or he works. (p. 47)

This collaboration is an active and cooperative process through which students become active learners.

For example, students creatively collaborated when they tried to decipher the lines 468-518 of Act II, Scene 2, in *Hamlet* (Shakespeare, 1623/1997a, p. 1206). Some suggestions from *Shakespeare Set Free* to the instructor are, “ask one student to read the passage while three others mimed the actions of Pyrrhus, Priam, and Hecuba, or summarize the tale or show a video version of the scene . . . [c]ertainly Aeneas’ tale of Priam’s slaughter is a puzzle” (Thisted, 1994, pp. 93-94). However, some of my students were more innovative; they were not content with just miming the actions. They wanted to participate and dramatize the action. They spotted a prop box in the corner of the classroom, searched the box, and discovered army helmets, wooden swords, and a lavender bed sheet. Then they added a ruler and draperies from the classroom to construct the Trojan horse, which was part of the confusing narrative. They actively, creatively addressed the challenge. After they draped the sheet over the classroom desks, one student acting as Pyrrhus crawled under the sheet—now the Trojan horse—and mimed the lines as the actor spoke,

> The rugged Pyrrhus, he whose sable arms,
> Black as his purpose, did the night resemble
> When he lay couched in th' ominous horse. (Shakespeare, 1623/1997a, p. 1206)

After the students created the Trojan horse and dramatized the lines, the pieces of the puzzle began to fall together. When the students, costumed in camouflage helmets and armed with wooden swords, played the scene, they participated in portraying the horror of the lines,

> When she [Hecuba] saw Pyrrhus make malicious sport
> In mincing with his sword her [husband's] limbs." (Shakespeare, 1623/1997a, p. 1206)

The students dramatized Pyrrhus, the Greek who hid in the belly of the horse and who later hacked King Priam of Troy. The slaughter of Priam was immediate, and the anguish of Hecuba was wrenching. Students actively participated in the action of the scene.

"Learning is active. It involves reaching out of the mind" (Dewey, 1902/1990, p. 187). Students experimented and learned.

This practice of creative collaboration or co-construction corresponds with the direction of the series, *Shakespeare Set Free* (O'Brien, Roberts, Tolaydo, & Goodwin, 1993, 1994, 1995). Peggy O'Brien (1993a), the general editor of *Shakespeare Set Free*, states:

> 1. The most significant work in the entire world goes on in the schools.
> 2. The people who know the most and best about teaching are the folks who do it every day, with real kids in real classrooms.
> 3. Shakespeare is for all students: of all ability levels and reading levels, of every ethnic origin, in every kind of school.
> 4. Shakespeare can and should be active, intellectual, energizing, and a pleasure for teacher and student. (pp. xii-xiii)

These intellectual and energizing activities involve the students through active participation. For example, the following exercise in *Shakespeare Set Free* (O'Brien et al., 1995) provides dialogue for the student performers:

> A. I understand we have Fred to thank for this.
>
> B. Yes, he did it all by himself.
>
> A. It's really like him.
>
> B. I understand he's a friend of yours.
>
> A. Oh, I wouldn't say that. (Newlin & Poole, 1995, p. 182)

There is no context for these lines, no play, and no character—only lines.Without performance, this scene is flat, lifeless, and meaningless, but with performance, the scene becomes alive. In this scene, the teaching directions are:

> A few go-arounds [dramatizations of the scene] will make it clear that, depending on how the lines are said, the speakers might be, among other possibilities, grateful to Fred for giving a surprise party or furious at him for wrecking a car. Depending on the tone of voice used, listeners could assume Fred to be two years old, or twenty, or eighty. The speakers can be wryly anti-Fred of Fred fans, or affectionately amused by Fred's foibles. (p. 182)

Through this scene and with confidence, students can imaginatively explore "intonation, stress, pauses and body language like stance, gesture, and eye contact or eye avoidance" (p. 182) subtext, and the motives and intentions of the characters. Using this scene as a model, the students can then explore Shakespeare's *Othello* Act 3, Scene 3:

> Iago: Ha, I like not that.
> Othello: What dost thou say?
> Iago: Nothing, my lord; or if—I know not what.
> Othello: Was not that Cassio parted from my wife?
> Iago: Cassio, my lord? No, sure, I cannot think it
> That he would steal away so guilty like,
> Seeing your coming
> Othello: I do believe 'twas he. (p. 182)

These scenes work in tandem since they complement each other. The first scene, where the students construct the scene for the imaginary character Fred, is colloquial, informal, and self-contained. The second scene is drawn from Shakespeare's *Othello*, where students—now confident with exploring the first scene—can discover the strategies and the delivery of Shakespeare's lines. This analysis through discovery will help students perceive Iago's tactics of "innuendo, elliptical phrases, and . . . confusing subordinate clauses" (Denize, 1995, p. 219). Through discovery, learning becomes active. Students actively participate in the process of learning.

Some other performance-based activities in the series *Shakespeare Set Free* (O'Brien, Roberts, Tolaydo, & Goodwin 1993, 1994, 1995) are improvisations, working with props, analyzing videos, constructing sets, character analysis, performance days, companies, duels, fifteen minute plays, festivals, and exercises with voice and movement. These activities align with an articulated and focused purpose: "The Folger team has created *Shakespeare Set Free* to prove with passion one simple but mighty idea: Shakespeare wrote scripts. To know them, perform them" (LoMonico, 1994, p. 217).

I was enthusiastic that these performance strategies were available and that my principal encouraged this instruction. Was I alone in the tangled web of whether to perform or not to perform? That was the question. Mild insults, silent maneuvers, collaborations, and conspiratorial whispers surrounded my performance-based classroom. John Dewey (1916/1944) captured the essence of this uncomfortable and antagonistic atmosphere: "The very word art may become associated not with the transformation of things, making them more significant for mind, but with simulations of eccentric fancy and with emotional indulgences" (pp. 135-136).

To the English chair, emotional indulgences were to be shunned in East High School. To the English chair, performance art was a questionable, eccentric pedagogical practice, and the active performance of Shakespeare's plays created an annoying disturbance. To the English chair, mimeographed study guides, essay questions, and oral recitation were and should be the current practice—where the mind is in its own place—distinct and removed from performance. Dewey (1934/2005) challenged this dichotomy of mind and body:

> Unfortunately, an influential manner of thinking has changed modes of action into an underlying substance that performs the activities in question. It has treated mind as an independent entity *which* [sic] attends, purposes, cares, notices, and remembers. The change of ways of responding to the environment into an entity from which actions proceed is unfortunate, because it removes mind from necessary connection with objects and events, past, present and future, of the environment with which responsive activities are inherently connected. Mind that bears only an accidental relation to the environment occupies a similar relation to the body. In making mind purely immaterial (isolated from the organ of doing and undergoing), the body ceases to be living and becomes a dead lump. (p. 275)

Dead lumps do not battle, do not chant, do not improvise, and do not construct. But to some of my colleagues, these critical connections with the play—props, costumes, movement, and participation— were not "necessary connection[s]" (Dewey, 1934/2005,

p. 275). To others, these critical connections with the play were extraneous and irrelevant diversions to the serious study of Shakespeare. This perception contrasts with Dewey's stance since art "is nothing else than the quest for concretely embodied meaning and value in human existence" (Alexander, 1987, p. 269). Performance is critical, embodied meaning, which is valuable.

Not only did whispered suspicions of the arts echo in the halls of East High School; skirmishes, attacks, and culture wars erupted nationally,

> As late as the 1960's and 1970's, the value of the arts was still a given for the American public. By the early 1990's, however, the social and political pressures that culminated in what became known as the "culture wars" put pressure on arts advocates to articulate the public value of the arts. (McCarthy, Ondaatje, Zakaras, & Brooks, 2004, p. xi)

Critics of the value of the arts demanded rationales, reasons, and rubrics, which justified the validly of the arts (Bolton, 1992b), but eventually the conversation escalated to verbal warfare.

The following exchange between Pat Buchanan and Christopher Reeve illustrated the conflict:

> PAT BUCHANAN: Christopher Reeve, let me ask – let's take the picture of the Pope that is dipped in urine. Why should Roman Catholics be required to subsidize this kind of assault on their fundamental beliefs? (CNN Crossfire, 1990, p. 245)

> CHRISTOPHER REEVE: . . . as part of the price you pay for living in this free society, is that our government should subsidize art, there is a risk that certain things are going to be deeply, deeply offensive. (CNN Crossfire, p. 246)

The crossfire exchanged between the Buchanan and Reeve about Serrano’s art reflects the role of federal funding of the arts and federal endorsement of perceived offensive art. In the defense of the National Endowment for the Arts (NEA), Reeve argued, “. . . the NEA, for example, gave the money for the Vietnam Memorial. It provided the money for ‘A Chorus Line,’ . . . arts education in school . . . many of which could not have happened without federal funding” (p. 246).

This debate over whether the arts are beneficial to the nation ignited commentators to declare a “great culture war ranging from Capitol Hill to the hinterland” (Evans & Novak, 1992, p. 208). In this culture war, one scholar praised the arts and recognized the indisputable value of the arts, “From a policy perspective, however, the issue is no longer whether the existence of the arts has a beneficial impact, but whether money spent on arts programs will have *more* [sic] of an impact than other programs” (Guetzkow, 2002, p. 18). In addition to the culture wars and slashing budget items, battle lines were drawn, challenged, and crossed especially in the alleged assaults on public morality by the homoerotic art of Mapplethorpe and by Serrano’s religious symbols submerged in urine (Bolton, 1992b).

Additionally, there were calls for the abolishment of the National Endowment for the Arts (NEA), specifically, “[w]e ask that the Senate stop all funding to the National Endowment for the Arts“ (American Family Association, 1991, p. 71). Arguing an infringement on constitutional rights, liberals rebutted this argument: “Liberals generally argue that any attempt to restrict the work of the NEA would ultimately violate the First Amendment rights of the artists” (Bolton, 1992a, p. 3). In addition, there were calls for the endorsement of the arts, arguing “policy should be geared toward the spreading the benefits of the arts by introducing greater numbers of Americans to engaging arts experiences” (McCarthy, Ondaatje, Zakaras, & Brooks, 2004, p. xvii). This debate continued, but the issue of the validity of the arts became a symbol and a rallying point for each camp. As Bolton (1992a) states,

> The clash over government funding was much more than an argument over art; it was a debate over the competing social agendas and concepts of morality, a clash over both the present and the future condition of American society. (p. 3)

For each camp, the debate item became representative of their social and moral vision of their America. For some, the arts were in the crosshairs for annihilation; for others, the arts were neglected.

In addition to these doubts questioning the efficacy of the arts, the domineering role of the No Child Left Behind Act (NCLB) loomed where,

> In almost every section of the law, the NCLB stresses that decisions about the allocation of federal resources for education should be grounded in “scientifically-based research.” The intent, as interpreted by the Department of Education, is to transform education into an evidenced based field. (Ruppert, 2006, p. 4)

Critics of this policy contend that the consequences of this imposed transformation in education will alienate students from the curriculum, themselves, and society and will create a lifeless vacuum. J. Randall Koetting and Martha Combs (2005), professors in the School of Education at Marian College, argue,

> An externalized curriculum [NCLB] requires students to appropriate particular information that is then represented back to teachers for the purpose of measuring the effectiveness of teaching on student learning. This type of curriculum does not involve students with the sociocultural world, nor does it address what is good for society. An externalized curriculum does not engage students and teachers in the search for deeper meanings and their authenticity in their work in schools or in their lives outside of school. A curriculum that is concerned with appropriating information, which we refer to as an externalized curriculum, is not new, but it is particularly pervasive in today's schools with the implementation and enforcement of NCLB. (p. 82)

The agents of this externalized curriculum "oversimplified the complexity of schooling, reducing discussions of schooling to very technical, pseudo-scientific responses . . . devoid of the spiritual" (p. 86). Created by the arid and infertile demands of NCLB, this educational wasteland lacks individuality, engagement, creativity, and growth. Koetting and Combs continue their argument: "Movements in both spirituality and curriculum focus on the search for meaning, purpose, and authenticity. . . [resulting in] meaningless ways, ways that leave educators and their students spiritually (and philosophically) [sic] malnourished" (p. 90).

David Ferrero (2005), Director of Education Research and Evaluation at Bill and Melinda Gates Foundation, echoes this need for a philosophical self-criticality and for reexamination of purpose:

> Few of us went in education out of a burning desire to raise student test scores. We went into it out of a sense of what's good for kids and society, what's worth knowing and thinking about, what it means to be a good citizen and person—indeed, what it means to lead a good life. (pp. 8-9)

The recent spectacle of test scores and the declarations of Annual Yearly Progress (AYP) unfortunately fulfill Dewey's (1916/1944) indictment of desiccated education, where an overemphasis on standards withers enthusiasm and energy:

> Thus we have the spectacle of professional educators decrying appeal to interest while they uphold with great dignity the need of reliance on examinations, marks, promotions and emotions, prizes, and the time-honored paraphernalia of rewards and punishments. The effect of this situation in crippling the teacher's sense of humor has not received the attention which it deserves. (p. 336)

Michael W. Apple (1990), Professor of Curriculum and Instruction and of Educational Policy Studies at the University of Wisconsin, describes this test-driven topography, where a chasm looms between planning and teaching:

> Test-driven curricula, hyper-rationalized and bureaucratized school experiences and planning models, atomized and reductive curricula—all of these *are* [sic] realities. There *has* [sic] been a de-skilling of teachers and curriculum workers, a separation of conception from execution as planning is removed from the local

> level, and a severe intensification of educators' work as more and more has to be done in less and less time. Power over curricula is being centralized and taken out of the hands of front-line educators, and this process is occurring at a much faster rate than are the experiments with school-based governance models.
>
> (pp. 529-530)

The consequences of this chasm are simplified curricula, impotent teachers, and uninspired students, who casually state, "The imagination is a preschool relic" (Metzger, 2002, p. 25).

This barren, evidenced-based NCLB landscape—shadowed by quantitative standards, measures, and tests—might dominate teaching, but eloquent critics emerged from the shadows. Warning dire consequences, Greene (1995) indicted one-dimensional education:

> It seems eminently clear to me that a return to a single standard of achievement and one-dimensional definition of the common will not only result in severe injustices to the children of the poor and the dislocated, the children at risk, but will also thin out our cultural life and make it increasingly difficult to bring into existence and keep alive an authentically common world. (pp. 172-173)

Injustice, exclusion, and stagnation are the results of a one-dimensional focus while imagination can propel students as "potential active learners who can best learn if they are faced with real tasks and if they discover models of craftsmanship and honest work" (p. 13).

Statement and Significance of the Problem

The former Brander Matthews Professor of Dramatic Literature at Columbia University, Bernard Beckerman (1978) rejects the tedious recitation of Shakespeare, where students and the teacher flatly and passively drone the lines, since an “analysis of Shakespeare through performance is now conceded to be the proper and perhaps central way of approaching Shakespeare” (p. 133).

Peggy O’Brien (1993a) endorses this approach, “Shakespeare study can and should be active, intellectual, energizing, and a pleasure for teacher and student” (p. xii). Performance editor to *Shakespeare Set Free: Teaching Hamlet and Henry IV Part 1* (1994), Michael LoMonico (1994) stated previously, “The Folger team has created *Shakespeare Set Free* to prove with passion one simple but mighty idea: Shakespeare wrote scripts. To know them, perform them” (p. 217). Though admirable, this general purpose demands explication and analysis. Does this general purpose have objectives that are more specific? Can these more specific purposes be identified and analyzed? Will this new set of specific purposes be driven by sound and realistic pedagogical principles?

This problem concerns “directorial abuse... [in which a] search for relevance and immediacy... failed to distinguish his [the director’s] own diminished sense of existence from the expansiveness that Shakespeare demanded” (Beckerman, 1978, p. 135). The activities in *Shakespeare Set Free* (O'Brien, Roberts, Tolaydo, & Goodwin, 1993, 1994, 1995) are relevant and immediate since students participate actively and enthusiastically; however, does performance have pedagogical purposes?

Are performances merely fun and games? Are these performances extraneous or purposeful? Do the performances have pedagogical purposes? Are the performances merely a reflection of the authors', directors', teachers', and editors' personal inclinations and perceptions? Are Shakespeare's plays the source of the performances or do the performances drive and alter the source, the plays of Shakespeare? Is there any theoretical basis for these performances? Can these performances direct, emancipate, and transform students?

In essence, the problem is to discover whether performances are merely playful exercises or whether these performances are purposeful, emancipatory, and empowering pedagogy.

Research Question

This research study focuses on the following question. Does performing Shakespeare merely consist of playful exercises—fun and games—or is performance purposeful, emancipating, and empowering pedagogy?

Purpose of the Study

Associate Professor of English and chair of the Theatre Arts Program at the University of Pennsylvania, Cary Mazer (1999) states, "In his 1970 book *Dynamics of Drama*, Beckerman tried to establish a vocabulary that could describe the flow of dramatic energies among the characters in a play" (p. 166). This study will discuss the vocabulary and the elements of Beckerman's theory and will apply them to the series, *Shakespeare Set Free* published by The Folger Shakespeare Library in 1993, 1994, and 1995 in order to establish whether performances in the classroom are purposeful.

An analysis of Beckerman’s (1978) theoretical acting foundations will serve as a method to ferret out the purpose of performance and analyze performance in terms of context, structure, and dialectic. In addition, a consideration of Maxine Greene’s conclusions will question whether performances are emancipating and empowering.

The purpose of the study is to discover if performing Shakespeare is purposeful, emancipatory, and empowering pedagogy.

Uniqueness of the Study

The uniqueness of this study involves the application of Beckerman’s (1978) theory to performance in *Shakespeare Set Free* (O'Brien, Roberts, Tolaydo, & Goodwin, 1993, 1994, 1995). Questions regarding relevance, coherence, and creativity will be examined through the lens of elements of Beckerman’s (1978) theory—context, structure, and dialectic. In addition to this framework, the application of Maxine Greene and John Dewey’s conclusions will add another framework to enhance the uniqueness of the study.

On April 16, 2010, a Boolean search for Bernard Beckerman, Maxine Greene, and Shakespeare was made, and the following databases were searched: Educational Resources Information Center (ERIC), Academic Search Review, Library Information and Technology Abstracts, Modern Language Association (MLA) International Bibliography, Psych Info, Psych Articles, and the MLA Directory of Periodicals.

In the search for “Beckerman AND Greene AND Shakespeare” yielded no results. The search for “Beckerman OR Greene” produced 168 matches, none of which invalidated the uniqueness of the study. In a simple search of the term—"Greene"—139 entries were noted. In the simple search of the term—"Beckerman"—29 entries appeared. Again, none of the entries invalidated this claim for uniqueness.

The performance-based activities of the series *Shakespeare Set Free* (O'Brien, Roberts, Tolaydo, & Goodwin, 1993, 1994, 1995) will be classified, divided, and analyzed according to Beckerman's (1978) theory—context, structure, and dialectic—in order to determine if these activities are driven by purposeful pedagogy. In addition, the student performers, actors, teachers, professors, theatre artists, and directors will react to Greene's conclusions about the emancipating and empowering consequences of performance-based instruction.

Operational Definitions

Performing Shakespeare. Performing Shakespeare involves the active participation of students in the delivery of the lines of Shakespeare's plays. This approach responds to a vacuum since, "dramatic theory has not sufficiently addressed itself to a close analysis of theatrical activity, primarily because it has seen theatre as a composition of words rather than activities" (Beckerman, 1970, p. 13). This method resonates with Greene (1995), who states, "participatory involvement . . . can enable us to *see* [sic] more in our experience, to *hear* [sic] more on normally unheard frequencies, to *become conscious* [sic] of what daily routines have obscured, what habit and convention have suppressed" (p. 123).

Fun and games. The term, fun and games, connotes a superficial indulgence without a purposeful goal other than the activity itself. "Very commonly, the arts are linked to a type to self indulgence, to fun and games that are not serious; they are treated as a kind of midsummer night's dream" (Greene, 2001, p. 19)

Purposeful Pedagogy. The elements of Beckerman are theoretical acting foundations that serve as organizing elements in order to define the purpose of the activities:

- **Contextual**. This reading refers to an analysis of "three factors: (1) the impulse of the character who makes a scene happen, (2) the opposing thought or act against which the character projects his energy, and (3) the intangible interplay between the first two" (Beckerman, 1978, p. 139). Therefore, the context within the text and beyond the text will be considered and applied to performance in the classroom.
- **Structural**. A structural analysis refers to the coherence of performance in relation to the entire play. "What matters more is to note that common to all the terms is the treatment of the text as a sequence of sub-units . . . the organic phases of the total work . . . [that connect] with other sub-units to make up the peculiar form and rhythm of a given play" (Beckerman, 1978, p. 142). In addition to this, "[a] play is an abstract of a larger action—the events onstage are but a portion of all the events embracing the play, and the locales presented are but fragments of a broader panorama" (Beckerman, 1970, p. 170). Integration of the sub-units will be analyzed regarding performance-based activities.

- **Dialectic**. The dialectic analysis is an examination of the imaginative choices that the character can make within the activity with a focus on the text. The text is the basis for these choices since, "[f]eeling at liberty to interpret a role or a scene in totally unlimited ways is not being truly free imaginatively. It is far more thrilling and emancipating to discover the limits within which a given work allows legitimate interpretation" (Beckerman, 1978, p. 145). Associate Director of the National Theatre in England, Declan Donnellan (2002) reinforces this dynamic of choices by stating, "Each actor will act each character differently . . . we can each see an infinity of different things; and these infinites are infinitely different" (p. 229). Beckerman (1978) acknowledges these creative choices but demands an adherence to the text since, "we are seeing a return to the text of Shakespeare, or rather a renewed desire to let the text guide production" (p. 135). The creative acting choices will be examined in the performance-based activities concerning the lines, scenes, and acts of the plays.

Emancipatory pedagogy. This pedagogy includes, "in its dialogue women and men of all classes, backgrounds, colors, and religious faiths, each one free to speak from a distinctive perspective, each one reaching from that distinctive perspective toward the making of some common world" (Greene, 1995, p. 135), and the need "to learn a pedagogy . . . so that we can enable our students to live within the arts, making clearings and spaces for themselves . . . a community of educators committed to emancipatory pedagogy" (p. 135).

Empowering pedagogy. "[A] process of initiating persons into faithfully perceiving, a means of empowering them to accomplish the task—from their own standpoints, against a background of their own awareness" (Greene, 2001, p. 45).

CHAPTER II: LITERATURE REVIEW

Introduction

To perform or not to perform; that was my question. Was I alone, tangled in the web to encourage performances or to revert to the traditional pedagogy? Do I continue experimenting with performance or distribute mimeographed study guide questions and essay questions?

In 1993 as a teacher of Shakespeare, I questioned whether I was alone or not in performing Shakespeare. Now I realize that I was not alone since performance of Shakespeare was an accepted and established practice, which my colleagues at East High School shunned. Were these critical teachers reactionary? Did they oppose any revision of the teaching of Shakespeare? Was there any substance to their objections? Were they being arbitrary? Were they being personal?

After research, I learned that these critics of performance at East High School had their allies and their justification. Later, I came to realize that their criticism and skepticism of performance was warranted. There was no Manichean chasm between irreconcilable pedagogies of performance and multiple-choice questions. There were no forces of good launching against the forces of evil. However, there are enthusiastic supporters of performance in the classroom; there are critics, who question and weigh the value of performance; and there is an intelligent dialogue between these points of view. In fact as noted previously, the theories of Bernard Beckerman will serve as an analytical lens to evaluate the validity of performance activities; therefore, Beckerman’s role as critic is clear, warranted, and accepted. As I have learned, Beckerman (1977) enthusiastically supported performance, tempered by an allegiance to Shakespeare’s text. Both the advocates and the critics of performance might clash, but the results of these arguments produce insights, reflection, and adjustments.

Therefore, this literature review will document my journey: a narration of performance of Shakespeare in class, questions on the performance’s adherence to the plays, observations on the incomprehensibility of the plays of Shakespeare, and an articulation of the philosophy of the Teaching Shakespeare Institute of the Folger Shakespeare Library in Washington, DC. After these sections, the literature will illustrate the practice of performance in the classroom, will describe pedagogical strategies, will report pedagogical results, and will again raise questions on the efficacy and the integrity of performance in the classroom in order to introduce the first framework, purposeful pedagogy. Then, two other frameworks will be introduced: emancipatory pedagogy and empowering pedagogy.

Performing Shakespeare in Class

In 1930, scholars argued for the performance of Shakespeare in the classroom and questioned the traditional role of the instructor as presenter, interpreter, and lecturer. Associate Professor of English at the University of Washington, Charles Frey (1984) reported, “Thomas C. Blaisdell [in 1930] . . . argued for extensive reading aloud and acting. He [Blaisdell] said that teachers should substitute familiar words for Shakespeare’s unfamiliar ones and inspire ‘love of the immortal thousand-minded bard’” (p. 547). According to Professor of the Teaching of English at State Teachers College in

Slippery Rock, Pennsylvania, Thomas C. Blaisdell, Ph.D. (1930), reading Shakespeare aloud and participating in the process is critical:

> In teaching Shakespeare and other drama, then, the teacher must strive to put the pupil, in imagination, into the midst of the action . . . the play must be read aloud . . . the group [of students] may make their entrances and their exits in the open space in the front of the room . . . they should aim really to live the parts . . . for the pupils reading the assigned parts must be made to feel that they are the characters, and they must strive to act as they think the original characters acted. (pp. 457-458)

In order to encourage and stimulate imagination, students were encouraged to read, to move, to feel, to think, and to act like the characters in Shakespeare. In 1930, Blaisdell promoted performance and discouraged passivity. In theory, Dewey (1938/1997) endorses this participation, "children are individuals whose freedom should be respected . . . When education is based on experience and the educative experience is seen to be a social process... [t]he teacher loses the position of boss or dictator but takes on that as a leader of group activities" (pp. 58-59). Dewey and Blaisdell (1930) argue that experience is the source of learning.

In addition to supporting performance, Blaisdell (1930) recognized the innate power of the voice, "For the normal child oral self expression is as natural as breathing. The school should use this instinct and not destroy it" (p. 6). His observations predated and heralded the respected voice teacher and Professor at Columbia University, Kristen Linklater. Linklater (1992) suggests that actors should "[explore] the 'natural function' of our voices . . . [and incorporate] undivided instinct-impulse-emotion-breath-voice-body" (p. 5) and that actors should aim "to free, develop, and strengthen the voice—first as human instrument, then as the human actor's instrument" (Linklater, 1976, p. 1). Hence, the tradition and practice of voice training in performance has a traceable and continuous heritage.

Performing Shakespeare actively, enthusiastically, and dramatically aligns with Blaisdell's (1930) concept of school's responsibility, namely, to enhance learning and not to annihilate learning. This commitment to learning corresponds with Dewey (1902/1990),

> Subject-matter is but spiritual food... [i]t cannot digest itself; it cannot of its own accord turn into bone and muscle and blood. The source of whatever is dead, mechanical, and formal in schools is found precisely in the subordination of the life and experience of the child to the curriculum. It is because of this that "study" has become a synonym for what is irksome, and lesson identical with task. (p. 187)

Learning through action and participation frees students from the dead and the mechanical.

After establishing the value of the natural voice and articulating the function of the school, Blaisdell (1930) reinforces the importance of performance in the classroom,

> "When you read Shakespeare to us [Blaisdell's students], we like it, but when we try to read it ourselves, we can't understand it." To every efficient teacher of drama this is said, in substance, again and again. Such statements show that, after

> centuries of printing, mankind is still under the spell of the story-teller entertaining his comrades around the camp-fire or in the great community hall; but they also show that Shakespeare wrote his plays to be acted, to be seen and heard on the stage, rather than to be read in books. (p. 454)

Blaisdell articulates his purpose: “[the] teaching of English should do several things for boys and girls. First, it should give them considerable power of self-expression . . . . Next it should give them power to appreciate literature. . . . Finally it should give them habits of accuracy in both oral and written work” (p. 1). Therefore, performance is instrumental and essential in learning. Performance is not merely fun and games; performance is not a superficial exercise; performance is a commitment to active learning.

Dewey (1934/2005) endorses performance and this commitment to active learning:

> Experience is the result, the sign, and the reward of that interaction of the organism and environment which, when it is carried out to the full, is a transformation of interaction to participation and communication. Since sense-organs with their connected motor apparatus are the means of this participation, any and every derogation of them, whether practical or theoretical, is at once effect and cause of a narrowed and dulled life-experience. (pp. 22-23)

Dewey expands the benefits of performance and warns that the neglect of participation, performance, and communication will result in an inactive, dreary life. The advantages of performance are clear, and the disadvantages are avoidable through active participation. Dull and weary learning does not have to be an option.

The Integrity of the Plays

Even though the performance involves students in active learning, there is a caution. Can performance spin out of control? Can student performance alter and even disguise the plays of Shakespeare beyond recognition? Will the performances become parlor games and mere entertainment? Is there any substance to the activities? Do pedagogical purposes drive performance?

To some critics, performance might be so creative that it distorts the text in order to suit the performance's purposes. The performance might not be an accurate articulation of the text; in fact, the performance might be an unrecognizable, draconian alteration of the text. Because of this concern, some theorists question the relation of the performance to the text. Namely, is the performance a reflection of the play? Or is the performance an adaptation that transforms the text from its original intent? Is the performance a faithful dramatization? Is the performance an eccentric and irrelevant departure from the text? Initially, I dismissed the critics at East High School as rigid proponents of the status quo and labeled them as unwilling to adapt to the performance of Shakespeare. However, my dismissal was too impulsive because there is an intellectual defense of their position.

For example, a professor of the University of Wyoming, Walter Eggers (1977), questioned this tension between performance and text when he warned about an encroachment of the integrity of the text:

> what should the teacher do about the specifically theatrical aspect, the performability, of Shakespeare's texts? . . . The teacher of literature should be

> warned that to conceive of drama as a performance may mean to shift his fundamental assumptions about the stability and integrity of the literary text. (p. xii-xiii)

Featured in the same collection of essays, *Teaching Shakespeare*, Bernard Beckerman (1977) argued for an adherence to the text, but at the same time, he issued a license for creativity:

> [A] strong feeling exists among many theatre directors that the text is merely a point of departure for the creation of a new event, that there is no *a priori* [sic] form beyond what is currently performed. My argument is quite contrary. The shape of a potential event adheres in the text. A director may choose to alter that shape, but cannot assume that it does not exist . . . Form is embedded in a Shakespearean text, and though it permits, even more invites, variation, it also has a primary integrity of its own. (p. 310)

Even though Beckerman encourages creativity, the text must bridle the performance. Then from that constraint, creativity can emerge.

This analysis concerning the integrity of the text shifted to another level when a critic argued against the un-tutored viewing of Shakespearean performance. He argued that the teachers' charge is to introduce students to the text. Associate Professor of English at Allegheny College, James C. Bulman, questioned the compromising of the text's integrity, when a film version of Shakespeare becomes accepted as the iconic standard. Here, Bulman (1984) argues for an allegiance to the integrity of the text, the source of performance and imagination:

> Teachers have been quick to applaud the series [the British Broadcasting Company's Shakespeare series] as a tool by which to teach the plays through performance, not merely as texts. Shakespeare—as so goes the cliché—wrote for the stage, not for the page. . . . For the uninitiated—those who have not learned to *read* [sic] Shakespeare intelligently—the [video] tape might *become* [sic] the play. . . .Worse, the lazy student may allow viewing the tape to serve as a *substitute* [sic] for the text, and be never the wiser. . . . It is crucial, therefore, that students continue to be taught to read Shakespeare responsibly, even to imagine a "performance" [sic] as they read, before they are asked to see a tape and respond to it critically. (p. 571)

Bullman insists that initiation—an instruction to be faithful to the text—is essential before viewing so that the understanding of the performance should not be compromised. Because reading and analysis should precede performance, performing the lines of Shakespeare before intensive reading and study is a questionable choice because the performance might compromise the standard.

Later, Bulman (1996) augments and reinforces his previous argument (Bulman, 1984) by incorporating a critical point of view—a questioning of self and the situation. This dual criticality, where one interrogates one's point of view and one's situation, will facilitate a respect and an allegiance to the text. For example,

> In any criticism of performance, it must be recognized, we are bound by the perspectives of our own time and place. Indeed, as theorists are quick to point out,

> traditional assumptions about universality and continuity in the performance history of Shakespeare's plays are themselves cultural constructs.
> (Bulman, 1996, p. 3)

Bulman's criticality, through which there is an analysis of self and of the situation, aligns with Dewey (1938/1997), who states, "For any theory and set of practices is dogmatic which is not based upon critical examination of its own principles" (p. 22). Dogmatic and iconic performances stall creativity because these performances define and limit excellence. Iconic performances set a standard, and that standard is not the play. The new standard is the performance, which is inaccurate.

Therefore, an allegiance to the source, namely the text, is critical. Because a performance might be accepted as the standard and because this performance might be a distortion of the Shakespeare's plays, a criticality is essential to determine the validity of the performance. If any performance is acclaimed and accepted as the definitive performance, this performance will limit and stifle creativity since it is not linked to the text. This perception of an iconic performance creates its own paradigm. Therefore, a criticality—an awareness to the performance and a commitment to the text—will release creativity. Critics are demanding allegiance, not rigidity. Beckerman (1977) supports this argument and demands an allegiance to the text and stresses, "Form is embedded in a Shakespearean text . . . it also has a primary integrity of its own" (p. 310).

In a study sponsored by the National Endowment of the Arts, Judith Langer (1991) acknowledges the tension between text and performance, and she warns about unsettling consequences for teachers. Langer states, "teaching language arts is schizophrenic—discussions about writing instruction emphasize process-oriented approaches that focus on students' thinking while the teaching of literature remains dominated by text-based approaches that focus on 'right' answers and predetermined interpretations" (p. 2). This schizophrenic approach connotes confusion, misdirection, and a lack of focus. The result could be uncertainty and apprehension for students and teachers.

In addition, Langer (1991) reports that research discusses the efficacy of this immediate connection with the text,

> Willinsky . . . argues for a "new literacy" consisting of programs that actively engage students in reading and writing . . . . He calls for instructional programs that foster a new level of literate engagement, with less intellectual authority in the environment and a greater voice to the students' developing thoughts. These views are constant with John Dewey . . . and the student-centered educational theorists of the early 20th century who called for experience-based curricula and students' active engagement in learning. (p. 2)

Consequently, literate engagement with the text and creative performance are not mutually exclusive. Performance can engage with activity, intellectual freedom, and empowerment.

In summary, my journey, through which I examined the critics of the performance of Shakespeare, led me to conclude that not all of the skeptics are obstructionists. Even though some of the questions about performance of Shakespeare were unsettling, these questions facilitated a dialogue and promoted a conversation about the relevance of performance. Critical questions were presented and pursued. Is performing Shakespeare merely fun and games? Is performance faithful to the plays? Is performance just parlor games?

The Incomprehensibility of the Plays

In addition to the attempt to be faithful to the text, questions on the comprehensibility of Shakespeare arose. Can people understand Shakespeare? Is Shakespeare relevant? How can creative teachers of Shakespeare motivate an audience and students? A report of this conversation follows,

> Whereas [Henry W.] Simon [in 1932] approved the attempt to broaden the understanding and appeal of Shakespeare while yet seeing the canon, ultimately, as an *object* [sic] too antiquated and difficult to hold the attention of the democratic masses, [Ester Cloudman] Dunn [in 1939], while recognizing Shakespeare's "cramped and dated" nature, saw Shakespeare as a *subject* [sic] responsive to our own "strange compulsion" toward scrutiny . . .When compared in this way, the surveys of Simon and Dunn suggest a tension between two views of Shakespeare's place in American education, and perhaps between two views of education itself. (Frey, 1984, p. 542)

These two views of education—Shakespeare as object and subject—were clearly articulated. Simon (1932) concluded,

> the prevalence of the study of Shakespeare in schools may soon decline if it has not already started to; and the prophecy is ventured that in another half century

> [that is, 1982] Shakespeare in the high school curriculum may have gone the way of Greek and Latin. (p. 155)

Simon's prediction and prescription about the accessibility of Shakespeare was clear: "Arguments have been advanced that Shakespearean plays do not appeal to the interests of present day boys and girls . . . and that they [the plays of Shakespeare] do not deal so well with contemporary problems" (p. 155). Simon (1932) presents legitimate yet unsettling questions on the relevance of Shakespeare.

On the other hand, Dunn (1939) recognized the challenges of comprehending Shakespeare, and she suggested adaptation and creativity to meet these challenges. Dunn concluded, "that the general reader was the ultimate consumer and that the business of scholarship was to elucidate Shakespeare and not to obscure him" (p. 299). Even though Dunn argues for creativity and imaginative performances, she stresses the integrity of the text:

> our own time looks at Shakespeare and sees its own reflection. Probably the twentieth century is no more 'right' [sic] than Garrick's or Kean's . . . for we suffer from the blindness of being in the midst of our own time. We are sure that our predilections are not predilections but the ultimate verities. (p. 306)

Beckerman (1978) supported Dunn's (1939) argument, when he labeled predilections "directorial abuse" (p. 135). Beckerman argues for an integrity and an allegiance to the text, "For in practice it [directorial abuse] happened too frequently that in his [the director's] search for relevance and immediacy, the director failed to distinguish his own diminished sense of existence from the expansiveness that Shakespeare demanded" (p.

135). To Dunn (1939) and Beckerman (1978), creativity to make the plays comprehensive and integrity to make the plays faithful to the text are complementary. Creativity and integrity are not polar opposites; they are not irreconcilable.

These interrogations on the instruction of Shakespeare regarding elucidation, clarity, relevance, immediacy, and integrity are still being argued. A linguist and senior fellow at the Manhattan Institute, John McWhorter (2010) proposes, “The tragedy . . . is that the foremost writer in the English language [Shakespeare], the most precious legacy of the English-speaking world is little more than a symbol in our actual thinking lives, for the simple reason that we cannot understand what the man is saying” (pp. 97-98). Consequently, McWhorter recommends a translation of Shakespeare into contemporary American for reading, staging, and production. Spanning eighty years, Simon (1932) and McWhorter’s argument (2010) share the same concern and pose more questions. Is Shakespeare comprehensible? What can be done?

More Questions

What can be done? What is the purpose of teaching Shakespeare? Is Shakespeare only for the elite and educated? Should every play and every line be parsed, studied, and recited? How can all of Shakespeare’s plays be crammed into one year? Or one semester?

These questions muddied the murky water even more, and other questions followed. For example, some argued, as reported in Frey (1984), that Shakespeare should be a text for elocution and diction exercises while others insisted that Shakespeare could be a source of moral instruction. Frey stated that Shakespeare “has been used primarily as the instrument of class oppression, as a tool for 'the imposition of white Anglo-Saxon Protestant civility from above'" (p. 544). The questions compounded exponentially. Should Shakespeare only be an exercise for articulation? Can Shakespeare be relevant for everyone—all ethnicities, all classes, all reading levels, and all grades?

More questions followed. Many educators felt compelled to cram everything about Shakespeare in one semester or one unit. Professor of English at Northern Illinois University, Gerald M. Berkowitz (1984), described this frustrating compulsion to be comprehensive,

> We knock ourselves (and them) [sic] out trying to teach students how to read Shakespeare with some understanding of what's in the text and some appreciation of how it's written. But there is one thing certain about the majority of our students is that they will never read a Shakespeare play again. Some of them, however, may *see* [sic] a Shakespeare play in the future; shouldn't we be teaching them to do that? It is possible to teach what might be called audience skills—how to understand and appreciate a play when seeing and hearing it. (p. 561)

The questions are legitimate, overpowering, and perhaps frightening.

The Folger Philosophy

Legitimate questions can be unsettling. Questions can provoke discussion; however, questions can create inertia, confusion, apathy, and neglect.

The former Director of the Teaching Shakespeare Institute at the Folger Library, Peggy O'Brien (1993b), recognized this dilemma by stating, "When it comes to the teaching and learning of Shakespeare, many people on both sides of the desk are nervous or bored or overwhelmed or all of the above" (p. 41). Will this dilemma lead to indifference? Will Shakespeare be abandoned from the curriculum? Would Simon's (1932) prophesy, "in another half century Shakespeare in the high school curriculum may have gone the way of Greek and Latin" (p. 155), come true in the next half century, perhaps in 2061?

In contrast to this confusing scene, O'Brien (1993b) clearly articulated The Folger Philosophy, which includes four key beliefs:

> 1. Shakespeare is for all students: of all ability levels and reading levels . . .
> 2. The teacher's job is that of a tour guide and not the translator . . . . We need to . . . arrange the connections between our students and Shakespeare so that they *can* [sic] make their own discoveries . . .
> 3. *Learn* [sic] Shakespeare *by doing* [sic] Shakespeare . . . Active learning is a rarity in American classrooms. We [teachers] know better, but we are afraid . . .
> 4. All kinds of students do best when they make their own seminal connection with Shakespeare—that is to say *his words in their mouths* [sic]—before they take on any connections or the connections of any others. By this connection, I mean *immediate* [sic] work with the text. (pp. 42-43)

O'Brien synthesizes the argument between allegiance to the text and creative performance by including inclusivity, discovery, activity, and faithfulness to the text. Inclusivity accepts all students; discovery demands imagination; activity means participation; and faithfulness assures integrity. Consequently, the unsettling questions still linger and should linger, but the four key beliefs of the Folger Library do provide a direction and a framework for the performance of Shakespeare.

Performance by means of the plays—instead of performance in place of the plays—is essential. How, then, to proceed?

Shakespeare in Performance

Charles Frey (1984) concluded his paper,

> How, then, to proceed? In my view, even the turn to performance methods of teaching Shakespeare will yield only minimal gains if, instead of experimenting continually with student-centered performance, Shakespeare teachers settle into the more convenient, less challenging orthodoxies . . . [there are] possibilities of full participation—ideological, emotional, sensuous, kinetic, somatic. (p. 558)

Then, Frey indicts an articulate opponent of performance-based instruction in his comment,

> It is depressing to hear a staunch advocate of the study of Shakespeare in performance [John Russell Brown] concede that "all such work should stop far short of [student] [sic] performance: a student needs a cool mind to assess what is happening and is not equipped to cross the frontier between going through the motions of the play and actually performing it." (p. 558)

After issuing this indictment of Brown, Frey optimistically endorses classroom performances, "I have found, on the contrary, that students need very warm minds to create the happening of a play and that they are fully equipped and often surprisingly ready to go beyond the motions of critical 'assessment' and monotonic readings to 'actual performance'" (p. 558). In this debate, the cool minds described by Frey contend with the warm minds depicted by Brown. Is there a prejudice of active learning?

O'Brien (1993b) argues, "we fall prey to the prevailing prejudices about active learning. There is the common 'truth' that true intellectual learning involves only one's brain, and that using the intellect *and* [sic] other body parts is simultaneously impossible" (p. 42). O'Brien contends that students should be involved in order to create and learn.

Creativity and learning were dominant themes in Russ McDonald's (1995) interviews of "four teachers who describe their pedagogical practices . . . [and who] have all participated in the teaching Shakespeare Institute sponsored by the National Endowment for the Humanities at the Folger Shakespeare Library" (p. 145). McDonald argues that "[u]nscientific or not, this survey of responses opens a window onto the high-school classroom in America" (p. 146). McDonald summarizes his conclusions:

1. For the most part the preferred method is the preparation of scenes by groups of student performers.
2. In many high schools instructors are teaching a wider range of titles than they used to.
3. The emphasis on performance has led to the practice of teaching parts of plays. As in much academic criticism, the artistic coherence of the aesthetic object now counts for less than does the work's adaptability to various uses.
4. High schools teachers are finding creative solutions to the problem of research. "Projects" [sic] have supplanted the formal paper. . . .

5. While teachers often use new technologies, video screens neither dominate the classroom nor substitute for direct engagement with the text. (p. 146)

In the study, one of the teachers concluded, “The language is less of an obstacle in performance-based teaching because there is such a powerful incentive to produce clarity for an audience” (p. 151). Another teacher stated, “In my classroom, performance is the main pedagogical method, as valuable as explication, tutorials, and scholarly papers, and far more valuable than any lecture I will ever give” (p. 152).

In the same interview (McDonald, 1995), some instructors claimed that a specific play would be appropriate for a specific grade level while others argue that the choice of a specific play is not the question. The approach to the play is the critical difference. One teacher, who was interviewed, Sherri Maeda, responded, “[i]t seems to me it’s not the play that determines success or failure but teaching methodology” (p. 150). This teacher emphasized the necessity and the value of teaching strategies in order to stimulate students. In McDonald’s study, all of the teachers stated that the most successful pedagogical approach was the performance of the plays in the class.

Miriam Gilbert (1973) advocates, “[p]roduction, then, seems to be an effective way of getting students to confront a text directly and fully” (p. 87). Mary Z. Maher (1984), now professor emerita of the Oregon Shakespeare Festival, reinforces the efficacy of performance, “Teaching Shakespeare through performance acknowledges and taps capacities, insights, stored up memories, and emotional backgrounds that students bring with them to the classroom” (p. 619). This belief is reinforced: “We believe that in our teaching we must combine both literary and theatrical perspectives, methods, and experiences just as Shakespeare did himself" (Howe & Nelson, 1984, p. 632).

Performing Shakespeare eliminates tedious, iconoclastic teaching, liberates the teacher and the student from the traditional lecture hall, and avoids an ugly place, where "Shakespeare did not die in 1616 [but] [h]e died in [my] ninth grade classroom" (Murphy, 1984, p. 647). In summary, the benefits of performance resonates with Greene (1995),

> At the very least participatory involvement with many forms of art can enable us to see [sic] more in our experience, to *hear* [sic] more on normally unheard frequencies, to *become conscious* [sic] of what daily routines have obscured, what habit and convention have suppressed. (p. 123)

Participation liberates the student to see, to hear, and to perceive what lies beyond "ordinary experience . . . infected with apathy, lassitude, and stereotype" (Dewey, 1934/2005, p. 270).

Pedagogical Strategies

The *Shakespeare Set Free* series (O'Brien, Roberts, Tolaydo, & Goodwin, 1993, 1994, 1995) maps pedagogical strategies so that teachers can avoid dreary routine, "the dead, mechanical" (Dewey,1902/1990, p. 187). As described in the introduction of this study, a tactic called "Tossing Lines" (Elstein, 1993, p. 45) where the teacher presents one line of the play on an index card to each student, engages the class immediately with performance and the text. The teacher was instructed to encourage students to read the lines aloud and to build the plot line from these clues. In this activity, a puzzle challenges the students. Consequently, they become involved and connected with the play even before they begin reading the play.

Other teaching strategies are presented in *Acting with Style* (Harrop & Epstein, 2000), which has a section on Shakespearean games, “which is consistent with our belief that acting is the playing of physical actions” (p. 6). In the chapter on Shakespeare, the authors offer “exercises, games techniques” (p. 74), which include instructions on the bow and curtsy, mirror exercises, diction and scansion drills, and body movement in order to achieve “understanding. . . [through which] actors [can] discover the clues contained in the images, rhythms, and shape of the language” (p. 84). An example of one of these exercises is an improvisation, where the student performers play the four humors. The instructions are:

> Now set up a simple situation: a hotel where a party arrives to find that there has been a mistake in booking and no rooms are available. Let the players draw from cards that have the names of the humors on them. They [the players] must now play out the situation in a character based upon their humor. The basic humors might manifest themselves as follows: MELANCHOLY: We might have expected this. PHELGM: O well, let’s make the best of it. SANGUNITY: There’s probably a better place down the road. CHOLER: Where’s the manager? I’ll wring his neck. (p. 80)

Through this exercise, the theoretical—the vague concept of the four humors—becomes real, immediate, and dramatic because the students participate in the action.

Another source for performance is *Teaching Shakespeare through Performance* (Reggio, 1999b), a collection of essays from theatre professionals and university professors, who reported successful approaches and strategies.

> The purpose of this book is not to prepare young actors for the professional stage . . . But teachers of Shakespeare should resist the notion that literary classes ought to leave to drama departments all teaching that involves acting . . . . By illustrating the wide range of choices that a focus on performance offers, this volume is designed for teachers of both high school and college English courses who wish either to introduce performance strategies into their classroom for the first time or to augment their current teaching with additional pedagogical options. (Riggio, 1999a, pp. 17-18)

This collection of essays is organized in five parts: Theory and History, Teaching Strategies, Exemplary Courses, Films and Electronic Sources, and Annotated Guides. In addition, there are notes on the contributors, a section of works cited, and an extensive index of names.

Pedagogical Results

By staging performances, McDonald (1995) reported that one teacher avoided “destroying interest and encouraging coma” (p. 151). Many authors reported clear improvements in student achievement. O’Brien (1993b) stated that reading and writing scores improved and quoted another teacher, who attested that his students “learn about 500% more about the play” (p. 43) and who argued that the students had fun in presenting the plays. O’Brien elaborated on the concept of fun by describing the development of leadership qualities, the process of discovery, the acquisition of self-confidence, and the value of enthusiasm. In addition to these benefits, O'Brien (1993b) observed the students involved in critical thinking and collaboration.

In addition, Russ McDonald (1995) acknowledged that students enjoy participating in the acting exercises. Gilbert (1973) reinforced this perception by stating that interpretations came alive on stage in the classroom, and that ". . . interpretations [were] staged rather than merely proposed" (p. 89), and that she saw more responsive and more appreciative students. The creative collaborative process is the result of this creative process (Gilbert).

Application of the Efficacy and the Integrity of the Text to Performance

Advising the players, Hamlet argued for the efficacy and the integrity of the text without affectation and artificiality.

> Speak the speech, I pray you, as I pronounc'd it to you . . . it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters . . . let your own discretion be your tutor. Suit the action to the word, the word to the action . . . . Now this overdone, or come tawdry off, though it makes the unskillful laugh, cannot but make the judicious grieve. . . . And let those that play. . . speak no more than what is set down for them . . . the play be then to be considered. (Shakespeare, 1623/1997a, pp. 1209-1210)

The prince of Denmark is clear. The play rules.

In the rule of the play, performance reigns. Arguments on the efficacy and the integrity of the text still echo Hamlet's advice: "Feeling at liberty to interpret a role or a scene in totally unlimited ways is truly not being free imaginatively" (Beckerman, 1978, p. 145). "Directorial abuse" (p. 135), which also includes abuse by instructors and editors, must be considered since:

> With Shakespeare there are always a limitless number of possibilities and different ones come up at each rehearsal. So what have we been trying to prove? Simply that the clues in the text are much richer and more numerous than at first appears. And though the possibilities are infinite, we can only sift the fruitful from the perverse by getting our teeth into the text and the verse itself.
>
> (Barton, 1984, pp. 167-168)

Through performance, John Barton garners the fruitful and discards the perverse. "Barton treats Shakespeare as a playwright who wrote for actors to perform scenes before audiences. This approach sounds absurdly simple, and yet we must remember that the academic community's discovery that Shakespeare wrote *plays* [sic] is startlingly recent" (Newlin, 1984, pp. 597-598).

The application of the fundamental theoretical principles—the "contextual, structural, [and] dialectic" (Beckerman, 1978, p. 138)—can identify egregious errors, where "Shakespeare is seen as subject to the imperatives of performance rather than performance as a subject to the demands of Shakespeare" (p. 134). The integrity of the performance will be judged on adherence to the text in order to avoid "the [forced] march to the beat of mythic and social visions . . . [and an exploitation of] analogies, symbols, vaudeville techniques, game plans, and a host of other devices in order to update Shakespeare" (Beckerman, 1978, p. 134).

Therefore, an examination of the performance itself can avoid a "concentrat[ion] only on those facets of his [Shakespeare's] work that our local circle favors" (Beckerman, 1978, p. 136) and violation of "the explicit logic of the script . . . [as] a casualty of theatrical adventuring" (p. 134). The text of Shakespeare is the source of the limitless possibilities of creative performance. As Hamlet states, "The play's the thing/ Wherein I'll catch the conscience of the King" (Shakespeare, 1623/1997a, p. 1207); the play is the source of inspiration and imagination.

In summary, context, structure, and dialectic (Beckerman, 1978) will be the tools for the analysis the pedagogical purposes of the performance of Shakespeare. Are the activities fun and games? Are the activities purposeful? Are the activities faithful to the text?

Purposeful Pedagogy: A Framework

The Associate Professor and English Department Chairperson at Guilford College, Ellen J. O'Brien (1984), demands a focused pedagogy, "Unless students understand the purpose of a performance exercise, they may well have a jolly good time doing it without ever focusing on—or even noticing—the issues at hand" (p. 631). Focused activity is intelligent activity as Dewey (1938/1997) stated, "Intelligent activity is distinguished from aimless activity by the fact that it involves a selection of means—analysis—out of the variety of conditions that are present . . . .Otherwise an activity ceases to be educative since it is blind" (p. 84).

Are performances blind? Are these activities fun and games? Are these activities extraneous or purposeful? Do the activities have pedagogical purposes? Are the activities merely a reflection of the authors', directors', teachers', and editors' personal inclinations and perceptions? Are Shakespeare's plays the source of the activities or do the activities drive and alter the source, the plays of Shakespeare? Through the application of Beckerman's (1978) theory, the essential question—are these performances purposeful?—will be addressed.

Beckerman (1970) recognized that an attempt to define theatrical terms is a formidable: "We [theatre professionals and theorists] have only to compare our inarticulateness to the relatively precise vocabulary of music, at least traditional music" (p. 43). Nevertheless, his concept on performance is clear and unambiguous:

> in the theater the individual is in contact with the *nearly* [sic] finished work . . . the structure of the action is the skeleton of that participational process. But the flesh of that skeleton, the theatrical activity, has a texture: sound visions, physical motion. (p. 160)

Participation is essential in order to fulfill the work.

Since participation is critical, the text is the source of inspiration for action. "Shakespeare's plays, in this physical sense of type on the page, is a palpable, basic, and limited thing, a constant point of reference" (Brown, 1989, p. 48). Through performance, the words are fleshed out, and the typeface is animated. Patterns and clues are in the text for the actor, student, and teacher to discover because, "If you want to do [Shakespeare] justice, you have to look for and follow the clues he offers. If an actor does that then he'll find that Shakespeare himself starts to direct him" (Barton, 1984, p. 168).

Therefore, the text is an undiscovered country to be explored and mapped. For example,"... what is new *now* [sic], I think, is that *the text as transcription of potential action,*[sic] in conjunction with real and hypothetical performance, is receiving attention in many quarters both academic and theatrical" (Clayton, 1989, p. 245). Imagination, creativity, and courage to experiment launch the lines into action. "Never mind whether we always get it right, so long as we look for the clues and the hidden stage-directions which Shakespeare puts in his text" (Barton, 1984, p. 117). When Barton (1984) directed Dame Judi Dench, he stated to her, "But first you've got to be aware that these things are happening in the text. Then you can choose" (p. 153). The text of Shakespeare is the source and the inspiration, which displays the array of choices for performance. "With Shakespeare there are always a limitless number of possibilities and different ones come up at each rehearsal. So what have we trying to prove? Simply the clues in the text are much richer and more numerous than at first appears" (p. 167).

As noted previously, Beckerman (1977) encourages this creativity and the search for clues in the text since,

> the shape of a potential event adheres in the text. A director may choose to alter that shape, but cannot assume that it does not exist . . . . Form is embedded in a Shakespearean text, and though it permits, even more invites, variation, it also has a primary integrity of its own. (p. 310)

Therefore, a process to examine the text and the performance is critical in order to discover integrity. Even though the activities might help students "learn about 500%

more about the play" (O'Brien, 1993b, p. 45), are these activities focused on the text and directed by purposeful pedagogy?

Beckerman's (1978) theory of context, structure, and dialectic will attempt to answer that question.

Emancipatory Pedagogy: A Framework

"In the United States today, we know how it is to feel dominated and constrained. We have to struggle for our emancipation; some of us are familiar with a feeling of a chain in the mouth" (Greene, 1978, p. 18). When I accepted and followed of the traditional lesson plans—mimeographed study guide questions and essay questions—at East High School, I placed chains in my mouth and, even worse, I placed chains on the mouths of my students. I saddled and hitched my students to mimeographed study guide questions, teacher lecture, and multiple-choice quizzes. They needed emancipation from the tedium, "the dead, mechanical, and formal" (Dewey, 1902/1990, p. 187). Opportunities to explore and discover through performance can emancipate students from a state, where "the body ceases to be living and becomes a dead lump" (Dewey, 1934/2005, p. 275).

With dreary and tedious genes, dead lumps—that is, dreary and tedious instruction—can multiply exponentially and eradicate creativity and spontaneity. Mary Janell Metzger (2002), who teaches at Western Washington University, warns, "we would do well to heed the voices in Shakespeare's work of those oppressed by others. As Shylock explains, 'The villainy you teach me I will execute, and it shall go hard but I will better the instruction'" (pp. 27-28); consequently, unimaginative instruction will dull the present and will prepetuate monotony. Metzger praises “the Folger series on teaching Shakespeare [through which] many teachers have abandoned the traditional and thoroughly deadening practice . . . [and] get their students on their feet” (p. 22), but she reports a deadening silence from the class because the students are not critical. “Unfortunately, no discussion followed. . . . Such a lack of inquiry . . . was, I’m grieved to say, the norm rather than the exception in my observation of the AP [Advanced Placement] classroom” (p. 23). Metzger concludes, “What is missing for these students, I believe, is a communal experience in which the possibilities consequent upon considering the irresolvable questions of the nature of Shakespeare’s work are explored” (p. 26). Metzger reported, “one student put it in writing and directly to his peers, ‘The imagination is a preschool relic’” (p. 25). Unfortunately, Shylock’s lament, “The curse never fell upon our nation till as now, I never felt it till now” (Shakespeare, 1623/1997b, p. 302), predicts the curse of tedious instruction—the dismissal and categorization of imagination as an irrelevant, fossilized lump (Metzger, 2002). Will this be our students’ legacy?

In 2011, our nation focuses on assessment, specifically The No Child Left Behind Act. Articulate arguments defend the concept, the process, and the product. Patrick J. Wolf (2007), Professor of Education Reform and Endowed Chair in School Choice at the University of Arkansas, argues, “Media reports are rife with claims that students in the United States are overtested and that they and their education are suffering as a result. Here I argue the opposite—that students would benefit in numerous ways from more frequent assessment” (p. 690). Wolf emphasizes, “Testing generally is good for kids.

America’s students would be smarter, more self-confident, and better prepared to be productive contributors to society if teachers and schools did more of it” (p. 691) and “Testing is the educator’s ally” (p. 696).

Nevertheless, in this culture of assessment, learning can be emancipating. A definition of purpose can begin the process of emancipation. Maxine Greene (1978) defines the purpose of learning: “The point is that learning must be a process of discovery in response to worthwhile questions rising out of conscious life in concrete situations” (p. 19). Consequently,

> It thus becomes the office of the educator to select those things within the range of existing experience that have the promise and potentiality of presenting new problems which by stimulating new ways of observation and judgment will expand the area of further experience. He [the educator] must constantly regard what is already won not as a fixed possession but as an agency and instrumentality for opening new fields which make new demands upon existing powers of observation . . . . (Dewey, 1938/1997, p. 75)

In sum, emancipatory pedagogy frees the student from the deadly routine, dominating formalities, and numbing passivity to creative, active learning.

Empowering Pedagogy: A Framework

When students improvise, plan, build, and contribute actively, they contribute actively in their learning. Through performance,

> You have found out what can happen when you are freed to set and improvise a scene, or play with dialogue in relation to a gesture, or consider the choices made when persons come together to bring into being a theatrical work.
>
> (Greene, 2001, p. 77)

Therefore, through "perceiving, imagining, and searching for meaning" (p. 35) students can find "a means of empowering them to accomplish the task—from their own standpoints, against the background of their own awareness" (p. 45).

In summary**,** three theoretical frameworks—John Dewey, Maxine Greene, and Bernard Beckerman—will guide this study.

Unfortunately, I placed the chains on my students and myself. Though I was free to choose, I initially followed tradition. Then, through discovery, I broke tradition. "Man is born free and everywhere he is in chains" (Rousseau, 1762/1913, p. 5). Performance of Shakespeare can weaken or break one link of this chain.

Theoretical Frameworks

Dewey's (1934/2005) call for "a transformation of interaction into participation and communication" (p. 22) will serve as a ground for performance of Shakespeare in the classroom. Through this performance, Greene's conclusions regarding the emancipating and empowering consequences of art—in this case performance art—will interrogate this active performance, though which students will be liberated from tedious routine and consequently will be empowered to explore and discover themselves and their world (Greene, 1978, 1995, 2001). Finally, the theories of Beckerman (1970, 1977, 1978) will serve as an analysis of the purpose of the performance. Are the performances extraneous and superficial? Are the performances simple entertainments with no educational basis? Are the performances a reflection of the text and an elucidation of the character, themes, and setting? “Form is embedded in a Shakespearean text, and though it permits, even more invites, variation, it also has a primary integrity of its own (Beckerman, 1977, p. 310).

Each of these frameworks will serve as a unique lens through which to examine the phenomena of performance of Shakespeare in the classroom.

CHAPTER III: METHODOLOGY

Research Design

The research design for this study is the qualitative case study namely, "[An] *empirical inquiry that* [sic] investigates a contemporary phenomenon within its real life context, especially when the boundaries between phenomenon and the context are not clearly evident (Yin, 2003, p. 13). The phenomenon is the performance of Shakespeare in the classroom; the context is a combination of the theoretical acting foundations of Bernard Beckerman (1978) and Maxine's Greene's (2001) conclusions regarding the emancipatory and empowering results of the arts, specifically in this study, the performance of Shakespeare. In general, emancipation will describe the students and teachers' release from the tedium of the routine of the classroom, and empowerment will explain an exercise of imagination and critical thinking. The specifics of these terms will be explained in this section.

The methodology of this study will "refer to an overall approach to inquiry linked to particular theoretical frameworks... [and] *method* [sic] as a synonym for the techniques for sampling, data collection, and data analysis with which methodologies . . . are implemented" (Sandelowski, 2003, p. 324). Both of these distinctions—the approach and the techniques—have been applied to the frameworks of Beckerman (1978) and Greene (2001).

In order to complement Margarete Sandelowski's (2003) distinction of method, performance methodology was employed to examine the data. Bryan Keith Alexander

(2005), Professor in the Department of Communication Studies at California State University, Los Angeles defines performance methodology,

> as a collectivized ensemble of precepts used by those committed to the communicative and pedagogical potential that knowledge—the process of attaining, sharing, and projecting knowing—can be accomplished through doing . . . . Hence, students and audiences *come to know through doing*, [sic] . . . [in] performing theory as a means of practical experience in testing hypotheses or displaying knowledge. . . . Hence, the process of coming to know and the act of projecting the known are intricately interwoven. (p. 415)

The articulation of Sandelowski (2003) and Alexander's (2005) methodologies explored the frameworks of Beckerman (1978) and Greene (1978, 1995, 2001) concerning high school students, teachers, university professors, theatre artists.

On the secondary education level, the chronology of the process was:

1. the distribution of the questionnaire to the English faculty
2. interviews with faculty
3. observation of classroom instruction
4. the selection of students as members of the focus group and the exercise of the focus group procedure

Regarding the interviews of university professors and theatre artists, the process occurred concurrently and independently of the chronology, which I followed for the study of the instruction of Shakespeare on the secondary level.

The purpose of the questionnaires, observations, interviews, and focus groups was to explore whether performance of Shakespeare in the classroom is purposeful, emancipating, and empowering.

Bernard Beckerman

The theoretical framework of Bernard Beckerman (1978), specifically the examination of contextual, structural, and dialectic readings of performance, will be used as an "overall approach to inquiry" (Sandelowski, 2003, p. 324) in order to determine if there is a purpose to the performance of Shakespeare.

Bernard Beckerman Ph.D. was the former Brander Matthews Professor of Dramatic Literature at Columbia University, the former Director of the Hofstra Shakespeare Festival, the author of *Shakespeare at the Globe* (1962)*, Dynamics of Drama* (1970), *Theatrical Presentation: Performer, Audience and Act* (1990), and many scholarly articles.

The theoretical acting foundations of Beckerman "may be best characterized as contextual, structural, [and] dialectical" (Beckerman, 1978, p. 138). This aligns with Beckerman's purpose. As Professor Beckerman's wife stated after his death," [Bernard Beckerman] was determined to clarify the nature of performance and to provide a working vocabulary for the theatrical event" (Beckerman, 1990, p. viii). This working vocabulary—the contextual, structural, and dialectic readings of performance—will provide a framework to determine if performance of Shakespeare is purposeful or is merely superficial, namely "fun and games." In addition to the approach as noted by Sandelowski (2003), the techniques "for sampling, data collection, and data analysis" (p.

324) will be fashioned according to Beckerman's (1978) analysis. The structuring and the phrasing of the questions in questionnaire, interview questions, and the focus groups will reflect Beckerman's vocabulary and purpose.

Maxine Greene

I applied the same procedure to Maxine Greene's (2001) perceptions. Greene's theoretical framework will direct the inquiry and will frame the technique, where "an overall approach . . . [and] a method" (Sandelowski, 2003, p. 324) was implemented.

Maxine Greene (1995) is a "professor of philosophy and education and the William F. Russell Professor in the Foundations of Education (emerita) at Teachers College, where she continues to teach courses in educational philosophy, social theory, and aesthetics" (p. ix). Greene's (1978, 1995, 2001) interrogations on the emancipatory and empowering results of the arts directed this inquiry to determine if the performance of Shakespeare frees students from "the inertia of habit" (Dewey, 1934/2005, p. 281) and empowers students into active learning.

As with Beckerman's (1978) structure regarding contextual, structural, and dialectical readings, Greene's (2001) interrogations were used as "techniques for sampling, data collection, and data analysis" (Sandelowski, 2003, p. 324). Specifically, five measures were employed as the inquiry progresses. The five measures are "the stress on active learning, collaboration, community, transaction, imagination—the capacity to look at things if they can be otherwise" (Greene, 2001, p. 169). Greene refers to these measures as engagements for "imagining, thinking feeling, perceiving, active beings" (p. 56) while Greene (1978) explains these measures as "imagining, intuiting, remembering, believing, judging, conceiving, and . . . perceiving" (p. 14). Since the vocabulary of Greene (1978) and Greene (2001) are synonymous and since consistency in this study—a precise definition of terms—is desired, the measures of Greene (2001)—active learning, collaboration, community, transaction, imagination—were used in this study.

Greene (1995) describes the first measure—active learners—as, "who can best learn if they are faced with real tasks and if they discover models of craftsmanship and honest work" (p. 13). Included in his process, Greene (1995) describes, "the promise of art experiences and move the young to look and listen, to overcome the taken-for-granted and the routine" (p. 36). To me, this questioning of the status quo infers critical thinking, an examination, and an evaluation of a situation. This questioning is an integral element of the process of active learning. Therefore, the first measure—active learning—will include critical thinking as a derived measure. Critical thinking demands an active and inquiring mind.

The second measure of Greene's (2001) conclusions will be "collaboration" (p. 169). In Greene (1995), this collaboration "summons up the idea of dialogue or multilogue that seems so important when it comes to reciprocal understanding" (p. 195). This standard will assess the exchange of ideas and perceptions among the participants in the performance of Shakespeare.

Because of this collaboration, the identity of a group may emerge; consequently, the third measure will be an exploration of this community of learners in the performance of Shakespeare. Community is a condition and a result of participation, where,

> Like freedom, it [community] has to be achieved by persons offered a space in which to discover what they recognized together, appreciate in common. It must be a space infused by the kind of awareness that enables those involved to imagine alternative possibilities for their own becoming, and their groups becoming—to refuse always the state of being complete. (Greene, 2001, p. 146)

Therefore, the third measure will weigh the role, contribution, and effect on the community of learners, those who perform Shakespeare. Individual members' contributions to the group were investigated. In chapter two of this study, O'Brien (1993b) alluded to the development of leadership qualities, the process of discovery, the acquisition of self-confidence, and the value of enthusiasm. This measure—namely the community—was the tool to examine leadership qualities.

The fourth measure—transaction—deals with both a participation through the performance and a commitment to the performance of Shakespeare,

> [where] people plunge into subject matter in order to steep themselves in it . . . [and where] we must reach out toward the object or the text or the performance through an act of consciousness that grasps that which is presented . . . . There has to be a live, aware, reflective transaction . . . . (Greene, 1995, p. 30)

This transaction—namely, an involvement and a commitment through an in-depth study of the text—was examined.

The last measure—imagination—"may be a new way of decentering ourselves, of breaking out of the confinements of privatism and self regard" (Greene, 1995, p. 31). Later, Greene adds, "I have come to concentrate on imagination as a means through which we can asssemble a coherent world . . . [where] empathy [is] possible” (p. 3). Breaking the walls that surround and isolate the self will open new landscapes of vision, understanding, and compassion.

In summary, the five measures—active learning including critical thinking, collaboration, community, transaction, and imagination—will interrogate the emancipatory and empowering results of performance of Shakespeare.

Observations will follow the standards of context, structure, and dialectic (Beckerman, 1978) and the measures of active learning, collaboration, community, transaction, and imagination (Greene, 2001). **Appendix E** illustrates these coding measures.

Content Analysis

In order to focus this study, a classification of performance activities, which were mentioned earlier in this study, would be logical. Since the performance activities in *Shakespeare Set Free* (O'Brien, Roberts, Tolaydo, & Goodwin, 1993, 1994, 1995) are organized according to the particular play and not categorized into exclusive, specific performance activities, a structuring of some of these activities will facilitate the methodology, namely, “the techniques for sampling, data collection, and data analysis” (Sandelowski, 2003, p. 324). Specific performance activities, such as exercises in subtext used in the focus group exercises, were categorized through content analysis. Accordingly, other performance activities were classified through context analysis.

This restructuring of performance activities into logical divisions or classifications will clarify performance activities in this case study as “units of analysis”

(Yin, 2003, p. 25). Therefore, content analysis—"a detailed and systematic examination of the contents of a particular body of material for the purpose of identifying patterns, themes, or biases" (Leedy & Ormrod, 2005, p. 142)— was used to identify, categorize, and divide some of performance activities in the series, *Shakespeare Set Free* (O'Brien, Roberts, Tolaydo, & Goodwin, 1993, 1994, 1995). These identifications, categorizations, and divisions are the "units of analysis" (Yin, 2003, p. 25) through which the structures of Beckerman (1978) and Greene (1978, 1995, 2001) were employed.

This proposed content analysis and study of these classifications of performance activities align with Yin's (2003) five components of research design, namely, "1. A study's questions; 2. Its propositions, if any; 3. Its unit(s) of analysis; 4. The logic linking the data to the propositions; and 5. The criteria for interpreting the findings" (p. 21). Through content analysis of performance activities and the application of Beckerman's (1978) and Greene's (2001) structures, the performance activities in *Shakespeare Set Free* (O'Brien, Roberts, Tolaydo, & Goodwin, 1993, 1994, 1995) were examined.

Another aspect—the use of two metaphors—were applied to this study since Yin (2003) suggests that metaphors will enhance a study. Specifically, Beckerman (1970) uses the metaphor of a tight ropewalker to illustrate his theory of acting, and Greene (2001) invokes the metaphor of cotton wool when she describes the monotony of daily life, "Virginia Woolf talking about a sense of being and breaking free from the cotton wool of daily life" (p. 172). The metaphors of the tight ropewalker and cotton wool were alluded to in the interview process of this study in order to clarify and to elaborate Beckerman's (1978) and Greene's (2001) conclusions in the interview process.

Participants

The methodology reflected multiple points of view. Scholars, university professors, theatre artists, and teachers were interviewed; the teachers were polled in a questionnaire; classes were observed, and students were selected to participate in a focus group. Consequently, “the same case can be described repeatedly, from different points of view” (Yin, 2003, p. 153). This “use of multiple sources to support findings [namely] *triangulation* [sic]” (Hubbard & Power, 2003, p. 124) is crucial to be able to draw accurate conclusions. This “investigation might also be designed to test the implications of a *theory* [sic] (Kvale, 1996, p. 98). In the interviews, I presented the theories of Beckerman (1978) and Greene (1978, 1995, 2001) in order to interrogate the theories and begin a conversation.

In the investigation of Beckerman’s (1978) and Greene’s (1978, 1995, 2001) conclusions, theatre artists—actors, directors, playwrights, and producers—were interviewed. Another point of view was gleaned from the teachers from East/West High School, a pseudonym for a 9-12 high school. In addition, the students in this school were part of a focus group; other students and faculty were observed in class.

Consequently, the sampling technique will be homogeneous sampling since “the goal [will be] to gather opinions from [students, secondary school teachers, university professors, professional actors and directors, theatre producers, and playwrights] who are demographically, educationally, or professionally similar” (Kemper, Stringfield, & Teddlie, 2003, p. 282). There will be stratification within this sampling technique. For example, theatre artists were stratified in one group, university professors in another group, and so forth. This sampling will “allow at least a potentially valid means by which to answer the research questions under study” (p. 275).

The Role of the Researcher

In chapter one of this study, my bias—namely my personal success in performing Shakespeare—has been identified and recognized (Glesne, 2006), and I was “conscious of verbal and non verbal behavior . . . [and was] attuned to behavior and its impact” (p. 46). I was committed to the “learner’s perspective [that] will lead . . . to reflect on all aspects of research procedures and findings” (p. 46).

I recognized and addressed my biases since, “the researcher must continually confront his or her own opinions and prejudices with the data” (Bogdan & Bilken, 2007, p. 37). I “guard[ed] against [my] own biases by recording detailed fieldnotes that include [my] own subjectivity . . . [yet a] researcher’s standpoint can be considered an entry into the data” (p. 39). I recorded and reflected biases because the “main outcome of participant observation is to understand the research setting, its participants, and their behavior” (Glesne, 2006, p. 51). Consequently, this method to record biases and to recognize the goal to obtain insights channeled my role as a researcher.

Information Gathering Techniques

After content analysis, the following strategies were used for information collection: questionnaires, interviews, focus group, and observation. “The bulk of the questionnaire [included] closed-ended items that [can be] easily quantified [and some] opened-ended questions [that could reveal] the benefits and the limitations” (Johnson &

Turner, 2003, p. 304) of performance-based activities; while “[t]he standardized open-ended interview [was] based on open-ended questions and results in qualitative data” (p. 306). The technique to collect data from focus groups was based on the research question, and “the discussion [was] spontaneous” (p. 309). Observation was purely qualitative-based on “standardized coding instruments” (p. 313).

In **Appendix A** of this study, a copy of the questionnaire that was distributed to the English faculty of East/West High School is attached. The procedure for distributing the questionnaire conducted on the web was:

1. An invitation was sent through e-mail to twenty-seven members of the English faculty at East/West High School.
2. The e-mail message that the participants received had the entire consent from in the body of the message. The Saint Joseph’s University Internal Review Board (IRB) web consent template was used.
3. There was a link to “Survey Monkey” at the bottom of the e-mail to participants.
4. Only the 9th, 10th, 11th, and 12th grade English teachers received this e-mail.
5. The first question in the survey was, “Have you received and read the e-mail consent form?”

6. The last question of the survey was, “If you have any comments on this research you may contact the Internal Review Administrator (IRB) at Saint Joseph’s University (ors@sju.edu)”.

In **Appendix B** of this study, questions for the scholars, university professors, theatre artists, and high school teachers are attached. These interviews were audio taped on a digital recorder, transcribed, and delivered to the interviewees for a member check. Additional information on the questions and a brief reference section is included after the questions. In an attempt to faithfully interpret the interviews, I adhered to the “five main approaches . . . categorization of meaning, condensation of meaning, structuring of meaning through narratives, interpretation of meaning, and ad hoc methods” (Kvale, 1996, p. 187) and followed this advice, “search through your data for regularities and patterns as well as topics and patterns” (Bogdan & Biklen, 2007, p. 173).

In **Appendix C** of this study, two activities are attached for the focus group, which was composed of four students. The activities—a distribution of quotations from *A Midsummer Night’s Dream* and exercises from *Othello*—were described in chapter one of this study. The instructions are stated in **Appendix C**. Seventy students were chosen at random from English classes by the principal of East/West High School. The students were invited through a letter, which I have on file but which was not attached as an artifact in the appendices since the school name is revealed by official letterhead. In addition to this letter, the consent form approved by the Saint Joseph’s University IRB was attached. From the pool of seventy students, five students responded and four reported to the focus group session. After the performance of these activities by the members of the focus groups, the group was asked the questions noted in **Appendix C**.

The last method—observation—employed field notes, methodological notes, theoretical notes, and personal notes (Hubbard & Power, 2003) and was used in the description of the classroom dynamics during the lessons. A matrix is attached (see **Appendix E**) and was employed to ensure consistency, which will “help identify elements of your study” (Glesne, 2006, p. 157).

Validity augmented the study through “member checking, reflexivity, negative case analysis, triangulation (method, data, investigator, and theory triangulation), extended fieldwork, persistent observation, pattern matching, peer review, referential adequacy, theoretical sensitivity, theoretical sampling, memoing and diagramming, thick description, dependability audit, confirmability audit, and use of a reflexive journal” (Johnson & Turner, 2003, p. 300).

Procedures

The protocol will “contain the instrument as well as the procedures and general rules to be followed in using the protocol” (Yin, 2003, p. 67) so that the protocol will increase “the reliability of the case study” (p. 67). The researcher used protocols in the questionnaire, the interviews, and the focus group in Appendices A, B, and C.

In addition to these protocols, the approval of the Institutional Review Board (IRB) of Saint Joseph’s University was a required and essential part of the process. The following was required:

1. Proof of Human Subjects Training (valid for only 2 years.)
2. Curriculum Vitae or Resume for anyone involved with the Research protocol . . . .
3. IRB Research Protocol Request Form . . . .
4. Informed Consent Document . . . .
5. Research Instruments (Recruitment Flyers, Questionnaires, Interview Guides, etc. . . .)
6. Letters of support or approval from performance sites where data will be collected on appropriate letterhead (i.e., some research requires school district or organization permission).
7. Approval letters from IRB's at other institutions that have reviewed the project.

   (R. Horn, Personal communication, February 2010)

In addition to the protocols and the IRB process, the validity of the measurement instrument, "the extent to which the instrument measures what is supposed to measure" (Leedy & Ormrod, 2005, p. 28) was examined so that the instruments will be an accurate measure of the theories of Beckerman (1978) and Greene (1978, 1995, 2001).

These procedures—the questionnaire, the interviews, the focus group, and observation—were independent of each other; each instrument measured a unique group of participants with some overlap. For example, the questionnaire was distributed to secondary school teachers; interviews were conducted for theatre artists, university professors, and teachers; the focus group was composed of four secondary school students; and observation focused on instruction of Shakespeare at East/West High School. This procedure corresponds with Glesne (2006), "Although multiple-data collection methods is the most common form of triangulation in qualitative research, triangulation in order to increase confidence in research findings may also involve the incorporation of multiple kinds of data sources" (p. 36).

Information Analysis

The strategy of relying on theoretical propositions (Yin, 2003) was used to evaluate the information. The performance of Shakespeare was analyzed through the analytical lens of the theoretical acting foundations of Beckerman (1978) in order to determine if the performance is purposeful. In addition, an application of the lens of Greene (1978, 1995, 2001) ascertained if the performance is emancipating—namely a release from the tedium of routine—and empowering—namely an exercise of imagination and use of critical thinking.

In addition to this strategy, "a second general analytic strategy [namely, rival explanations]" (Yin, 2003, p. 112) will be employed to analyze the information. Rival explanations of theorists and practitioners, whose "theory [is] different from the original theory [and] explains the results better" (p. 113), were discussed and reported in this study. These rival explanations arose from data collection, where the participants had the opportunity to express alternative explanations of the phenomena—the instruction and performance of Shakespeare.

In addition to these strategies, a specific technique—the iterative process of explanation building (Yin, 2003)—was employed. These iterations followed the following sequence:

- Making an initial theoretical statement or an initial proposition about policy of social behavior
- Comparing the findings of *an initial case* [sic] against such a statement or proposition
- Comparing other details of the case against the revision
- Comparing the revision to the facts of *a second, third, or more cases* [sic]
- Repeating this process as many times as needed. (pp. 121-122)

This process can result in “a progressive reconfiguration of substantive findings and interpretations in a pattern of increasing insight and sophistication” (Caracelli & Greene, 1997, p. 23).

In summary, the data was coded through the theoretical lenses of Bernard Beckerman (1978) and Maxine Greene (2001) as illustrated in **Appendix E** of this study. “Analysis involves working with the data, organizing them, breaking them into manageable units, coding them, synthesizing them, and searching for patterns” (Bogdan & Bilken, 2007, p. 159).

Because any instruction should specify goals, strategy codes—“the tactics, methods, techniques, maneuvers, ploys, and other conscious ways people accomplish various things” (Bogdan & Bilken, 2007, p. 177)—described the coding for interrogating whether performance of Shakespeare is purposeful. This coding was reflected through a conceptual framework, which “may be best characterized as contextual, structural, [and] dialectical” (Beckerman, 1978, p. 138).

A classification of the data was attempted through an application of one of these strategy codes, the contextual. This contextual analysis consists of “three factors: (1) the impulse of the character who makes a scene happen, (2) the opposing thought or act against which the character projects his energy, and (3) the intangible interplay between the first two” (Beckerman, 1978, p. 139). These three factors will be subsets of the general strategy code—the contextual. Is the performance dynamic?

Through another strategy code—the structural—the coherence of performance was interrogated. “What matters more is to note that common to all the terms is the treatment of the text as a sequence of sub-units . . . the organic phases of the total work . . . [that connect] with other sub-units to make up the peculiar form and rhythm of a given play” (Beckerman, 1978, p. 142). Is the performance coherent?

Through the third strategy code—the dialectic—the imaginative choices that the character can make within the activity will be examined. Shakespeare’s plays will be the basis for these choices since, “[f]eeling at liberty to interpret a role or a scene in totally unlimited ways is not being truly free imaginatively. It is far more thrilling and emancipating to discover the limits within which a given work allows legitimate interpretation” (Beckerman, 1978, p. 145). Is the performance imaginative and faithful to the play?

This imaginative response was reported through another descriptive term—activity codes —“that are directed at regularly occurring kinds of behavior” (Bogdan & Bilken, 2007, p. 176). Since the exercise of imagination concurrently can be a goal—a strategy code—and be an activity code, this superimposition of coding elements is not an anomaly because “any unit of data . . . may be coded with more than one coding character from more than one family” (p. 174). The third code for Beckerman (1978) focuses on imaginative choices stimulated by the text while the imaginative code for Greene (2001) suggests an imaginative choice beyond an examination of choices within the text. In Beckerman (1978), imagination suggests activities that are stimulated by the text. Therefore, these codes do not duplicate the reporting of the same phenomenon.

In addition to the above codes, which are tools to analyze purposeful activities, five additional activity codes focused on whether performance is emancipating and empowering. The five measures are “active learning, collaboration, community, transaction, imagination—the capacity to look at things if they can be otherwise” (Greene, 2001, p. 169).

As noted previously in the section on operational definitions in this study, the first measure—active learning—will interrogate whether performance emancipates and empowers students, where, “the promise of art experiences and move the young to look and listen, to overcome the taken-for-granted and the routine” (Greene, 1995, p. 36). Therefore, does performance shatter routine?

The second measure collaboration “summons up the idea of dialogue or multilogue that seems so important when it comes to reciprocal understanding” (Greene, 1995, p. 195). This activity code will assess the exchange of ideas and perceptions among the participants in the performance of Shakespeare. Does performance promote communication, conversations, and debate?

The third code—community—will attempt to measure mutual interaction, the role of the student within the group, the contribution of the individual to the group, the process of discovery, the acquisition of self-confidence, and enthusiasm (O'Brien, 1993b). Does performance build social bridges?

The fourth code—transaction—will measure a commitment since "we must reach out toward the object or the text or the performance through an act of consciousness that grasps that which is presented . . . . There has to be a live, aware, reflective transaction . . . (Greene, 1995, p. 30). Is the performance bonded to the play?

The fifth and last code, which will attempt to measure emancipation and empowerment, is imagination, which develops "a new way of decentering ourselves, of breaking out of the confinements of privatism and self regard" (Greene, 1995, p. 31). As was noted above, this code might be cross-categorized with the third factor—the dialectic—of Beckerman (1978). Does performance release imagination?

All of these measures will attempt to interrogate whether the performance of Shakespeare is purposeful, emancipating, and empowering.

CHAPTER IV: DATA COLLECTION

Introduction

In the spring of 2011, data was collected from classroom observations, a focus group, a questionnaire, and interviews of English teachers at East/West High School, a pseudonym for a school in the suburbs of Philadelphia. East/West High School is a large suburban 9-12 Title I school with 3,423 students (4 American Indian/Alaskan; 202 Asian/Pacific Islander; 231 Black; 119 Hispanic; and 2,861White) and 218.8 classroom teachers; consequently, the student teacher ratio is 15.6 with 269 students eligible for free lunch (National Center for Education Statistics, 2008-2009).

In addition, three university professors, who teach Shakespeare, and nine theatre artists from New York City, Philadelphia, and Princeton— actors, directors, playwrights, and producers—were interviewed.

The instruments for the focus group, the questionnaire, and the interview are included in the appendices of this document.

Classroom Observations

Observations followed Glesne's (2006) "EXHIBIT 3.1 Description, Documentation, and Use of Different Kinds of Observation,"

> [in which the] Processes [namely the] Explicit and implicit rules, regulations, and rituals that describe how a program works . . . [This process will be documented through] Observational notes, field journal, diagrams, [and] institutional documents, [which] raises questions for interviews; supports or challenges

> interview data; thick description; pattern analysis; generates hunches or hypotheses. (p. 68)

The description of rules, rituals, and documents; detailed descriptions; and questions that support or challenge the question whether performance is purposeful, emancipating, and empowering was integrated in the description of the activities in the classrooms of East/West High School.

Six class periods were observed at East/West High School, which followed the block schedule model, namely approximately four ninety-minute periods per day arranged in an eighteen week schedule. For example, the course, English 9, met for eighteen weeks with ninety-minute periods each day. The exception to this schedule is the elective—Shakespeare Honors. This course met for nine weeks with a ninety-minute period each day.

Romeo and Juliet is a part of the English 9 curriculum while *Hamlet* is taught in eleventh grade.

Observation of Shakespeare Honors "A" Period April 1, 2011

The class, Shakespeare Honors, was observed on April 1, 2011. Nine students—four male and five female—faced the instructor, who sat on the desk with her feet dangling. Seventeen computer stations circumscribed the perimeter of the room. Posters of Shakespeare, the Folger Library, Alice in Wonderland, the Beatles, and Edgar Allen Poe were tacked to the walls.

After the broadcasting of the of the Pledge of Allegiance and the morning announcements at 7:20 AM, the instructor noted that only four more days remain in this

9-week course; therefore, this day will reflect a variety of activities from a number of Shakespeare's plays.

The instructor asked the class for movie reviews of Shakespeare's plays—specifically, a presentation of one line of the students' review of the film and a declaration of a "star-rating" of the film, for example, five stars would indicate an outstanding review. Students read their reviews of Laurence Oliver's interpretation of the Moor in Stuart Burge's (1965) film, *Othello;* Kenneth Branagh's (1993) *Much Ado About Nothing;* and Oliver Parker's (1995) *Othello* with Laurence Fishburne as Othello and Kenneth Branagh as Iago. One student, Sean, commented that Burge's (1965) *Othello* was "a low budget high school play" while Amber awarded 4.5 stars to Peter Hall's (1968) *A Midsummer Night's Dream*. No discussion followed, and no students interacted. It was not clear whether all students viewed these films.

The instructor moved quickly to a class reading of Act IV Scene 1 of *Much Ado About Nothing* with students facing the instructor and sitting at their desks with books open. The instructor referred to *Twelfth Night* and *Much Ado About Nothing*, but the students did not respond. During the reading, there was no physical movement, but the class seemed polite and attentive. One student, Tom, questioned whether "the woman-switch was turned on" during a scene, but the explanation of "the woman-switch" was not explained by the student or questioned by the instructor. This opportunity—"this live, aware, reflective transaction" (Greene, 1995, p. 30)—was lost. Without costume, properties, and discussion, the reading continued.

During Act V of *Much Ado About Nothing*, a student proposed that the interrogation scene by Dogberry might be enhanced with a flashlight—an effective prop to illustrate the scene and the characters. The instructor accepted this theoretical proposal, but the scene remained static with students at their desks without the glare of the inquisitor's light. The reading continued.

Without a transition at 8:19 AM, the instructor announced that it was time for "Flash Shakespeare," a presentation of *Romeo and Juliet* in colloquial language. Five of the nine students moved to the back of the room, picked up their scripts, which the group had written and copied before class, and began to don strawberry blonde wigs and carry light sabers from *Star Wars.* The group's adaptation included references to popular music artists, Lady Gaga and Little Wayne, while the Nurse delivered these lines to Juliet—"Who be this guy?" and "Get your ass in bed"—with energy and enthusiasm. Later, a student, running across the front of the room with a white placard, punctuated the stage directions. The teacher asked rhetorically, "Why does everyone want to do *Romeo and Juliet* in ghetto?"

At 8:30 AM, the instructor played the interrogation scene with Michael Keaton as Dogberry in film director Kenneth Branagh's (1993) *Much Ado About Nothing*, and then she fast-forwarded the disc to the wedding scene while one student typed on the computer. The other eight students watched the film until the end of class at approximately 8:45 AM.

The continuity of the classroom activities was not clear since a connection among the works was not articulated. The disparate activities—the film reviews, the reading of

Much Ado About Nothing, the presentation of the paraphrased scene from *Romeo and Juliet*, and the viewing of the Branagh's (1993) film, *Much Ado About Nothing*—challenged coherence and consequently questioned the purpose of these activities. Was this a frenzied review of the nine-week course? Was this a showcase for review? These questions were not recognized and addressed.

Observation of English 11 "C" Period April 1, 2011

Another instructor taught *Hamlet* on April 1, 2011 as part of the English 11 curriculum at East/West High School. The students acted the last scene of *Hamlet* before the researcher's arrival. In the last thirty-two minutes, this class—13 females and 11 males—focused on the completion of a study guide, which is presented as an artifact, "Hamlet Study Guide," in **Appendix F** of this study. The study guide is composed of fifty questions with ten questions for each act of *Hamlet*. The instructor taught this class with another teacher—a special education teacher—since special education students were enrolled in this class. During this quiet study time, students questioned, "Are the gravediggers clowns?" and "What is a Doctor of Divinity?"

The class worked quietly and conscientiously, but the lead instructor decided to reinforce the last scene of *Hamlet* by demonstrating the properties, which the students just used in their performance of the scene: the Styrofoam swords, a paper cup, and a ping-pong ball. The students were attentive, polite, and quiet.

Then, the instructor reminded the students to work on their "Double Entry Journals," presented in **Appendix G** of this study and concluded the class by showing Branagh's film *Hamlet* (1997) on a small monitor tucked in the corner of the room near the ceiling. During the film, some of the students were completing the study guide questions or their journals.

The final comment from the lead instructor was, “Complete the study guide and the double entry journal for Monday.” This allegiance to Shakespeare’s text aligns with Beckerman’s (1978) call for an adherence to the integrity of the play by focusing on “the explicit logic of the script” (p. 134). As noted earlier, Barton (1984) demands this integrity to the script,

> Simply that the clues in the text are much richer and more numerous than at first appears. And though the possibilities are infinite, we can only sift the fruitful from the perverse by getting our teeth into the text and the verse itself. (p. 168)

The completion of the study guide and the double entry journal supports Beckerman (1978) and Barton’s (1984) call for an allegiance to the integrity of the text. Through these assignments, perhaps the students could closely examine and reflect on *Hamlet*.

Observation of English 11 “D” Period April 1, 2011

The same teacher instructed *Hamlet* to another class at East/West High School on Friday during “D’ period, the last period of the week. This class was loud and energetic. With a white baseball cap cocked to the side, an Afro-American student lingered by the door, joked with classmates, reluctantly found an empty desk, and plopped into the seat. As the class progressed, this apparently disinterested student transformed into King Claudius.

When the teacher posted the roles on the blackboard, all 23 students—10 female and 13 male—eagerly raised their hands to secure a role. The students grabbed the

Styrofoam swords and attached the breastplates, which were entirely too small for these students, but that costume malfunction did not inhibit their enthusiasm. They were eager and ready to perform. The teacher recognized this energy and stated to the rest of the class—the audience—"enjoy the show."

With the cocked baseball cap and with a grin, the show began with Claudius. With piercing, clear eyes, Claudius assumed the throne, a small box on stage left. Later, as Hamlet walked in slow motion to Laertes, Claudius squeaked in falsetto, "Gertrude, do not drink." With all eyes on the actors, with books open, and with laughter, the members of the audience called out, "[Hamlet!] Hit him [Claudius] across the face." All students—actors and audience—were alert, enthusiastic, and participating in the performance. At one point, five members of the audience shouted "treason."

At the end of the scene with Laertes, Gertrude, Hamlet, and the still grinning Claudius sprawled on the floor, a shy student with drooping shoulders shuffled to the stage and delivered Horatio's "Good night, sweet prince." The audience was silent and attentive; they witnessed the carnage of *Hamlet*.

After the audience applauded, everyone left the stage except Claudius. He remained on stage alone during the questions and comments from his classmates:

- "I liked this play. At least something happened. Not like the other one [*Lord of the Flies*]."
- "What does the line—'shot an arrow over my neighbor's house'—mean?"
- "Hamlet killed Laertes' dad. Is he [Hamlet] apologizing [to Laertes], or what?"
- "Can we put on the movie [Branagh's (1996) *Hamlet*] on?"

The teacher recognized and responded to the questions. Then, she inserted the DVD, and the final scene of Branagh's *Hamlet began*. As the soldiers carried the dead Hamlet in the snow, the entire class focused on the funeral march, but this time Claudius with the baseball cap did not grin. He lingered on stage with the Styrofoam sword long after the bell rang.

This class participated and questioned. Consequently, their actions align with the theoretical model when Greene (1995) describes, "the promise of art experiences and move the young to look and listen, to overcome the taken-for-granted and the routine" (p. 36). Through participation and interaction, the class assumed real tasks and asked critical questions. This process created a new perspective as suggested in **Appendix E** of this study. In addition, the students collaborated with each other in the production of the final scene of *Hamlet* and built a sense of community. Social bridges were constructed and fortified.

At the sound of the bell on that Friday afternoon, the community dispersed, but the portrait of Claudius—with the cocked cap, on stage, alone—is an indelible image. He was part of a community that created a scene. The image of his Claudius remains.

Observation of English 9 Honors "A" Period April 29, 2011

The desks in this classroom were arranged in rows with five rows across and five desks front to back. There were eight hand-drawn, pencil posters of characters from Shakespeare's plays on the wall and two breastplates hanging from a pin on the corkboard. There were sixteen females and four males in this ninth grade honors English class. This is a report of the first observation of this class; two more reports of the same class will follow.

After the recitation of the Pledge of Allegiance and the morning announcements, the teacher asked the class to open their journals and to react to the wedding of Prince William and Kate Middleton, which event was being televised worldwide at this time. Some students were unaware of the wedding while some asked, "What time?" and "How many people will be there?" Some exchanged candy and talked. During this time, the instructor announced some page corrections to the study guide for *Romeo and Juliet*. This guide—ten pages with ninety-four questions—can be examined in **Appendix H** of this document. The assignment was Act I, scenes 1, 2, 3, 4, and 5 of *Romeo and Juliet*.

As the announcements on droned and as the chatter increased, Valerie—with long blonde hair and with heavy eye makeup—turned, smiled, and whispered to Lauren, "I want to be Juliet." Lauren—with braided hair and wearing an orange tie-dyed shirt—smiled and dramatically rolled her eyes.

The instructor called, "Do you have any questions on the study guide?" One student asked, "What are the groundlings?" and other questioned, "How did all of these plays get so popular?" The instructor tried to explain the groundlings in terms of the crowds that surround the stage at a rock concert while the second question was not addressed. The teacher questioned, "How does Romeo act?" and "How does he isolate himself?' The teacher then read Benvolio's report of Romeo's attitude. The teacher continued questioning, "What does he [Romeo] do when the sun comes up?" After some muttered, inaudible responses from the class, the teacher asked the class to "turn to Act I, scene 2" and asked, "Do you want to sit in rows?" With her bilious orange shirt and with sparking eyes, Lauren pleaded, "I feel like moving." After parts were assigned for all of the scenes—Valerie as Juliet and Lauren as Romeo—the students moved to the front of the class.

The instructor read the summary of the scene 2 from the Folger edition of *Romeo and Juliet* as the students waited in the front of the room to read. The scene proceeded with occasional comments and corrections from the instructor. After a question from the teacher—"Why does Benvolio want Romeo to go to the party?"—the class proceeded to scene 3. The instructor read the summary of the scene 3 as the students waited to read. This methodology of the instruction—a reading of the summary and the reading of the scene in front of the class—was repeated.

I noted this redundant, predictable pattern during this first class and wondered if this instructional model would follow in the next two classes? Would the ten-page study guide drive the instruction? Will the plot be the focus of instruction? Why does the instructor read the summary of the scene before the performance of the scene? Why are the students reading line by line without commentary? Aren't there activities that can inject students into the scene and allow the students to participate creatively rather than droning the lines? Can the students be active? Bernard Beckerman (1970) argues,

> the participational aspect of meaning is but weakly represented by a reading of the text; only during performance does its full weight become apparent . . . the rhythm of a work triggers response . . . imagination becomes attached to differing

> features of the action . . . only when the participational aspect of meaning is part of the total meaning of a work can we really speak of meaning. (pp. 162-163)

Opportunities to connect with the play were lost. Rote routine replaced imagination. Maxine Greene (1995) recognizes this challenge and contends,

> Yes, one tendency in education today is to shape malleable young people to serve the needs of technology and the postindustrial society. However, there is another tendency that has to do with the growth of persons, with the education of persons to become different, to find their voices, and to play participatory and articulate parts in a community in the making. (p. 132)

Where were the students' voices in English 9 Honors? How many students were participating? Was there a community of learning? Lauren and Valerie's enthusiasm propelled them to the front of the room. In contrast, all of the four boys were silent. One boy propped his head against the blackboard while others just watched. Was this fun and games for all? Did these oral readings have a purpose? Did the activities emancipate the students from drudgery or did the activities sentence them to it? Do the students feel empowered?

Nevertheless, during Scene 3 some interesting questions arose: "[Addressed to the teacher] You mentioned that the Nurse was bawdy! Where? How?"; "Do you mean have sex?"; "What is a 'man of wax'?"; and "Do you mean pregnancy"? The instructor tried to address these issues delicately through suggestion rather than a direct reference to the text. Students raised the issues; unfortunately, the teacher hedged the issues.

Act I, Scene 4 followed predictably, namely a reading of the summary and the summoning of the students to the front of the room to read about Queen Mab, dreams, and masks, but when the student reading Romeo said,

> I fear, too early, for my mind misgives
> Some consequence yet hanging in the stars
> Shall bitterly begin this fearful date
> With all this night's revels, and expire the term
> Of a despised life clos'd in my breast
> By some vile forfeit of untimely death.
> But He that hath the steerage of my course
> Direct my [sail]! (Shakespeare, 1623/1997e, p. 1111)

Lauren muttered to her friend Valerie, "Romeo said, 'Untimely death!' Oh, foreshadowing! Meets Juliet! [pause] Oh, my God!" Lauren was caught up in the act.

Act I, Scene 5 followed predictably, namely a reading of the summary and the summoning of the students to the front of the room. This time students read Juliet, Romeo, Tybalt, and others. As Tybalt took the stage, Romeo—pig-tailed Lauren in bilious orange—said to the student reading Tybalt, "So, we will fight." Anticipating the eventual duel, Lauren's Romeo was on task; Lauren previewed the scene. Were the other nineteen students involved? Valerie's Juliet was enthusiastic, but what about the rest of silent, passive class of eighteen? Aren't there ways to involve all so that all can participate and create?

The teacher concluded the class by stating, “Finish the study guide. On Monday, we will watch Scene 5.” Lauren leaned to her friend Valerie and said, “It’s kind of depressing.” Depressing.

Maxine Greene (1995) sympathizes with the teacher’s challenge, “The difficult task for the teacher is to devise situations in which the young will move from the habitual and the ordinary and consciously undertake a search” (p. 24).

Observation of English 9 Honors “A” Period May 9, 2011

This was the second visit to this class of ninth-grade students—sixteen females and four males—at East/West High School. Will the students be free to search as Maxine Greene (1995) urged? Will routine be shattered? Will students move, create, and imagine? John Dewey (1934/2005) argued, “In making mind purely immaterial (isolated from the organ of doing and undergoing), the body ceases to be living and becomes a dead lump” (p. 275). Two students, Lauren and Valerie, were not dead lumps; they were active. But what about the other eighteen? Will they engage with Act IV, scenes 1, 2, 3, and 4 of *Romeo and Juliet*?

After the pledge and the announcements—the “regulations and rituals” (Glesne, 2006, p. 68)—class began. The teacher asked the class to open their journals and to react to this question, “Make three predictions about what will ultimately happen in the play.” The students wrote quietly in their journals. After about five minutes, the teacher began with a vocabulary lesson, **Appendix I** of this study. Three words—“adulation,” “preclude,” and “impunity”—were written in chalk on the blackboard. Students, who were assigned these words, dictated the word forms, definition, connotation, synonyms, antonyms, and an original sentence using these vocabulary words. The rest of the class silently and passively transcribed the dictation.

At 7:32 AM, the instructor asked, “Where have we left off [in *Romeo and Juliet*]? There was no response. The teacher reminded the class of Juliet’s forced marriage, the banishment of Romeo, the deaths of Tybalt and Mercutio, and the Friar’s plan.

Act IV, scene 1 began with the same methodology of instruction as in the previous class, a reading of the summary and the reading of the scene in front of the class. The teacher asked, “We need three actors.” Three hands shot up. In a gray and white scarf, Paulina played the Friar; in her flip-flops, Lauren as Paris; and with red high top sneakers, Bethany as Juliet. In monotone, the scene progressed with occasional commentary from the instructor.

Predictably, Act IV, scene 2 began the same way, but comments from a few students broke the pattern, “Did this happen in two nights?”; “How many times did Romeo and Juliet meet?“; “Is the Friar the only one who could perform the ceremony?”; “Is there dramatic irony here?” Questions were fielded quickly. No discussion ensued.

Comments about death, dying, graves, sepulchers, shrouded corpses, stench, darkness, and deathly silence of the tomb broke the routine of the summary and the line-by-line reading of Act IV, scene 3. Before the scene began, students were eager to share and wonder. Death fascinated them. The teacher pressed on, “How would you feel about dead bodies around you?” Students eagerly asked more questions: “Aren’t the bodies covered?”; “Can you see in the tomb or is it pitch black?”; and “Isn’t she [Juliet] scared to drink that stuff?” Stark, flickering, bright, fluorescent lights illuminated this classroom.

Couldn't the atmosphere change? Could the lights be switched off? Would candles bring mystery and wonder to this scene? Would a white sheet covering a body bring some terror in this classroom? An opportunity to develop, to explore, and to search—as Maxine Greene (2001) suggested—was presented here, but the routine of a line-by-line reading went on. Have the concepts of active learners, collaboration, community, transaction, and imagination, as illustrated in **Appendix E**, been explored?

The forced march through scene 3 to scene 4 and onto scene 5 continued—the reading of the summary and the reading of the lines. Moments broke the cadence of the march when Lauren called out, "It [the trance of Juliet] is just like Snow White," but the rhythm of the reading blocked a spontaneous rest and reflection of the lines. The reading continued until the end of the class when the instructor called for an assignment, "Finish the study guide for Act IV. We'll finish Act V tomorrow."

Observation of English 9 Honors "A" Period May 10, 2011

For the final act of *Romeo and Juliet,* the desks were arranged in a semi-circle around the stage with four tables, a skull, an envelope, and four plastic swords with neon green and pink hilts, but the regimen of the routine persisted: vocabulary, reading of the summary, and line-by-line recitation of the play.

During the last scene, the entire class filled the stage except for four students in the audience—three females and one male, whose head was propped against the blackboard. One boy with a red Phillies shirt blurted out, "All of this stuff happens in four days!", but the long speech of the Friar demanded the march to the final lines of the play,

A glooming peace this morning with it brings,
The sun, for sorrow, will not show its head.
Go hence to have more talk of these sad things;
Some shall be pardon'd, and some punished:
For never was a story of more woe
Than this of Juliet and Romeo. (Shakespeare, 1623/1997e, p. 1139)

At the end of the scene, the teacher asked, 'What do you think, guys?" and "Did you start understanding the language?" Some students asked, "Are there any other Shakespeare classes?" [A nine-week Shakespeare Honors class] and "When do we read Hamlet?" [English 11].

There was a reference to Flash Shakespeare—the paraphrased eight minute scene from *Romeo and Juliet* presented by the Shakespeare Honors class. Students recalled the time when the players came into their classroom and gave a preview of the play.

The burial of Juliet from Franco Zeffirelli's (1968) film *Romeo and Juliet* capped the end of the class as the teacher commented, "What have we missed? [What scenes have been cut from the play to accommodate the film?]. As the class ended, the teacher instructed, "Finish your study guide for tomorrow."

David Tennant, who played Romeo at the Royal Shakespeare Theatre in the summer of 2000, claimed that *Romeo and Juliet* is "a great story brilliantly told, full of passion, wit, politics, intrigue, life and death, and topped off with lashings of sex and violence" (Tennant, 2003, p. 114). Did the ten-page study guide with ninety-four questions capture this actor's perception of the play for this class of ninth graders? Were all of the students included in the community of players, through which the students can experience “love, charity, sympathy, tolerance, self-control, solidarity, friendship, feelings of belonging, the acceptance of concrete responsibility” (Hável, 1983, p. 372). Maxine Greene (1995) asserts,

> Community cannot be produced simply through rational formulation nor edict. Like freedom, it has to be achieved by persons offered the space in which to discover what they recognize together and appreciate in common; they have to find ways to make inter-subjective sense. Again, it ought to be a space infused by the kind of imaginative awareness that enables those involved to imagine alternative possibilities for their own becoming and their group’s becoming. Community is not a question of which social contracts are the most reasonable or individuals to enter. It is a question of what might contribute to the pursuit of shared goods: what ways of being together, of attaining mutuality, of reaching toward some common world. (p. 39)

Did the twenty students in English 9 Honors “A” at East/West High School, share a common world that Maxine Greene described? Did they experience Vaclav Hável’s (1983) “a renaissance of elementary human relationships” (p. 372)? Did they experience the thrill of theatre as David Tennant did? Did imposed chains—“Man is born free and everywhere he is in chains” (Rousseau, 1762/1913, p. 5)—shackle them to the study guide? Can these chains be weakened or broken?

Michael Tolaydo (1993) of Saint Mary's College offers a methodology of participation while Judith Elstein (1993) suggests an adaptation of the play to the audience:

> Knowing your targeted audience, what are your [the instructor's] preferences? Would you prefer to do selected scenes from the play rather than read it in its entirety? Do you have an itchy group of sophomores who, you know, would love acting out the quarrels and the chases in the forest scene? Would you like to fill in the gaps with taped or recorded versions? You are the authority on what works best in your classroom. (p. 39)

Therefore, the best authority—the teacher—can make judicious decisions to adapt and to cut scenes, to supplement with video, and to experiment with the plays to involve students. As Maxine Greene (1995) noted earlier in this section, education,

> has to do with the growth of persons, with the education of persons to become different, to find their voices, and to play participatory and articulate parts in a community in the making. (p. 132)

The performance of Shakespeare can be fun and games, purposeful, emancipatory, and empowering.

Focus Group at East/West High School on May 31, 2011

Four students participated in the focus group held on May 31, 2011 in the conference room opposite the main office at East/West High School. The participants, the researcher, and the administration of East/West High followed all of the protocols as described in Chapter 3 of this study. The principal of the school randomly selected seventy students, all of whom received a letter from the principal and the "Consent to Participate in Research-Focus Groups." From this pool of seventy students, five students returned the signed documents to the principal of the school. The fifth student did not report to the focus group. The group met with me for one hour and twenty minutes with a paraprofessional staff member of the high school present. The staff member did not participate in the study; her role to monitor and observe was part of the agreement with the assistant superintendent of schools, who authorized this study in November of 2010. Both exercises are included in **Appendix C** of this study.

Four females participated: Stacey and Casey, both in twelfth grade; Sarah in ninth grade; and Audrey in tenth grade. After protocols were followed including the stating of the purpose of the study, the first of two exercises began. The first exercise, as noted in Chapter 3 of this study, was "Tossing Lines" (Elstein, 1993, pp. 45-46). The students and I eventually selected six cards, each of which had a line from *A Midsummer Night's Dream*. After everyone agreed on pronunciation of characters' names, the exercise proceeded as described in Chapter 3 of this study:

1. A random selection of three cards
2. An oral reading of the lines in turn by a focus group member tossing an object (a yellow highlighter) to another participant by the reader
3. A random selection of another three cards
4. A second oral reading of the lines in turn by a focus group member tossing an object (a yellow highlighter) to another participant by the reader

5. A reading of each card twice and then turning the card face down on the table until the group read all of the cards and placed the cards face down on the table.

After I made assurances that this exercise was not a memory game, that this exercise was not a test, and that the purpose of this exercise was to get a sense of the plot of the play, the group began to comment, “Sounds like a love triangle” and “The dad is determining her fate.” After this part of the exercise, I revealed that the lines were drawn from the play, *A Midsummer Night’s Dream,* and asked the students to turn all of their six cards over so that they could examine the lines. I asked the group to examine the cards and, “Choose one card that reveals the plot to you.” Casey, a graduating senior, volunteered, “either to this gentleman or to her death” while the ninth grade student Sarah stated, “Demetrius is a worthy gentleman.”

I asked the group to choose another card that reveals plot. Sarah observed, “I have a line here that changes things around—‘If I refuse to marry Demetrius.’” The discussion continued after I questioned, “What are the consequences of betraying one’s father?” Sarah answered, “As she is mine, I may dispose of her.” A discussion of the connotations of “dispose” began; and the group concluded that the father delivered the line. At the end of this exercise, I posed these questions: “Who wants to run away?” and “What is the conflict?” The group identified Demetrius as favored by the father and Lysander as enamored by the girl.

After the exercise, group took their seats around the long conference table. The students never read *A Midsummer Night’s Dream,* but two students have heard of it.

Sarah said that the play changed her teacher's life in his successful quest to propose to his girlfriend. The group smiled at Sarah.

I questioned whether the activity, which the group just performed, had a purpose. The group unanimously and enthusiastically agreed:

- Casey: "I think repeating the lines helped me. I could remember. Repetition was helpful."
- Sarah: "It puts the play in your own terms so you understand. You don't lose Shakespeare. You changed [the students only repeated the lines; they did not paraphrase the lines] it so that you understand it, but you did not change the context."

After this discussion, I asked this question, "Did you enjoy this activity?" Casey, one of the graduating seniors, stated, "This was better than sitting at your desk. You are interacting with others. You are focusing. You are talking aloud and interacting with others." The other senior Stacey reinforced this," Reading silently can be distracting. This keeps you focused."

More questions were posed to the group, "Did this exercise build your imagination?" and "If so, how did your imagination kick in?" Audrey, the reserved sophomore, reacted, "You can create pictures of what they look like." The rest of the focus group nodded in agreement.

I then asked, "How do you think the story ends?" Casey laughed and stated, "They all die. It's Shakespeare. Demetrius kills Lysander." When I summarized the rest of the story—the spurned and pursued Helena; the fairies; the juice of the flower; and the marriages— all were surprised and seemed pleased. Audrey rated the exercise as "good to do before you read the book. Not hard."

I asked the next question, "Does this exercise break the routine and boredom of school?" —"Virginia Woolf talking about a sense of being and breaking free from the cotton wool of daily life" (Greene, 2001, p. 172)—provoked an enthusiastic, unanimous, and affirming "Yes!" I introduced next exercise as an exercise in subtext. As Judith Elstein (1993) writes,

> Actors do not stand like inanimate blocks of clay and recite their lines, but unless students think about context and meaning and receive some direction, they may turn into talking lumps. (p. 67)

I demonstrated this exercise by delivering the line—"What does he actually do?"—in two ways: one where I was curious and another where I was sarcastic. A discussion followed in order to assure that the technique was clear to members of the group. A warm up exercise was used, "You're late" (Biondo-Hench, 1993, pp. 173-174). Pairs of students read the dialogue and attempted to deliver the subtext of the line.

During the course of the activity, there was some hesitation and confusion since the students did not have the opportunity to confer with each other and to practice before reading the lines. At one point, the reference to "it" in the dialogue was not clear. Both sets of the readers felt that planning the scene and that agreeing on the details were essential in order to clarify the referent of the pronoun; however, once the researcher coached them, the students began to experiment with:

- Stress—emphasis placed on a word when pronounced

- Inflection—the way the voice goes up and down when a word is pronounced
- Pause—break in reading for emphasis
- Nonverbal communication—gestures, posture, the presence or absence of eye contact. (Biondo-Hench, 1993, p. 174)

Students began to explore the different ways to deliver the same line. Sarah, the ninth grader, observed, "There is a sense of urgency," in the scene where two spies are exchanging secrets. In another scene with the same lines—delivered with a different meaning and context—Sarah noted that one of the participants "seemed superior because she [in this scene, Casey portrayed a teacher] "winkled her eyebrows and scowled" when Stacey handed in a late paper.

"The Fred Scene" (Newlin & Poole, 1995, p. 182), which was initially described in chapter one of this study and in chapter three, was the second warm-up scene. In her scene, Sarah was unsure of her character's relationship to Fred [in her scene, the 2 year old Fred spilled milk] and observed, "I do not know the relationship." Again, with coaching from me—specifically, "you are the babysitter for the 2 year old Fred and you are frustrated with his behavior"—then the reading gained momentum and meaning.

More coaching, movement, and properties could have enhanced and animated the scenes. The students admitted that they could recognize sub-text but had difficulty in delivering the subtext. Their difficulty was illustrated in lines 35 to 40 from *Othello* Shakespeare Act 3, Scene 3:

Iago: Ha, I like not that.

Othello: What dost thou say?

> Iago: Nothing, my lord; or if—I know not what.
>
> Othello: Was not that Cassio parted from my wife?
>
> Iago: Cassio, my lord? No, sure, I cannot think it
> That he would steal away so guilty like,
> Seeing your coming
>
> Othello: I do believe ‘twas he. (Shakespeare, 1623/1997d, p. 1268)

Each pair of students presented different subtexts to the other two students, who attempted to decipher the meanings. The pairs could choose a scene from the following scenes:

1. Scene One:
   - Iago—surprised to see Cassio and Othello’s wife
   - Othello—mildly irritated
2. Scene Two:
   - Iago—friendly and helpful
   - Othello—slightly blind and hard of hearing
3. Scene Three:
   - Iago—a smooth and calculating man trying to suggest that something is wrong so that he can get back at Othello
   - Othello—trusting and slightly curious
4. Scene Four:
   - Iago—an evil man
   - Othello—a good and trusting man

I designed the meanings suggested for scene two—where Iago is friendly and helpful and where Othello is slightly blind and hard of hearing—in order to help the readers experiment with voice and volume. Unfortunately, even though I urged the readers to "pump up the disabilities," the readings remained flat and consequently indistinguishable from other readings. The students delivered the lines in monotone.

Nevertheless, in scene four, Sarah observed, "they're sort of friends. Iago knows something that he is not telling." Audrey added, "He's being sneaky." The next question was, "Can you describe the characters?" Casey responded, "Othello is a high-up figure. Iago says, 'lord' to him." Sarah probed more deeply, "Iago does not respect Othello."

When questioned whether this exercise was helpful, frustrating, confusing, enlightening, or energizing, Stacey, who played Iago in scene 2, responded, "It was interesting to figure out the meanings. My voice had to be friendly and helpful." Sarah qualified this, "It was hard with Shakespeare [pause] there's a story behind it."

Then, I questioned, "Did pumping up or exaggerating the meanings, such as in scene two where Othello was deaf, help?" Casey responded, "My classmates do not like to 'pump it up' [pause] they get embarrassed. They don't like reading. They are afraid that people will laugh. They want peer acceptance."

When questioned whether the exercise was purposeful, responses varied from "Yes" to "I don't know." Sarah commented, "It didn't help me to grasp the story; it was not helpful to the plot." Casey countered Sarah's observation, "The purpose was not to reveal plot but to use acting skills. How to use your voice to match the meanings. Each time you had to play a different role. It was helpful." Audrey nodded and agreed.

The next question to the group was, “Does acting have a part in English class?” Sarah piped up, “Some people can’t just read a book. Participation helps.” Casey added, “Some teachers give you the book and say ‘read it.’ By reading aloud, you can be Hamlet one day and the queen another.”

In responding to the question whether this exercise shatters the boredom of routine, Sarah interjected, “It’s very active. It helps me personally, but a lot of kids do not want to do this. I guess, it can help.” Usually quiet and reserved, Stacey tentatively proposed a solution. She mentioned that small groups could help by reading and by working together as a team within the class; therefore, the reluctant reader and performer can benefit with group support.

Stacey’s timid suggestion about teamwork —companies of student performers in class— aligns with Elliot Eisner’s (2002) observation, quoted earlier in this study,

> The teacher designs environments made up of situations that teachers and students co-construct. Sometimes the major responsibility for their formation resides with the teacher, sometimes with the individual student, often with other students, but the process is never entirely independent; the student always mediates, and hence modifies, what will be received, or better yet, *construed* [sic] from the situations in which he or she works. (p. 47)

In addition, Stacey’s casual yet perceptive comment about the benefits of teamwork resonates with Maxine Greene’s (1995) sense of community and Eisner‘s (2002) vision of the future of education where,

> Classrooms would look different than they do now, roles for students would differ, and students would use each other as resources. There would be a sense of community and cooperation, a shared enthusiasm in which the language of the field—in this case the language used to discuss the arts—would become the educational coin of the realm. (p. 95)

Therefore, the concept and practice of community within the school has the potential to transform education.

I asked for some final comments. The bubbly, ninth grader Sarah stated, “It depends upon the kid. You can do it with imagination. Putting emotion in helps. It helped me today when I did not understand the word ‘filched’ in the line from *A Midsummer Night’s Dream* when I said, ‘thou filched my daughter’s heart.’ Emotion helps meaning.” Casey added, “It helps kids who are watching too.”

The session was over. Waving and smiling, the students exited. Casey turned and said, “I hope that we were helpful.” Emotion helped meaning.

Summary of the Questionnaire Presented to the English Department of East/West High School

Twenty-seven English teachers of East/West High School were invited to participate in the questionnaire according to the protocol described in Chapter 3 of this study. Four of the twenty-seven teachers were also assigned to teach special education in a split schedule, and one teacher was assigned to teach English and to coordinate the video production unit of the high school.

The 9-12 English curricula is tracked into three levels for each grade: foundations, academic, and honors. Shakespeare's *Romeo and Juliet* is taught on all levels of the ninth grade, and *Hamlet* is instructed on all tracks in eleven grade. A nine-week version of the course, *Shakespeare Honors* is offered once during the academic year. Therefore, approximately fourteen instructors teach Shakespeare.

Fourteen teachers responded to the questionnaire; however, the invitation to participate in the questionnaire was extended to the entire English faculty at East/West High School. There was no question in the questionnaire, which is included in **Appendix A** of this document, designed to identify the teacher or their teaching assignment. Charts and tables display the results of the questionnaire in **Appendix J**. In this report of the data, references to the percentages of the results, presented in **Appendix J,** will be made. In this section, the following categories classify the results of the questionnaire:

1. University experience and school planning
2. Actual practice
3. Potential practice
4. Time and support from administration
5. Perceived benefits of performance

Category 1: University Experience and School Planning

With 64.3% of the teachers reporting their experience in question #2 of the survey, their former university professors lectured and allowed some discussion. Additionally, in question #3, when these teachers were hired and were presented the lesson plans at East/West High School, 66.7% of the instructors responded that objective tests, discussion questions, suggested essay topics composed the bulk of the teaching packet. Therefore, approximately two-thirds of the teaching faculty not only sat in the lecture hall during their studies but also received packaged set of materials during their employment.

Categories 2 and 3: Actual Practice and Potential Practice

In the faculty's actual teaching practice at East/West High School, only one teacher reported in question #4 that students experimented with other techniques. 92.3% of the teachers did not vary the routine, which included,

- 7.7 % no performance; no reading aloud
- 7.7% students seated at their desks reading aloud
- 76.9% students standing in front of the room reading aloud with the play in their hands

However, in responding to question 6, 42.9% of the teachers enthusiastically welcomed performance in the classroom while the remainder were willing to try. No one in the survey was neutral or uncomfortable with experimenting with performance.

Category 4: Time and Support from Administration

Impediments—the pressures of time and the lack of support from administration—were not debilitating factors as evidenced in the answers to questions 7 and 8. Only two teachers felt that there is too much to do and cover while only one instructor asserted that there was no support from the administration.

Category 5: Perceived Benefits of Performance

The English faculty at East/West High School recognized and many applauded the perceived benefits of performance in the classroom specifically,

- energy—in question 9;
- concentration—in question 10;
- the design of imaginative activities—in question 11;
- the breaking of the routine—in question 12;
- the opportunities for debate and discussion—in question 13;
- the opportunities for socialization—in question 14;
- an analysis of the play—in question 15;
- and the exercise of imagination—in question 16.

Despite this recognition of the benefits of performance in the classroom, this acknowledgement was not reflected in the plans or practice at the high school. As evidenced in the survey, one teacher did not permit performance; some students read at their desks; and most read in front of the class. The lesson plans focused on objective tests, study guides, and essay questions. In summary, the benefits of performance in the classroom were perceived but not practiced.

Interviews of the English faculty of East/West High School

Introduction

I randomly selected nine teachers of English from the pool of twenty-seven English teachers at East/West High School and assigned pseudonyms in order to hinder obvious identification of the teachers. All of the teachers were asked to provide the year that they graduated from high school in order to provide a chronological context.

Portraits of the instructors will be described below with references to the theoretical frameworks of Bernard Beckerman (1962, 1970, 1978, 1990), Maxine Greene (1978, 1995, 2001), other theorists, and theatre practitioners.

All of the processes and protocols described in Chapter 3 were followed, and the interview questions are included in **Appendix B** of this study. Unless cited otherwise, the quotations within this section are the words of the teachers.

Duncan, English Teacher, 1974 High School Graduate

Trapped in a mask, sweating, and reciting lines from *A Midsummer Night's Dream*, Duncan was the only adult undergraduate student in a large urban university's Shakespeare class. Exposed to the Folger Library and practicing the Folger philosophy of student participation, Duncan's professor encouraged him to take the stage. In the interview, he admitted,

> People thought I was great, and it was humiliating. I forget which character I played, but I think it was a female. I must have lost 5 pounds sweating that day. That was a great experience and I am glad I had her [his instructor]. They [the university] actually had a course where they studied one act of the play. They said it was so deep and rich they never really got through teaching that act.

In his teaching at East/West High, Duncan now aims for student participation and understands the value of collaboration, but three times during the twenty-six minute interview, Duncan mentioned the pressures of time. He said, "We all have pacing guides," which plot out calendar dates and set deadlines for instruction. In addition, the pressures of the Pennsylvania System of School Assessment (PSSA) restrict flexibility; he said, "not just the PSSA, but the standards focusing on reading . . . . I used to personally spend more time [on creative instruction] than I do now." Nevertheless, in Duncan's classes, his students experiment with dramatic skits and pantomime. "And I still hear from kids who graduated 5 or 6 years ago. We did those skits. They loved it. It was fun."

At the end of the interview, Duncan summed up, "We connect with the people around us, and that is what life is about."

Gertrude, English Teacher, 1984 High School Graduate

Betraying her visual arts minor, Gertrude's eyes widened and sparkled as she described "a low level" student's poster of Ibsen's *A Doll's House,* "Painted in muted hues of brown and black, Nora—almost translucent —stands next to an upright piano." She later proudly displayed nature photographs of fawns and rhapsodized on the innocence of nature. These themes and others—guilt, humanity, community, evil, everyman, the challenges of tracking, attention to different levels of student achievement, and the "myopic focus" of a former university professor—were the dominant strains of the interview.

She argued that Bernard Beckerman's (1970) metaphor of tightrope walker was "tenuous." She preferred the connotations and the implications of a gymnast's balance beam because "there is a lot more grounding and direction once you proceed toward a goal." She chose not to elaborate on her metaphor but described her 9th and 10th grade experience as a student with Shakespeare: “It didn’t impress me . . . back in that day. It wasn’t performance driven within the classroom . . . It was very rote, you know, just chalkboard repetitive items from my experience.” Unfortunately, she did not explain the reference to the “chalkboard repetitive items,” but her expression and word choices suggested an unpleasant and suffocating experience with Shakespeare.

In her craft of teaching at East/West, Gertrude attempts to make literature accessible. Recalling a university student’s rap version of “The Wife of Bath’s Tale” in *The Canterbury Tales* during her undergraduate years, she confessed, “You have to get the modern mind to connect to it and you need to do it in their realm before you can bring them [students] to an appreciation of something that is not accessible to them.”

Obliquely, Gertrude referred to her university experience with Shakespeare, “What I remember the most about Shakespeare though was at the college level, and it was during the opportunity to put it in a modern sense and a modern understanding of Shakespeare and anything that was, for all intents and purposes, archaic language to the modern sensibility.”

Emilia, English Teacher, 1986 High School Graduate

In contrast to Gertrude’s circuitous statement, Emilia clearly related this quest for accessibility when she shared that her professor, a newly minted PhD from Harvard, conducted charades and pantomimes in his Friday 4 PM poetry class on the campus lawn of a southern university. Emilia enthusiastically stated, “We couldn’t wait to get there. It was really neat.” However, in his Shakespeare class, this 24-year-old professor lectured in the traditional fashion and harnessed student participation.

This passive involvement with Shakespeare paralleled her high school experience, where the teacher not only lectured but also performed all of the roles in the play. The class was his captive audience. “He acted it out—all of the roles from Ophelia to Hamlet. We didn’t act it out with him. He did.” At this point, Emilia declared, “I think that there has to be a balance between plot, theme, and performance. I think when the performance part has been taken out, I think, they lose something.”

In Emilia’s class at East/West High School, she attempts to achieve this balance, where she presents a film festival, directs contrasting scenes with different interpretations, acts as the master of ceremonies of a Shakespearian game show, and commissions students to direct scenes. Through this balance, Emilia attempts to foster creativity, imagination, critical thinking, and participation even though her students “get a little nervous.” Through these exercises, laughter, experimentation, imagination, and applause reign, and the result is the achievement of a sense of community.

However, the fear—that some may perceive these activities as merely “fun and games”— reined, harnessed, and inhibited Emilia’s craft. “I try and stay away from the ‘game play’ and try to keep it ‘in form,’ but sometimes they [her students] need that kind of fun.” Regrettably, her most challenging students need this immediacy, accessibility, and involvement because they have the potential to identify with the characters in the play. Emilia confessed this need,

> The most difficult students are the ones that actually have situations in their lives that lend themselves to understanding Hamlet better than other students sitting next to them because they lived through some serious situations.

Therefore, accessible and creative work can emancipate the potential in her students.

Even though Emilia can release her students from the chains of rote instruction, the demands of curriculum—directives, mapping, scheduling, and skill sets—shadow the landscape of East/West High School. This atmosphere of assessment and accountability, where “Man is born free and everywhere he is in chains” (Rousseau, 1762/1913, p. 5), challenges the instructors’ power to create, to inspire, and to connect.

Mark, English Teacher, 1989 High School Graduate

Mark bluntly declared, “the hard-core academics killed Shakespeare” at East/West High School and explained,

> In traditional education, people, if they see you doing the performance in class, there is a perception that you are not teaching. It’s not hard core enough; you are not challenging the kids. So a lot of that, I think, has changed our Shakespeare courses here. It was kind of eliminated and then we came back. You have to give the kids something to look forward to.

Mark referred to his colleagues’ vague suspicion of the concept and the practice of performing Shakespeare. These critics questioned whether this pedagogy was rigorous and challenging. When Mark taught Shakespeare, he used the performance activities in the series, *Shakespeare Set Free* (O'Brien, Roberts, Tolaydo, & Goodwin, 1993, 1994, 1995), which has been referenced throughout this study. Currently, his new assignment does not include the teaching of Shakespeare. In response to the critics’ suspicion of performance activities, Mark vehemently rebutted,

> You can't study something that was written to be performed by just reading it and doing essays on it. You must see it or yourself perform it so you can get the feeling of bringing it to life.

In Mark's first years at East/West High, twenty-three courses comprised the English curriculum for 11th and 12th grade students. Each course carried one half credit with one credit required per year and with three required courses, one in speech, another in writing, and the third in literature. The fourth one-half credit was open for student choice. Shakespeare, Advanced Composition, and Speech were some of the courses offered to juniors and seniors. There were honors offerings within these twenty-three courses and the option of an advanced placement course.

In 2004, a curriculum renewal campaign began and replaced the twenty-three courses, which were available to juniors and seniors, to only two courses—English 11 and English 12. Students were tracked on three levels within each course: foundations, academic, and honors. The English 9 and 10 courses also were tracked on these three levels. In 2011, there is another campaign to phase out the foundations courses, but at this point, the results are inconclusive.

During Mark's experience as a student and a teacher, the instruction of Shakespeare swung from participation to drill. As a middle school student, Mark participated in the dynamic instruction of *Romeo and Juliet*; in high school, the traditional lecture; in the university, professional theatre; in his first years at East/West, student participation; after curriculum renewal, an adherence to standards and structure;

and now a gradual reappearance of participation, which his hard-core critics might label "fun and games."

Mark asserts, "You have to build in your performance aspect because you don't learn by reading it." He believes that Shakespeare is accessible and dynamic through the assignment of acting troupes in the class, focusing on specific scenes, supplementing those scenes with video and recordings, and participation. Mark concluded his passionate argument,

> When you talk about the performance-based thing of Shakespeare class, you are giving kids a stake in class. You are giving them a stake in learning. You are allowing them to teach other people.

Mark argued this point to his unrelenting and unresponsive critics; nevertheless, his unheard yet passionate argument aligns with Maxine Greene's (2001) thesis, where she encourages students to become empowered in a "process of initiating persons into faithfully perceiving, a means of empowering them to accomplish the task—from their own standpoints, against a background of their own awareness" (p. 45). The "stake," which Mark claims for his students, matters, but Mark's critics remain.

Katherina, English Teacher, 1991 High School Graduate

Burdened by study guides in high school, Katherina is now conflicted. She was relieved of those burdens that she carried in high school, but now she decided to pack them on her and her students' backs. Katherina is committed to the principle that the burdensome study guides are rigorous tools and are effective pedagogy; however, at the end of the interview, she confessed,

> The questions [in this interview] made me think a little bit more about myself. I guess my role as the guide toward enlightenment and . . . to keep them [the students] in perspective. I always try to, but sometimes we get caught up in everything else: the worksheets, quizzes.

To her, the study guides are laborious and repetitive exercises that might tempt a student to plagiarize, but they are necessary. These guides align with her philosophy, namely to analyze literature exhaustively. Katherina asserted that her students should struggle with the readings in her course in British Literature,

> We need to take our time. Work through it. And I will tell them that it is a struggle, and they look at me wide eyed. [Her students say,] "Struggle, that's not very nice." [Katherina responds,] "Yes, I do want you to struggle through."

To Katherina, struggle is essential. To a degree, her attempt to closely examine the text aligns with Beckerman's (1977) focus on the text, which was noted earlier in this study, "Form is embedded in a Shakespearean text, and though it permits, even more invites, variation, it also has a primary integrity of its own" (p. 310). According to Katherina, her students aim to "decode what he [the author] is really saying" in their investigation of the text. Armed with film and classical theatre credentials, the actor Kevin Kline argues for this rigorous study but dismisses the term, "analysis,"

> Obviously, I feel very strongly that an actor should do a very rigorous analysis of the text. *Analysis* [sic] is the wrong word. You take your *cue* [sic] from the text. You've got to know exactly precisely, what you are saying. You can't generalize.

> That's one of the common flaws in Shakespearean acting where things go wrong. (Maher, 2009c, p. 13)

Kline argues for a "cue," an active response from the text, and not an "analysis," an autopsy of the text. Director and actor, Kenneth Branagh also condemns a sterile dissection of the text and demands a balance,

> It's finding the balance between wanting to *explain* [sic] a character (which can be a dull process and can even work against text in some ways) [sic] and *working instead to feed the inner life of the persona*, [sic] the psychological substance of the character. (Maher, 2009b, p. 42)

Therefore, questions arise from Katherina's drill. Does this analysis become so laborious that students disengage from the text and abandon it? Do the students discover the text or plod through it? Are the students actively involved with the text? At this point in their lives, are they scholars? How can teachers involve students so that they can choose to become scholars? Does this drill enlighten or anesthetize?

In spite of Katherina's allegiance to analysis, she conceded that performance enhanced understanding and endorsed a collaborative approach to classroom activities—students participating and working together. Her hopes for the future lie in the faces in front of her; she proclaimed, "What inspires me the most are the students" and hoped, "I want them to understand what they are reading. I want them to have the different emotions. I really do want them to embrace really what's going on."

Maria, English Teacher, 1996 High School Graduate

Unhappy with the tedious instruction of Shakespeare in her high school and required to take a Shakespeare course at a state university, Maria sighed, “the less intimidating Shakespeare is, the more approachable he is” in her thirteen minute interview. Mildly concerned that only two plays, *Romeo and Juliet* and *Hamlet,* are part of the curriculum at East/West High, she proposed the following: the adoption of Shakespeare’s plays in each year of the 9-12 English curricula, a comprehensive historical approach to the plays, and a sincere attempt to relate the plays to high school students. Maria stated, “I think thematically if they understand, that it is something that applies to their lives, then they can see that end goal.” Reluctantly, Maria conceded that her participation in her university Shakespeare class was memorable:

> And he [the professor] actually took us outside. There was an outdoor theatre, and we got to work in small groups and present different plays. It was just a great experience because it really was hands on. Obviously, we read the plays, but it was more hands on. We actually got to do some neat stuff with it.

Maria did not elaborate on the neat stuff.

Miranda, English Teacher, 1998 High School Graduate

> However, Miranda did elaborate on her neat stuff when she firmly declared, Shakespeare should be taught in every single level, 9th grade, 10th, 11th, and 12th because I don’t feel in our curriculum kids are exposed to enough Shakespeare . . . they don’t understand it and a lot of teachers themselves don’t understand it. So they [the teachers] just muddle through it and push.

Miranda did not experience her high school teachers muddling and pushing in her high school. In fact, as an introduction to Shakespeare, students chose modern songs and explicated them as poetry in front of the class. As Miranda's classmates explained and related lyrics, sung by the Dave Matthews Band and Cheryl Crow, they began to feel more comfortable in front of an audience.

Later, the plays of Shakespeare began not only supported by acting in front of the class but also supplemented by other creative activities: art, film festivals, cartoons, mini-plays, and video. Miranda's high school classmates created, and now as professional teacher, Miranda is committed to reproduce and to surpass her high school experience. Miranda enthusiastically stated,

> I try to incorporate a lot of different art forms . . . . That is why in my personal teaching I try to incorporate a lot of creative outlets for my students because you'll have some kids that really excel in just bringing to life what they are reading. They need that outlet rather than constantly writing a paper and analyzing . . . . Give them opportunities to excel and show what they are good at . . . . It's not just about sitting in the classroom and handing in a journal. You can see kids actually light up when you say, "I'm going to give you a lot of different choices here."

Participation and choice matter. The results are enthusiasm, energy, and creativity, but time constricts. Curriculum mapping—the calendar of instruction with deadlines and goals—curtail Miranda's creativity. She said, "we are told how many days are to be allotted for each unit, so in 9th grade I teach *Romeo and Juliet,* and I have approximately

10 class days.” Miranda admitted that she has flexibility in how to teach the play, but she concluded that the block schedule—eighteen weeks of instruction in approximately ninety-minute periods every day—exerts pressure on the instructor and thwarts comprehensive and creative approaches.

In addition, the swirl of assessment can muddle creative approaches. Miranda sighed, “I think that sometimes with standardized tests we lose the kids because they’re just focused on ‘am I getting the right answer?’”

Jessica, English Teacher, 2000 High School Graduate

During her high school Shakespeare class, Jessica recalled sitting “at desks with books,” cringing, wanting to hide under the desk, and tediously charting iambic pentameter. Jessica, who was exposed to the series, *Shakespeare Set Free* (O'Brien, Roberts, Tolaydo, & Goodwin, 1993, 1994, 1995) and who participated in a workshop sponsored by a local Shakespeare theatre, was enthusiastic about her work with Shakespeare at East/West High School.

Drawing from her workshop experiences, Jessica believed a line-by-line reading of the play is not necessary because a judicious focusing on relevant scenes—supplemented by video—would be more beneficial. She freely admitted, “A kid reading Shakespeare can be painful” and declared her belief that the approach to Shakespeare should be “more discovery than study.” This thrill of discovery aligns with the actor Kevin Kline’s demand for the search. According to Kline, if there is no search, “Why bother? What’s the adventure? Where’s the discovery?” (Maher, 2009c, p. 4). Discovery though performance reigned in Jessica's class. She stated, "Shakespeare is meant to be heard and then to be seen. So sending a kid home with independent work doesn't work."

When questioned whether this performance can be labeled "fun and games" and can be dismissed as an irrelevant exercise, Jessica agued, "the goal would be to get up, do it, have fun and understand it." When interrogated again whether these activities are purposeful, Jessica countered, "you need that visual . . . you need that action."

Ariel, English Teacher, 2001 High School Graduate

Etched into her memory—the image of being locked to the text and locked into a seat in high school English class—lingered with Ariel. When she began to teach *Hamlet* to her class at East/West High School and noticed that her students "were terrified and just shut down, and said 'this is stupid; I don't want to do this,'" she vowed to use performance since "performing brings life to the text." Ariel decided to use these activities: building a Facebook page for the characters, "a news feed" for selected scenes with quotes from the play, an updated 2011 *Hamlet* with modern names for the characters, and a psychological study describing the motives, allies, enemies and the actions of the characters. She judiciously focused on a few scenes and supplemented the cut scenes with video of professional productions; nevertheless, a study guide, included in **Appendix F**, lingered as an evaluative tool.

Ariel argued that performance activities are purposeful, which allowed her students the opportunity to discover the play on their own. She attempted to avoid imposed interpretations of the characters, for example, an interpretation that Mercutio was gay. She wanted her students to discover the character for themselves. Earlier in this study, Bulman (1984) argued for integrity to the text and against the superimposition of an interpretation upon the text:

> For the uninitiated—those who have not learned to *read* [sic] Shakespeare intelligently— the [video] tape might *become* [sic] the play. . . .Worse, the lazy student may allow viewing the tape to serve as a *substitute* [sic] for the text, and be never the wiser. . . It is crucial, therefore, that students continue to be taught to read Shakespeare responsibly, even to imagine a “performance” [sic] as they read, before they are asked to see a tape and respond to it critically. (p. 571)

Ariel would endorse this approach; her students should discover that undiscovered country. Nevertheless, the pressures of time forced Ariel to summarize, present, and serve interpretations to her class. When one of her supervisors observed Ariel, she recalled her supervisor’s review of her lesson and her response:

> One of my supervisors came in and observed me for the semester. And one of the things he said was, “I know that it [the observation] was only one class period, but at the beginning, you gave them a lot of analysis questions and towards the end it seemed to be almost all you.” And I said, “Well, yeah, they were getting the stuff, but they weren’t getting it quickly enough, and we really needed to keep moving.”

Ariel concluded the interview by emphasizing the importance of performance because students can create, connect, focus, and discover.

Interviews of University Professors

Introduction

Three university professors—all with Doctor of Philosophy degrees in English—were interviewed for his section of the study. All three professors, whose work has been published in peer-reviewed journals, teach Shakespeare on the university level. The universities are within a twenty-mile radius of East/West High School. The year that the professors graduated from high school is provided in order to provide a chronological context for the conversation.

All of the processes and protocols described in Chapter Three were followed, and the interview questions are included in **Appendix B** of this study. Unless cited otherwise, the quotations within this section are the words of the professors.

Elizabeth, English Professor, 1959 High School Graduate

Elizabeth uttered, “If literature can’t teach you something about life, what good is it?”, and in order to accomplish that goal, Elizabeth used some strategies to involve her students. First, she judiciously cut Shakespeare’s plays by focusing on critical scenes for examination in class. Then, she employed a double entry, mapping-journal of character analysis and self-reflection. In this mapping, her students plot the characters’ motivation, goals, and fears and then respond how they, using the same categories, personally would react to that situation. For example, Elizabeth suggested,

> If you were this character, but you are yourself as well, what would you do? You know if you were Desdemona and Othello is threatening you, what would you do? Would you do something different from what Desdemona does as a character?

This graphing of character and of self provided her students a dual examination. Elizabeth admitted that as a child she found a refuge and protection from books, where characters became real and personal. She desired that bond between literature and life for her students, where they can look at the characters, look at their own identities, look at their motives, look at their goals, and look at their quest.

In addition to this self-exploration, Elizabeth encouraged participation in class and a memorization of Shakespeare’s lines. She stated, “There should be more student involvement” than her high school years, where lecture dominated.

Richard, English Professor, 1984 High School Graduate

Lecture dominated Richard’s high school Shakespeare class, and he hesitantly admitted that he earned a “B-“grade in the undergraduate course in Shakespeare. “Shakespeare is tough for the uninitiated,” he bluntly stated. In high school and at the university, Richard’s teachers placed the course on cruise control and sped on without pausing for those stragglers, who struggled to match the pace. Admittedly, he struggled.

Elaborating on his metaphor of the automobile, Richard shifted Beckerman’s (1970) metaphor of the tight ropewalker, where the walker and the actor focus on the goal, to a four-lane superhighway, where the driver has a goal with the option to change lanes. Additionally, falling off the tight rope means catastrophe; exiting the superhighway suggests an adjustment. Nevertheless, Richard “was struck by the analogy” and affirmed it with his revisions. According to Richard, his instruction focused on applying the students’ context to the play so that the work can be immediate and relevant; therefore, he would judiciously cut the play and focus on essential scenes through student performance. Richard’s aim was to make Shakespeare “relevant in another context.”

Hal, English Professor, 1993 High School Graduate

On cue, Hal could recite the lines that he memorized in 1993 as a high school student,

> Well, honor is the subject of my story:
> I cannot tell what you and other men
> Think of this life; but for my single self
> I had as lief not be as live to be
> In awe of such a thing as I myself
> I was born free as Caesar, so were you.
> (Shakespeare, 1623/1997c, p. 1153)

Slightly embarrassed to continue, he stopped, but he cherished his ownership of Cassius' lines to Brutus. Years interrupted his recitation of these lines—years of undergraduate, graduate, and doctoral studies, and a tutorial at a prestigious university in England—but the lines were etched in Hal's memory. He owned those lines.

Driven by the goal to get a job through a pragmatic professional education, Hal's current students "are not thinking about who they are and what their world is, and that is something that is hard for them and uncomfortable." Hal's students do not share the ownership with literature that he has. He shared this concern about his students' difficulty in seeing,

> the world in a different light through art, or themselves in a different light through art, or their language in a different light through art . . . . It [the consequence of this difficulty] is uncomfortable because they do not know how to do it [reflect],

> and they would like to think that they don't care because they don't want to think about what comes at the other end of that.

His students' inability to perceive and weigh themselves concerned Hal, who enjoys the challenge to make the text alive for his students. Then, perhaps they can share his understanding of viewing the world, their language, and themselves.

Hal's teaching strategies worked at other universities. For example, Hal assigned a performance of a scene of Shakespeare, but the scene had to be condensed to 200 lines or less. His students had to collaborate, to determine critical lines, to edit, and to build a community of performers. This activity was most successful, but he noted that his students, who were theatre majors, enthusiastically embraced the assignment. In his current university where, he admits, "they are not as performance interested," he attempted to engage his students through another activity in *The Merchant of Venice*, where Antonio, Bassanio, and Shylock argue. In order to achieve overlapping and interrupting dialogue, Hal presented his class "sides," namely scripts with only cues and the actor's lines. Consequently, many of the cues were identical in the students' script, which prompted simultaneous and overlapping dialogue. As Hal had planned, confusion reigned because an argument with interruptions, increasing volume, and repetition developed. Stimulated by Hal's inventive strategy of "sides," his class created the argument through performance. The class participated and literally created a scene.

Hal concluded that participation "forces people to take roles and then to understand perspective; perspectives other than their own; perspective through other eyes."

Interviews of Theatre Artists

Introduction

Pseudonyms were assigned to assure the confidentiality of the interviews of these Actors' Equity performers. Identifying features, such as specific venues, universities, or conservatories, have been disguised in general geographic terms in order to avoid identification of the actors. In addition, the term, "actor," will be used to describe both genders of theatre artists.

The quotes in this section are verbatim reporting of the interviews with the actors. Unless cited otherwise, the quotations within this section are the words of the theatre artists.

Judi, Actor, 1967 High School Graduate

Educated as a special education teacher, Judi left the classroom thirty years ago for the audition lines of New York City. Since then, she has appeared as a character actor in nationally released, recognized, and acclaimed films, but most recently, she has devoted her energy as part of a troupe of actors, who perform Off-Broadway and who tour Eastern Europe. The director of this troupe, who holds a Ph.D. in Theatre from a nationally recognized university, has directed Judi in a number of plays, one of which is *Hamlet*. Judi played Gertrude.

When questioned on her director's approach to a Shakespearean play, Judi described her director's insistence on an emphasis on the stressing of pronouns in order to achieve a natural speech pattern. He considered this as one technique to avoid declaiming, an artificial diction that stifles communication. His goal to make language accessible aligns with Derek Jacobi's advice to actors:

> I think the most important thing is *to go for the sense of the line* [sic]. Don't begin with the meter. Aim for making it accessible for the *audience* [sic] to understand the meaning . . . You've got to make the language absolutely real and believable. (Maher, 2009a, p. 64)

According to Judi, accessibility is essential. She then quoted Hamlet's lines, where he advised the players: "Speak the speech, I pray you, as I pronounc'd it to you" (Shakespeare, 1626/1997a, pp. 1209-1210).

When confronted with Bernard Beckerman's (1970) image of the ropewalker, Judi hesitated and then stated,

> I never thought of that metaphor, but it is an apt one—one is living in the moment; a precarious feeling of knowing where you are hoping to go with the character, but never really being sure.

Judi mentioned that she does not play for ultimate goals because obstacles arise and thwart the accomplishment of the goal. The actor and the character must adjust, adapt, and balance during every moment of the play—an action similar to Beckerman's image of the tightrope walker.

Charles Marowitz (2009), a close collaborator with Peter Brook at the Royal Shakespeare Company, elaborated on this dramatic tension:

> In real life, we often go into a situation with a clear-cut objective in mind. Almost always, that objective encounters unexpected resistance or diversions from the

> people with whom it collides . . . . But if an actor has worked out every aspect of what is to come, every buffet, challenge, or untoward development, he knows more than he should about his character's activity. He is robbed of the spontaneity that comes—as in life—from instinctively adjusting to whatever obstacles he may encounter in the pursuit of his objective. (p. 329)

Judi reemphasized, "we can't play that ultimate goal; we are playing the moment to moment resonations, the moment to moment feelings that were in, in that moment" and made a final comment, "art is a reflection of who we are, where we are, what we do, but more importantly why we do the things we do." To Judi, art is revealing and can be transformative.

Derek, Actor, 1968 High School Graduate

"In Shakespeare, we have whores. We have rogues. We have people who are killers. And at the same time, we've come to view them as real human beings," Derek observed.

Derek, who has acted professionally for over forty years, was raised in a family of actors. When he read Shakespeare in eighth grade, he admitted the language was foreign, but his father encouraged him to explore the meanings and variations of a single line. Derek created and explored the lines of Shakespeare; consequently, he was freed from the tedium of pedestrian teaching and was exposed to conversation, debate, imagination, and discovery with his father, a Shakespearean actor.

Recently at a prestigious national Shakespeare Theatre, Derek played King Lear. He shared an acting technique, which he called, "dropping in," that expanded his talent and imagination. During initial rehearsals, a prompter with the text sat behind the actor. In a neutral tone, the prompter delivered a single word or a phrase of a soliloquy to the actor, who already memorized the lines. The images that the word or phrase evoked from the actor became personal and immediate; therefore, to Derek, “you have an ownership of that word or phrase.” The words became part of the imagination of the actor.

In another workshop and festival in New England, Derek enthusiastically described high school students engaged with the words and images of the plays of Shakespeare:

> There are as many as ten different high schools coming together and performing their shows. . . They [the high school students] are so excited . . . They cheer each other on . . . And it’s clear to me that they are excited by the words . . . It’s the lives they are seeing in these plays.

Derek admits that the classroom cannot replicate this community of learners at this festival, but there is potential to draw from this experience—the wonder of words, enthusiasm, participation, and community—and to incorporate this energy into the classroom.

In another experience with a Shakespeare Theatre on the Pacific coast, Derek shared that one of his directors emphasized the personal connection with the text. During table work, a process when the actors read the script and thoughtfully discuss the play, Derek’s director encouraged the actors to discuss personal connections with the play. The director probed, “What does this mean to you?” so that the lines became immediate to the actor.

In his work to perfect his craft, Derek reacted to Bernard Beckerman's (1970) metaphor of the tightrope walker. Derek focused on choices that the actor makes in building and creating a character. He called it, "a choice of which way to balance," specifically, choices on physicalization, projection, and period. Regarding physicalization, Derek considered speech, pausing, body movement, gestures, and facial expressions. Concerning projection, Derek weighed choices on, "balancing your wish to be intimate with the audience's need to hear what you are saying." Relating to period, Derek noted that the actor has to be true to the period of the play yet make the play accessible to the audience. Derek concluded, "the tightrope touches on many things that the actor does to balance what their choices are as they go though the play."

"The theatre," to Derek," is the place where we try to say the things that cannot be said or have not been said before . . . and within a safe environment, we can examine the forces we have in us in an articulate way." To Derek, imagination, community, collaboration, and critical thinking can examine these forces in safe environments—the theatre and the classroom.

Felicity, Playwright and Theatre Educator, 1986 High School Graduate

At a performance-based theatre program as part of her theatre's outreach program, Felicity experienced this safe environment for her students, who were in 5th and 6th grades. According to Felicity, "the program teaches them rudimentary acting techniques, and then the kids get up and do it." This active approach contrasted with the dull and unimaginative teaching in her high school, undergraduate, and graduate experiences with Shakespeare. Felicity insisted that a play is not complete without performance.

Felicity argued that a play “could affect and change the lives of people who one wouldn’t necessarily even think would ever have the opportunity or desire to read it.” She cited the children in her program and a more drastic example of the WBEZ radio program, “This American Life”, where prison inmates staged a production of *Hamlet*. Lives have been changed for the better because, Felicity insists, “you can learn about yourself in different periods of your own life—in different stages in your own life.”

Kenneth, Actor, Director, and Theatre Educator, 1988 High School Graduate

Kenneth, the director of Felicity’s educational outreach program, asks, “What are you trying to do?” to every child and every professional adult actor in his rehearsals of Shakespeare. His question is not chiding and insulting but probing because he wants the actor, no matter what age, to discover what the character wants in a scene.

Kenneth did not find this gentle interrogation in his high school where his teachers delivered Shakespeare unimaginatively. He said, “it [the instruction] was droning and drudgery; there was no spirit or energy.” In fact, *A Midsummer Night’s Dream* bewildered and confused his instructor, and consequently, confused Kenneth and his classmates. Desperately, he pleaded with his parents to enroll him in the professional training program for high school students—the same program which he now leads—at a nationally known theatre. He exclaimed, “it turned my life around as far as Shakespeare is concerned—the day I walked into this building.” As a teenager, Kenneth did not find tedious instruction in the building, where he now directs, teaches, acts, and leads. He found a community, collaboration, respect, discussion, shaping, interpreting, interacting, and debate. This was a “performance environment,” where no authority figures ladle out dry facts and spread their opinions. There was a sharing and a discovery. He heard these words, "Let's try to interpret it into what it is that we as a company think that Shakespeare was trying to say." This experience of collaboration electrified Kenneth.

In his role as teacher, Kenneth attempts to rekindle his teenage renaissance and ignite a new generation of passionate lovers of theatre and Shakespeare. Certainly, he aims to stimulate his students through imagination and interaction, but Kenneth insists upon a structure of an examination of "wants"—"What are you trying to do?"—and a charting of meter to accomplish these goals. He proudly boasted, "I make them hand it [the scanning of Shakespeare's lines] just as if they're handing in their math homework." However, to Kenneth and his classes, this scansion is not a tedious task; it is part of the way to achieve a character in a "community of characters." This close examination of the text aligns with the theoretical frameworks of Bernard Beckerman (1962, 1970, 1978, & 1990), through which performance activities can be interrogated and judged as purposeful, marginal, or superficial.

Kenneth's hope lies with his students and his two daughters, six and nine years old. He stressed, "They can be anything they want to be. They must not hear, 'That's kids' stuff.' You've got to stop doing that. You've got to grow up."

Discovery and imagination are not kids' stuff; "it is the stuff upon which dreams are made." Kenneth's revels are not ended.

Kevin, Actor, 1990 High School Graduate

Kevin, a graduate of a professional acting training program at a southern university, just ended his role in an original and successful, Off-Broadway play. When

Kevin recalled his high school days, he uttered his English teacher's drone, "You go home and read the play to yourself and come back and give a synopsis of what's going on within the play." Kevin did not experience that insular and isolating task in his university, where he was exposed to theatre artists, who were trained and are respected in England and in the United States. Here, they sat in a circle, chose a Shakespearian sonnet, read a line, connected with the line, shared that experience, then read to the commas, then read to the periods, and consequently experienced the rhythm of the lines. Kevin felt and heard the difference between a silent assignment and a community of learners.

When considering the plays of Shakespeare, Kevin's instructors reminded him that a majority of Shakespeare's audience was illiterate yet accustomed to the aural tradition. Kevin revealed, "the plays were meant to be experienced as you are speaking it. And that was a big turning point for me." In fact, when the entire class read *King Lear* and created the wind while a chorus repeated, "Blow winds, and crack your cheeks! Rage! Blow!" Kevin and his class of actors unleashed the reality of the heath.

When asked about Bernard Beckerman's (1970) metaphor of the tightrope walker, Kevin stated, "Acting is like life, and when we're going through life, we're usually after something" and added, "My work gives me purpose; its gives me focus; it keeps me fit—emotionally and physically." Kevin's goal and integration of mind and body echoes John Dewey's (1902/1990) observation, which was quoted earlier in this study:

> Personality, character, is more than subject matter. Not knowledge or information, but self-realization, is the goal. To possess all the knowledge of the world and lose one's own self is as awful a fate in education as it is in religion. Moreover,

> subject-matter never can be got into the child from without. Learning is active. It involves reaching out of the mind. It involves the organic assimilation starting from within. (p. 187)

Al, Actor, Director, Acting Teacher, 1992 High School Graduate

An unlikely trio—Shakespeare, James Dean, and Montgomery Cliff—fascinated Al when he was a student in an urban high school deprived of any programs in art, music, and theatre. At this school, his teacher presented Shakespeare by pressing the “play” button on the VCR. When his family moved to another state and when he entered an Advanced Placement English class with the desks arranged in a horseshoe, Al’s teacher stimulated discussion, encouraged eye contact, and demanded memorization of soliloquies. Al’s choice was Macbeth’s ”Tomorrow. Tomorrow. Tomorrow” soliloquy.

Now as an actor, producer, director, acting teacher to non-theatre majors at a large urban university, and founder of a theatre company, Al has acted in fifteen plays of Shakespeare. He has played Mercutio three times and directed plays of Shakespeare. He feels that “students tend to lose their inhibitions when they have a chance to actually read out loud and include another person.” Resources can “jumpstart the curriculum” by making Shakespeare accessible and exciting to students, for example: including the media—the British Broadcasting Company’s videos of Shakespeare, *Ten Things I Hate About You* with Heath Ledger, the film *O*, and so forth—encouraging reading aloud, discussing, debating, acting “very charged scenes,” and memorizing soliloquies. Merely pushing the “play” button is not enough; there are opportunities and resources to make Shakespeare come alive.

In professional productions, Al shared the value of table work, the exercise of memory, the pooling of resources, and imaginative play that is critical in breaking down barriers and opening doors. For instance, in one production of *Much Ado About Nothing*, Al's director postponed the regimen of table work, where the actors read the script and discuss, and began the first rehearsal with a dance. Al responded enthusiastically,

> And I thought it was great because a lot of times when you're in rehearsal you're meeting people you've never met before. Sometimes table work can be kind of awkward became it can get into discussions and sometimes arguments. But here you are on your very first day, and you are doing a dance. It's a great way to meet someone, especially when you are playing a romantic interest or something.

Al concluded the interview by stating, "Acting is doing. Acting is action, not emotion. That emotion arises from the action when you get want you want and when you don't get want you want." In a self-reflection of his "wants," Al wants Shakespeare to be immediate, accessible, vibrant, and alive.

Zoë, Actor, Director, 1997 High School Graduate

As a high school student in British Columbia, Zoë recalled the passion of her English teacher, who conducted the class "by rote" in a non-performance approach. Even though Zoë's teacher was "very stuffy and strict", a play with "love story right next to the Shylock story" fascinated Zoë, who admitted, "I just remember being incredibly impressed by the themes, and she [her teacher] brought a passion to it."

Zoë's passion was acting: "I started acting when I was twelve, and I was doing Shakespeare when I was fourteen or fifteen outside of school." In school, *Julius Caesar* was boring and deadly; on stage, *Julius Caesar* compelled Zoë to immerse herself in the play—"a man-heavy play with themes of power, death, and redemption." The contrast between the classroom and the stage was obvious.

According to Zoë, there are ways to bridge the gap between the classroom and the stage. Judicious cutting of Shakespeare can make the play accessible and relevant. In the classroom, Zoë stated, "there's this pressure to get though the whole play, and we end up missing the whole point." In addition, teenagers respond to action; therefore,

> concentrate on the action words, on the verbs, on the passion, on what the character is doing. What do they want of the other person? I think if you make it active and you make it alive, you're okay. We don't have to read five acts of *Hamlet*. No kid is going to do that.

Zoë argued that when teachers, pressured by the deadlines of a curriculum, "check off the play as 'done'," they miss the most important question. Did their students "take anything away from it? Does it translate to a fifteen-year-old kid who's got a cell phone, a Wii, and an IPOD? No!" Teachers need to find the vibrancy and the passion in Shakespeare and should focus on those qualities. The rest will follow. She added,

> I don't want to be dumbing anything down or give them a pass, but when a kid's attention span are, like, fifteen seconds, where's the most we can get out of that fifteen seconds?

If teachers can maximize the fifteen seconds, capitalize on those moments, and grab their students' interest, the rest will follow.

The rest—a successful and vibrant career—followed for Zoë, who played Juliet in three productions. The most recent direction of *Romeo and Juliet* in the Midwest impressed Zoë the most. The direction focused on the human element—the needs, wants, and the obstacles that confront Juliet. In addition to these essential cues from the play, Zoë's director insisted that Romeo and Juliet play their scenes with hope and not resignation. He emphasized to the actors that they are playing teenagers, who tend "to talk very dramatically" and that,

> you have to play the hope. That's where the tragedy is. It wasn't because they didn't hope enough. I wasn't because they didn't believe it enough. It's just that circumstances got in the way. Fate got in the way . . . if you buy the hope when they die it's such a sweeter feeling of tragedy.

Zoë's director reinforced the impulse of instinctively playing the moment in a scene and not of mindlessly playing the momentum of the inevitable plot. Every moment is spontaneous and alive with hope; Romeo and Juliet thrive with hope.

Zoë can balance this spontaneity on her tightrope, an image suggested by Bernard Beckerman (1970); her script is her guide, mark, and lifeline. Nevertheless, on this lifeline, the actor can soar. Zoë explained,

> Can you imagine if you had walked between the Twin Towers like the guy in the eighties? What would it feel like? He did tricks. He ran across it. He sat down at one point. He lifted his leg. That was incredible. He knew it was his lifeline. He knew it was there, but he also knew he could play.

According to Zoë, the script—her lifeline—guides but does not restrict. The script allows for imaginative leaps and discoveries.

When Zoë reacted to Maxine Greene's (1995) statement, "Art offers life; it offers hope; it offers the prospect of discovery; it offers light" (p. 133), she made her own discovery when she partially endorsed this affirmation of art. She added a qualification, as Zoë called it, "a caveat"—a recognition of "the blood, sweat, and tears" that create art. Zoë explained,

> It [Greene's statement and consequently, the concept of art] is a very lofty thing but not always. When you're in the dirt of the language, when you're in the dirt of not knowing, and when you're just mired in frustration, and when you do hit that moment of clarity, then there is life.

To Zoë, art is a process and a journey that offers life, hope, discovery, and light, but art also requires a struggle and recognition of that struggle. Art can be transformative, but in that transformation, there "is dirt and pain and frustration in making that moment." Art mirrors the human condition. In moments—fragile and immediate.

Nickolas, Actor, 2003 High School Graduate

Diagnosed with Attention Deficit Disorder, Nickolas successfully combated this disability and graduated with honors from a prestigious secondary school and a nationally known university's theatre conservatory. He has appeared in *Twelfth Night, Coriolanus, She Stoops to Conquer*, and many other classical productions with nationally known directors and actors. As a young actor with backpack saddled on his shoulder, he stands, waits, and hopes in the Equity audition lines; Nickolas is launching his career in professional theatre.

In his secondary school, Nickolas' teachers of Shakespeare focused on memorization of soliloquies, reading the plays aloud, physicalization, internalizing the words of the play. Nickolas explained, "If it's internalized, if it's within you, if you've discovered what it means for yourself, that is more important [than extensive research]." Nickolas' response aligns with Kenneth Branagh's comments in his interview with Mary Maher (2009b), "Research can sometimes be a handicap when you come to a scene and are trying to prove or illustrate a point that you believe to be some kind of revelation" (p. 40).

Nickolas admires teachers "who love language; who love the words; and who love performance but look for some way to ignite the spark in their students." In his secondary school, teachers from all disciplines embraced performance so that they could involve their students and allow them to create.

In closing, Nickolas shared that discovering art "is sort of the life process. You begin with this process of discovery: what you discover along the way, how you pursue it, how it changes, and how it changes you."

Geoffrey, Playwright, Actor, 2005 High School Graduate

Waiting in line, waiting on tables, waiting as a theatre intern, and waiting at home, Geoffrey is also beginning his career in professional theatre. His public high school experience with Shakespeare—*Romeo and Juliet, Much Ado About Nothing*, *King Lear*, *Hamlet*, *Macbeth*, *Othello*, and *Twelfth Night*—is impressive; however the instruction was dismal. Geoffrey stated, "I just had to go home and read it by myself, which might be one reason why I was so confused."

Things changed when as a high school student he directed a scene from *Othello*; the words, "dead on the page," became "literary analysis in action." In addition, his experiences at a Midwest college, renowned for programs in the arts, generated more enthusiasm when he wrote a series of ten-minute plays. And when his professor cast Geoffrey as Orsino in *Twelfth Night*, he was so elated that he rushed to his dorm room and mapped out a character analysis of Orsino— ego, superego, and id—on his white board. With detailed notes, specific quotes, footnotes, and historical resources, he presented the psychological matrix of Orsino—concisely cited and color-coded. To Geoffrey, Orsino was charted and was ready to be delivered to his audience. In the darkness of the theatre, his professor and director spoke to him privately about his color-coded character analysis and calmly inquired, "No, what is he [Orsino] doing in this scene?" Geoffrey admitted,

> It was a life-changing event for me because it's so tempting to look at Shakespeare as literature and one thing they push at this college is that Shakespeare's plays are plays . . . they are drama about conflict and action realized on stage in front of an audience . . . . Language is a tactic for action . . . I think it can be very tempting to get carried away in the language, to get carried away in the literary analysis and ignore what's happening in the moment.

When the interview closed, Geoffrey sat back and sighed, "You know, you go to a play and you realize something profound about life." He continued and explained the benefits of a new perspective; “reevaluating and rebalancing emotions;” a physical commitment to a play through action; the value of a community of actors, directors, and scholars; the insights gained through collaboration; critical thinking; and empowerment. Geoffrey concluded,

> There is something safe about being in the audience . . . you’re safe because you don’t have to risk something on stage . . . you are going out of your normal life to see how things would be different; how things would turn out; and how you can make your own life turn out based on what you have seen.

To Geoffrey, theatre is transformative.

CHAPTER V: INTERPRETATION OF RESULTS

Introduction

In this section of the chapter, an interpretation of the results will appear in this order: interviews of theatre artists; interviews of university professors; interviews and questionnaire of high school teachers; and a discussion of the classroom observations and the focus group of the students at East/West High School.

Theatre Artists

In general, the theatre artists reported that their high school instruction of Shakespeare was dismal and uninspiring. They experienced rote and tedious instruction with little discussion and analysis; however, there were two exceptions. One actor reported there was lively debate, discussion, and performance through the performance of memorized monologues; and another actor described an active and lively seminar setting in his new school, which contrasted with his former school where teachers presented Shakespeare as a video tape recording.

In contrast, the artists' university and conservatory experiences transcended this dull instruction through active learning and transformed them into inquisitive learners. The artists related the following techniques to discover a character: through exercises in sentence structure, through intensive coaching of words and phrases; through a community of learners, through the setting of goals, through imaginative play, through judicious cutting of the plays, through a focus on action, and through recognition of the performance demands of the plays of Shakespeare. To them, the benefits of this participatory work were palpable and inspiring: spontaneity, accessibility, a personal connection, a sense of community and collaboration, a transformation of self, the exercise of imagination, a curiosity, and the enthusiasm to perform. These benefits correspond with the coding noted in **Appendix E**, the standards of context, structure, and dialectic (Beckerman, 1978), and the measures of active learning, collaboration, community, transaction, and imagination (Greene, 2001).

Regarding Bernard Beckerman's (1978) use of context, the theatre artists, recognized and practiced an examination of impulse, the opposing thought, and the interplay between these two elements in the study of the plays. One critical question, posed by one of the theatre educators, was, "What are you trying to do?" to his cast members. Through that question, the actors placed the text in context since they must weigh three complementary elements of impulse, the opposing thought, and the interplay between the two. Next, when the actors weighed spontaneity, they reflected on the second measure of Beckerman, a consideration of the structural components of the plays. In that moment, the actors examined the development of character in terms of the entire play. In the final measure, the dialectic, the performers exercised their imaginative choices within the text. To the theatre artists, their work is purposeful. Even though they play, their work is not superficial, namely, "fun and games." They search to discover the cues in the play that contextualize, structure, and liberate their imagination.

In addition, all of the theatre artists' work resonate the measures of active learning, collaboration, community, transaction, and imagination (Greene, 2001). There is no passivity, no isolation, and no routine—nothing that limits and impedes their growth through discovery is part of their practice, craft, and presentation. They critically analyze real tasks to gain a new perspective. As a company of actors, they communicate, converse, and debate to in order to build a diverse community with leadership, self-confidence, and enthusiasm. They are committed to the play and study it because that is their lifeline, on which they experiment and play in order to create a new perspective. Maxine Greene (1995) declares, “For me as many others, the arts provide new perspectives on the lived world” (p. 4).

This new perspective—this creation of a work of art—is fragile and momentary; however, the artists do not create casually and cavalierly. To the theatre artists, this creation is result of a process of discovery, which requires discipline, training, patience, and persistence. This arduous yet fulfilling process illuminates and inspires since, “Ordinary experience is often infected with apathy, lassitude, and stereotype” (Dewey, 1934/2005, p. 270). This paradox of art and reality does not confuse or deter the theatre artists. For example, in his advice to actors, John Barton (1984), the founding director of the Royal Shakespeare Company in Stratford-upon Avon, stated that antithesis is integral to Shakespeare’s lines:

> If I were to offer one single bit of advice to an actor new to Shakespeare’s text, I suspect that the most useful thing I could say would be, “Look for the *antitheses* [sic] and play them.” (p. 55)

In life and in Shakespeare’s plays, the theatre artists recognize, embrace, and play this antithesis—the paradox imbedded in existence and performance— because they “suit the action to the word, the word to the action" (Shakespeare, 1623/1997a, p. 1209). They "are the abstract and brief chronicles of the time" (p. 1206).

University Professors

Through connecting the plays to university students' lives, Shakespeare can become immediate and relevant. Effective instruction can meld the world of the Renaissance into the paradoxical world of 2011 that demands self-marketing but ignores self-reflection. Facebook, daily posts, updates, and "tweets" broadcast the self, but does the self remain unexamined? In general, the professors argue that Shakespeare can provide a stage for this self-examination, discovery, awareness, and humanity through the appreciation of another perspective.

Specifically, two of the professors suggested methods to achieve these goals: double-entry journals for self-reflection, editing scenes for critical judgments, presentation of condensed scenes for personal expression, dramatizations of conflict for accessibility, and critical evaluation of the text for imaginative choices. Therefore, through performance, students can discover the emancipating and empowering paradigms of Greene (2001) as they examine the cues in the text, which Beckerman (1978) suggests gives purpose to these performance activities.

English Teachers at East/West High School

When the English teachers at East/West High recalled their experience with Shakespeare as high school students, they described the instruction: non-existent, suffocating, a teacher's showcase, lecture, blue book essays, study guides, sitting in desks with books, dull, and trapped. Only one instructor shared an enthusiastic and lively high school experience, where the class explicated popular songs and dramatized scenes and where Shakespeare was enjoyable. To the rest—eight out of nine teachers who were interviewed— tedium, drills, and droning were the standards of instruction.

In the teachers' undergraduate experience, some experienced some experimentation with dramatization, but lecture dominated. The data from the questionnaire supports this trend, where ten teachers of fourteen, 71.4%, reported their dominant instruction as lecture and discussion. In the interviews and the questionnaire, many teachers shared that performance was excluded from their education.

Additionally, when the teachers were presented lesson plans to teach Shakespeare at East/West High, eight of fourteen, 66.7%, reported that the plans consisted of objective, tests, discussion questions, and suggested essay topics. Only two instructors included performance as part of the lessons plans. Therefore, the majority of the teachers' high school, university, and professional experience excluded performance from the instruction of Shakespeare. In many layers and over many years, study guides, lecture, and tests were and are the driving forces of the instruction of Shakespeare. Student performance was missing.

Nevertheless, all of the teachers, who responded to the questionnaire, endorsed performance because, they conceded, performance energizes the class, engages the imagination, breaks dull routine, encourages discussion, builds social bridges, and focuses on the plays. This could imply an opportunity to break the pattern of lecture, study guides, and the droning of the words. Unfortunately, that was not the case since

84.6% of the faculty—12 of the 14 respondents—consider performance as “reading the play aloud” while one instructor does not even allow students the opportunity to read aloud.

Alone, reading aloud does not accomplish the goals of performance. In fact, it can detract and anesthetize students. In my observations of the six classes at East/West High School, only a few students were actively engaged while the rest droned on. Many students were marginalized, uninvolved, and distanced. In addition, instructors read the summary of the scene before reading the scene. Without discussion, the students read the lines in a march to finish the play. Many classes ended with the reminder to finish the study guide. Did the retelling of the plot eliminate the opportunity to discover? Is the plot the dominant force? Do the teachers recognize that dull and unimaginative instruction, which marked their own experience, continues in their practice?

Are there opportunities for students to connect with the words? To play? To build a community? To collaborate? To become active? To critically question? To imagine? Can the energy and the imagination, which the actors experienced and practice in their craft, transfer to the teachers and the students of East/West High School?

In response, some of the teachers contest that the demands of the intensive scheduling and the oppressive force of state assessments hinder creativity. One argued that performance does not correspond to the academic rigors of the school. Another accepted the validity of performance, but in spite of her convictions—pressured by the demands of appearance—she conformed to expectations and deferred performance in her classes. Is there a philosophical resistance to performance? Can the standards of Bernard

Beckerman (1978) and Maxine Greene (2001) address this suspicion of performance and validate performance?

Even the suggestion of an indictment that performance activities are merely “fun and games” restricted the teachers’ creativity and controlled their behavior. In one interview, one teacher argued that the “hard core academics”, who wooed rigor, “killed Shakespeare at East/West High School.” Another teacher had to jettison her creative plans because the plans were not “in form.” In addition, another teacher stressed that learning should be “severe” in order to learn; therefore, “fun and games” are irrelevant and unnecessary. Unfortunately, the threat of indictment controlled faculty and ultimately students, who are denied the experience to create and discover.

The contrast between the actors and professors’ imaginative discoveries and the teachers’ practice at East/West High School are acute. The direction of instruction at East/West High School can be retargeted to reach the goals of emancipating and empowering students through purposeful performance. In the section of this study titled, “implications,” suggestions will be made in an action plan for East/West High School and other schools, who share the same experience.

The Students at East/West High School

At the end of the first activity in the focus group, I asked this question, “Did you enjoy this activity?” Casey, one of the graduating seniors, stated, “This was better than sitting at your desk. You are interacting with others. You are focusing. You are talking aloud and interacting with others.” The other senior Stacey reinforced this,” Reading silently can be distracting. This keeps you focused.” The four students participated enthusiastically and endorsed that performance—by reading lines from *A Midsummer Night's Dream* on four by six cards and by trying to piece the plot together—was more interesting than sitting at a desk. The students were on their feet, moving, and reacting to the lines.

However, the second exercise did not proceed as smoothly as the first exercise but revealed many interesting points. In the second exercise, "The Fred Scene," the students had difficulty in delivering the lines according to the direction given to them on the cards. Even though different scenarios were presented for the same lines, the students delivered the lines identically and indistinguishably for each scene. They did not vary their tone and delivery; they read the lines in monotone. During this exercise, the students seemed unaccustomed or hesitant to experiment with the tools that vary tone—namely, stress, inflection, pauses, and nonverbal communication. Nevertheless, after my coaching—where I asked questions, and when I gave specifics for each word and each line as they read—the students began to deliver the lines according to the direction.

I concluded that these students, who are unaccustomed to verbalizing the text, could deliver the lines dramatically with effective direction. With identical lines for each scene and with different subtexts for each scene, the students can play and deliver the lines differently according to meaning because the subtext gives meaning to the lines. The keys for success would be trust, practice, time, and coaching—trust in the instructor, practice to build confidence, time to experiment in front of their peers, and proper instruction.

In the classroom, some students and one class, in particular, participated enthusiastically. Those students were energetic, focused, and willing to take risks in front of their peers. But what about the other students, who—staring ahead—sat numbly with their books open? Consider the one ninth-grade boy whose head was propped against the blackboard. How can these marginalized students be included in the action? Are there creative activities that can interest them? Are there other options for them other than the oral reading of the script? Why must the study guide dominate instruction? Why must plot control instruction?

One of the classes was an incoherent amalgam of activities, plays, and videos. Another class silently plodded through the study guide. With every student participating, the third class was spontaneous, irreverent, and enthusiastic. Driven by the study guide, a repetitive methodology— journal, vocabulary, reading the summary, and a reading of the play—mired down the ninth grade class in all three sessions.

In spite of the limited yet enthusiastic participation by some students, opportunities—where students can create—were restricted and perhaps eradicated due to the demands of study guides and the reading of the entire play. The completion of the study guide structured the instruction for the majority of the students, who mechanically read the script line-by-line. Other options—creative play with the text, experimentation with subtext, use of properties, change of classroom lighting, character study, visual art, music, debate, and discussion—were not offered. Performance, as perceived by the majority of the teachers at East/West High, was an oral line-by-line read with no time to experiment and to discover. This so-called performance stifled any other performance options that can liberate students from the doldrums of repetitive and uninspiring instruction.

Generalizations

Because theatre artists examine the text as a source for their creative choices and because they actively participate in a collaborative community, which is dedicated to the play and to the exercise of imagination, these artists follow the standards of Bernard Beckerman (1978) and Maxine Greene (2001) as illustrated in **Appendix E** of this study.

In theory, university professors aim to contextualize Shakespeare's plays in order to meet their students' needs.

A limited perception of performance, a myopic focus on the plot, indictments implying a lack of rigor, an adherence to a line-by-line reading of the plays, the demands of standardized testing, and time constraints impede the admirable intentions of the English teachers at East/West High School to involve their students in the study of Shakespeare. Questions on the purpose of performance activities were raised; consequently, the empowering and emancipating benefits of performing Shakespeare were also questioned.

Enthusiastic and eager students participate in the performance of Shakespeare at East/West High School, but limited opportunities for them to create and to discover other creative opportunities marginalize many students.

Limitations

"If prolonged engagement provides scope, persistent observation provides depth" (Lincoln & Guba, 1985, p. 304); therefore, more time and more investigation would augment this study. More classroom observations, more focus groups, more interviews of the faculty, and more responses to the questionnaire can augment, modify, or refute the discoveries. In addition, East/West High School, a suburban 9-12 high school, was studied in one semester, the spring of 2011. A prolonged engagement beyond one semester would provide more data and a source for more conclusions. Moreover, the methodology of this study did not include the role of administration in their perception of the performance of Shakespeare in the classroom. This inclusion of the administration would add another perspective. A study of other schools—public, private, urban, suburban, and rural—was not planned in the methodology for a comparison or contrast of teaching practices and philosophies.

Next, the role of university professors could be expanded. To complement the interviews, classroom observations and focus groups would improve the study; thereby the professors' theoretical plans in action can be investigated.

Lastly, Lincoln and Guba's (1985) advice, quoted above, can also be applied to the interviews with the theatre artists. Specifically, more time and exposure with these professionals would add more dimensions to the conclusions. In addition, the inclusion of various theatre artists—actors, playwrights, theatre educators, and directors—may be too broad. A concentration on one type of theatre artist, for example, a selection of only theatre educators, might be illuminating.

Implications

Action Plan

Fashioned for East/West High School, this action plan can remedy the impediments noted above in the section titled, “generalizations,” specifically: a limited perception of performance, a myopic focus on the plot, indictments implying a lack of rigor, an adherence to a line-by-line reading of the plays, the demands of standardized testing, and time constraints. Furthermore, this action plan can apply to schools that share the same predicament as East/West High School.

Through the documented interviews of theatre artists, university professors, and high school English teachers in this study, these professionals present convincing evidence that the instruction of Shakespeare in the high schools throughout the United States is generally uninspiring (there was one report of instruction in British Columbia, Canada). Therefore, the recommendations in this action plan may be beneficial and constructive to schools that admit that their current instruction of Shakespeare does not promote inspired teaching. Nevertheless, opportunities are easily accessible that can transform a dull presentation of Shakespeare into purposeful, empowering, and emancipating instruction.

Earlier in this study, Professor of English at Northern Illinois University, Gerald M. Berkowitz (1984), described teachers’ frustrating compulsion to be comprehensive,

> We knock ourselves (and them) [sic] out trying to teach students how to read Shakespeare with some understanding of what’s in the text and some appreciation of how it’s written. But there is one thing certain about the majority of our

> students is that they will never read a Shakespeare play again. Some of them, however, may *see* [sic] a Shakespeare play in the future; shouldn't we be teaching them to do that? It is possible to teach what might be called audience skills—how to understand and appreciate a play when seeing and hearing it. (p. 561)

According to Berkowitz, the instruction of *Romeo and Juliet* in ninth grade and *Hamlet* in eleventh grade at East/West High School (and others) might be the last time students will see a play of Shakespeare; therefore, instructors should make it accessible, immediate, and personal. In addition, as argued throughout this study and illustrated in **Appendix E**—the standards of Bernard Beckerman (1978) and Maxine Greene (2001)—the instruction of Shakespeare can be purposeful, emancipating, and empowering and not merely "fun and games." There are many opportunities to enhance instruction, for example:

1. Faculty development through the following resources:
    a. *Shakespeare Set Free* (O'Brien, Roberts, Tolaydo, & Goodwin, 1993, 1994, 1995).
    b. National Endowment of the Arts, *Shakespeare in American Communities* http://www.shakespeareinamericancommunities.org/education
    c. Regional theatres. Please see **Appendix H** of this study for a sample of resources for *Twelfth Night*.
    d. Local universities.
2. Dialogue and support from school administration.
3. Collegial communication among the teachers of Shakespeare within the school.

In addition, many of the resources noted above and the interviews of the professionals in this study attest that judicious cutting of the plays, selection of high interest scenes for dramatization, the viewing of films to supplement omitted scenes, the formation of teams or acting companies within the classroom, and offering more opportunities for creative student work would inject enthusiasm, rigor, and participation in the schools.

However, this attempt to innovate instruction though participation cannot be insular and unconnected. The results would be frustration and inertia. As Andy Hargreaves (1994), Professor in Educational Administration at the Ontario Institute for Studies in Education, states, “Like many teachers who make changes in isolation, he [a specific teacher is referenced] felt vulnerable and exposed; open to comparison and criticism by teachers and students alike” (p. 225). The teacher’s attempt to innovate was blocked.

In an attempt to understand innovation in a setting of resistance, Hargreaves (1994) categorizes teacher culture in four trends: “individualism, collaboration, contrived collegiality, and balkanization” (p. 166). He proposes a model described as “a moving mosaic . . . an organizational structure that is gaining strength outside the educational world a way of enabling collaborative responsiveness to rapidly shifting pressures and challenges” (p. 237). Through genuine, active collaboration with colleagues and administration, the instruction of Shakespeare can avoid vague indictments of irrelevant playtime, which lack rigor and which “are linked to a type of self indulgence, to fun and games that are not serious; they are treated as kind of midsummer night's dream" (Greene, 2001, p. 19).

Future Study

Future studies can augment, modify, or refute the discoveries of this study. These studies can include an examination of the instruction of Shakespeare in kindergarten to eighth grade, urban schools, a longitudinal study of a particular school, a comparison/contrast of schools, the role of administration in this issue, and an exploration of the limitations of this study, noted above.

In addition to permutations of the methodology of this study, future studies could consider the development of "inclusive curricula, encouraging critical thinking, decentering teacher authority, facilitating interactive and peer-oriented learning, and ensuring that all students have equal access to instructional resources" (Pineau, 2002, p. 43). These issues not only will alter the paradigm of traditional education but also will challenge the concept and practice of social justice within education. Future studies could investigate empowered and emancipated students, who could learn through a comprehensive program—including the arts— that promote critical thinking and creativity in a supportive environment. In addition, investigators could explore how the arts can transform individuals and report on the consequences of this transformation. "Performance provides a theoretical lens and a pedagogical method for achieving social change" (p. 52). As Maxine Greene (1978) observed,

> The point is that learning must be a process of discovery and recovery in response to worthwhile questions rising out of conscious life in concrete situations. And

> learning must be in some manner emancipatory, in a sense that it equips individuals to understand the history of knowledge structures they are encountering, the paradigms in use in the sciences, and the relation of all these to human interests and particular moments of human time. (p. 19)

Accordingly, these learning moments are continuous and lifelong as Greene (2001) states, “to refuse always the state of being complete” (p. 146).

Conclusion

At relevant points of this study, this quote—“Man is born free and everywhere he is in chains” (Rousseau, 1762/1913, p. 5)—has appeared. This paradox might confuse some; might suggest inevitable bondage; might imply weakness; might propose strength; might describe helplessness; or might accurately portray the human condition—the freedom to choose in the midst of restrictions that confine. When I taught at East High School, I experienced the chains of a repressive, judgmental force that attempted to stifle change. When the chair of the English department questioned me whether my students’ performances were “teaching or playtime,” I remarked that those activities are both—teaching and playtime. My response might have disarmed her briefly, but disarming her power was not the issue. Through creative performance activities, my students captured the power to create, to break the bonds of boredom, to find purpose in the study of Shakespeare. They “sang in [their] chains like the sea” (Thomas, 1939/1961, p. 58).

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APPENDIX A: QUESTIONNAIRE

Questionnaire

Directions: Please indicate you response and fill in the blanks. Thank you.

1. Have you received and read the e-mail consent form?
   - yes
   - no

2. In your undergraduate or graduate studies, how would you describe the dominant teaching technique of your professors?
   - lecture
   - lecture, some discussion
   - some lecture, discussion
   - lecture, discussion, and performance
   - performance
   - other (please specify):____

3. When the lesson plans for teaching Shakespeare were presented to you, would you describe them as primarily:
   - non-existent; there were no lesson plans
   - objective tests, discussion questions, suggested essay topics
   - recordings and videos of performances
   - performance activities
   - other (please specify): ____

4. What best describes your students' performance of Shakespeare in the classroom:
   - no performance; no reading aloud
   - students sitting at their desks reading aloud
   - students standing in the front of the room and reading aloud with the play in their hands
   - students experimenting with other techniques and the play
   - other (please specify):____

5. What best describes your use of local professional or non-professional theatres?
    - never use them
    - when a play is presented, I encourage my students to attend
    - when a play is presented, I arrange a trip to the theatre
    - I invite the actors to my school for a workshop
    - other (please specify):____

6. How comfortable do you feel about the performance of Shakespeare in the classroom?
    - uncomfortable
    - neutral
    - willing to try
    - enthusiastic
    - other (please specify):____

7. How flexible is your curriculum to the implementation of performance of Shakespeare in the classroom?
    - inflexible; there's too much to do and cover
    - some
    - neutral
    - flexible; I can experiment with performance techniques
    - other (please specify):____________________________________

8. How supportive is your administration to the implementation of performance in the classroom?
    - supportive; I have the liberty and the opportunity
    - neutral
    - non-supportive; I must adhere to the lesson plans
    - other (please specify):______________________________________

9. If you do use performance activities in the performance of Shakespeare, do you believe that these activities bring vitality and energy to your classroom?
    - strongly agree
    - agree
    - neutral
    - disagree
    - strongly disagree

10. If you do use performance activities in the performance of Shakespeare, do you believe that these activities are a distraction?
    - strongly agree
    - agree
    - neutral
    - disagree
    - strongly disagree

11. If you do use performance activities in the performance of Shakespeare, do you believe that these activities are designed for the exercise of your students' imagination?
    - strongly agree
    - agree
    - neutral
    - disagree
    - strongly disagree

12. If you do use performance activities in the performance of Shakespeare, do you believe that these activities break the routine of the school day?
    - strongly agree
    - agree
    - neutral
    - disagree
    - strongly disagree

13. If you do use performance activities in the performance of Shakespeare, do you believe that these activities, allow more opportunities for discussion and debate?

- strongly agree
- agree
- neutral
- disagree
- strongly disagree

14. If you do use performance activities in the performance of Shakespeare, do you believe that these activities, can build more opportunities for social relationships among your students?
    - strongly agree
    - agree
    - neutral
    - disagree
    - strongly disagree

15. If you do use performance activities in the performance of Shakespeare, do you believe that these activities will help your students examine the plays more closely?
    - strongly agree
    - agree
    - neutral
    - disagree
    - strongly disagree

16. If you do use performance activities in the performance of Shakespeare, do you believe that these activities allow your students to exercise their imagination?
    - strongly agree
    - agree
    - neutral
    - disagree
    - strongly disagree

17. If you have any comments on this research, you may contact the Institutional Review Board (IRB) administrator at Saint Joseph's University, ors@sju.edu
    - comments to ors@sju.edu
    - no comments

APPENDIX B: INTERVIEW QUESTIONS

INTERVIEW QUESTIONS

(Preliminary questions on name, years as a professional actor/director/teacher/writer will be asked before the questions noted below. As the interview progresses, follow up questions will be asked.)

1. In your high school, how was Shakespeare taught?

2. As a student, was there a particular class or lesson that impressed you?

3. If you had the opportunity to suggest how Shakespeare should be taught in high school, what would you suggest?

4. As a professional, how were you directed in the performance of Shakespeare?

5. One theorist (Beckerman, 1970) suggests that performance is similar to a tight rope walker, where the performer focuses upon a goal and motivation arises from that goal. Can you react to that?

- Bernard Beckerman was the Brander Matthews Professor of Dramatic Literature at Columbia University, the Director of the Hofstra Shakespeare Festival, the author of *Shakespeare at the Globe* (1962), *Dynamics of Drama* (1970), *Theatrical Presentation: Performer, Audience and Act* (1990), and many scholarly articles. The theoretical acting foundations of Bernard Beckerman “may be best characterized as contextual, structural, [and] dialectical” (Beckerman, 1978, p. 138).”[Bernard Beckerman] was determined to clarify the nature of performance and to provide a working vocabulary for the theatrical event” (Beckerman, 1990, p. viii).

- Purposeful Pedagogy: The elements of Beckerman's theoretical acting foundations serving as organizing elements to define the purpose of the performance-based activities
    - Contextual– an analysis of "three factors: (1) the impulse of the character who makes a scene happen, (2) the opposing thought or act against which the character projects his energy, and (3) the intangible interplay between the first two" (Beckerman, 1978, p. 139).Therefore, the context within the text and beyond the text will be considered and applied to performance-based activities.
    - Structural – an analysis of the coherence of a particular performance-based activity in relation to the entire play. "What matters more is to note that common to all the terms is the treatment of the text as a sequence of sub-units... the organic phases of the total work... [that connect] with other sub-units to make up the peculiar form and rhythm of a given play" (Beckerman, 1978, p. 142). In addition to this, "[a] play is an abstract of a larger action–the events onstage are but a portion of all the events embracing the play, and the locales presented are but fragments of a broader panorama" (Beckerman, 1970, p. 170) Integration of the sub-units will be analyzed regarding performance-based activities.

        - Dialectic – an examination of the imaginative choices that the character can make within the activity with a focus on the text. The text is the basis for these choices since "[f]eeling at liberty to interpret a role or a scene in totally unlimited ways is not being truly free imaginatively. It is far more thrilling and emancipating to discover the limits within which a given work allows legitimate interpretation" (Beckerman, 1978, p. 145). Donnellan (2002) reinforces this dynamic of choices, "Each actor will act each character differently... we can each see an infinity of different things; and these infinites are infinitely different" (p. 229). Beckerman (1978) acknowledges these creative choices but demands an adherence to the text since "we are seeing a return to the text of Shakespeare, or rather a renewed desire to let the text guide production" (p. 135). The creative acting choices will be examined in the performance-based activities concerning the lines, scenes, and acts of the plays.

6. Maxine Greene, who was a student of the American philosopher John Dewey stated, "Art offers life; it offers hope; it offers the prospect of discovery; it offers light" (Greene, 1995, p. 133). How do you react to that statement?

- Maxine Greene: "Maxine Greene is a professor of philosophy and education and the William F. Russell Professor in the Foundations of Education (emerita) at

Teachers College, where she continues to teach courses in educational philosophy, social theory, and aesthetics" (Greene M. , 1995, p. ix).

- Empowering Pedagogy: "[A] process of initiating persons into faithfully perceiving, a means of empowering them to accomplish the task–from their own standpoints, against a background of their own awareness" (Greene M. , 2001, p. 45)
- Emancipatory Pedagogy: A pedagogy which includes "in its dialogue women and men of all classes, backgrounds, colors, and religious faiths, each one free to speak from a distinctive perspective, each one reaching from that distinctive perspective toward the making of some common world" (Greene M. , 1995, p. 135) and the need "to learn a pedagogy... so that we can enable our students to live within the arts, making clearings and spaces for themselves . . .a community of educators committed to emancipatory pedagogy" (p. 135).

APPENDIX C: FOCUS GROUP ACTIVITIES

FOCUS GROUP: ACTIVITY ONE

After the instructor distributes index cards with fifteen quotations from the play, *A Midsummer Night's Dream,* the following instructions from *Shakespeare Set Free: Teaching Romeo and Juliet, Macbeth, A Midsummer Night's Dream* (O' Brien, Roberts, Tolaydo, & Goodwin, 1993) are directed to the students:

> Ask: Who has a card with a word you don't know? Who has a card with words you cannot pronounce? List the words students don't know, along with brief definitions, on the board. Agree on pronunciations for the words in question. (Note: Coming to consensus is more important than struggling to be "right.") Ask students... to study their cards and stand in a circle. Produce an object for tossing... To play the game, a student reads aloud the line on her card, then tosses or passes the object to another student, who reads a card and tosses to another student. Students continue until all the lines have been read several times and the lines come quickly and naturally. Then ask everyone ... to write down as many lines as they can remember. (p. 45)

Questions for the Focus Group-Activity One

1. From these quotations, can you make sense of the story?

    Who wants to run away into the woods?

    Is there a conflict? Between whom?

2. Does this activity seem like a puzzle to you?

    How does this make you feel?

Do you enjoy the challenge?

Do you feel that you are exercising your imagination?

3. How do you think the story ends?

FOCUS GROUP: ACTVITY TWO

The following exercise provides dialogue for the student performers:

A. I understand we have Fred to thank for this.
B. Yes, he did it all by himself.
A. It's really like him.
B. I understand he's a friend of yours.
A. Oh, I wouldn't say that.
(O'Brien, Roberts, Tolaydo, & Goodwin, 1995, p. 182)

The teaching directions are:

> A few go-arounds [dramatizations of the scene] will make it clear that , depending on how the lines are said, the speakers might be, among other possibilities, grateful to Fred for giving a surprise party of furious at him for wrecking a car. Depending on the tone of voice used, listeners could assume Fred to be two years old, or twenty, or eighty. The speakers can be wryly anti-Fred of Fred fans, or affectionately amused by Fred's foibles. (p. 182)

Using this scene as a model, the students can then explore Shakespeare's *Othello* Act 3, Scene 3:

Iago: Ha, I like not that.

Othello: What dost thou say?

Iago: Nothing, my lord; or if—I know not what.

Othello: Was not that Cassio parted from my wife?

Iago: Cassio, my lord? No, sure, I cannot think it
That he would steal away so guilty like,
Seeing your coming.

Othello: I do believe 'twas he. (p. 182)

Questions for the Focus Group-Activity Two

1. Did you notice different meanings when certain words are stressed? Can you change tone and consequently meaning?

2. Can you describe the scene?

3. Can you describe the characters?

APPENDIX D: CLASSROOM OBSERVATIONS

Observations will follow Glesne's (2006) "EXHIBIT 3.1 Description, Documentation, and Use of Different Kinds of Observation,"

> [in which the] Processes [namely the] Explicit and implicit rules, regulations, ad rituals that describe how a program works... . [This process will be documented through] Observational notes, field journal, diagrams, [and] institutional documents, [which] Raises questions for interviews; supports or challenges interview data; thick description; pattern analysis; generates hunches or hypotheses. (p. 68)

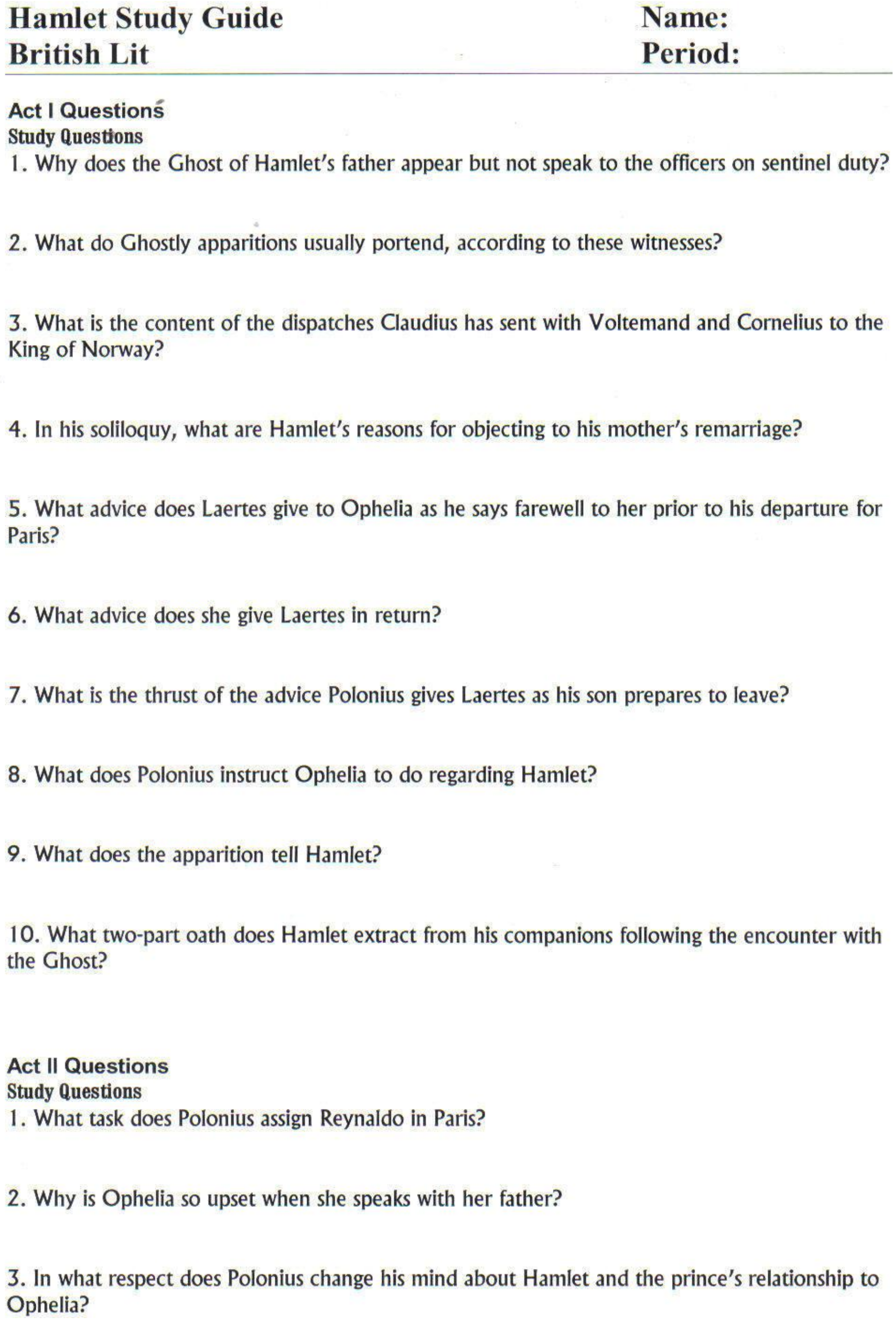
In this study, observations will follow the standards of context, structure, and dialectic (Beckerman, 1978) and the measures of active learning, collaboration, community, transaction, and imagination (Greene, 2001). Matrices and coding will be developed to reflex these theoretical and analytical lenses.

APPENDIX E: CODING

Coding

Code	Key Word	Reference
CON	Context - Impulse - Opposing thought - Interplay between two	Beckerman (1978)
STRUC	Structural - Sub units to whole - Integration	Beckerman (1978)
DIA	Dialectic - Imaginative Choices - Text as source	Beckerman (1978)
ACT	Active Learners - Real Tasks - Critical Thinking - New perspective	Greene (2001)
COLLAB	Collaboration - Communication - Conversation - Debate	Greene (2001)
COMM	Community - Social Bridges - Leadership - Self-confidence - Enthusiasm	Greene (2001)
TRAN	Transaction - Commitment	Greene (2001)
IM	Imagination - Breaking walls	Greene (2001)

APPENDIX F: HAMLET STUDY GUIDE



Hamlet Study Guide **Name:**
British Lit **Period:**

Act I Questions

Study Questions

1. Why does the Ghost of Hamlet's father appear but not speak to the officers on sentinel duty?

2. What do Ghostly apparitions usually portend, according to these witnesses?

3. What is the content of the dispatches Claudius has sent with Voltemand and Cornelius to the King of Norway?

4. In his soliloquy, what are Hamlet's reasons for objecting to his mother's remarriage?

5. What advice does Laertes give to Ophelia as he says farewell to her prior to his departure for Paris?

6. What advice does she give Laertes in return?

7. What is the thrust of the advice Polonius gives Laertes as his son prepares to leave?

8. What does Polonius instruct Ophelia to do regarding Hamlet?

9. What does the apparition tell Hamlet?

10. What two-part oath does Hamlet extract from his companions following the encounter with the Ghost?

Act II Questions

Study Questions

1. What task does Polonius assign Reynaldo in Paris?

2. Why is Ophelia so upset when she speaks with her father?

3. In what respect does Polonius change his mind about Hamlet and the prince's relationship to Ophelia?

4. What task does Claudius assign to Rosencrantz and Guildenstern?

5. What news do Voltemand and Cornelius bring back from Norway?

6. What do Claudius and Gertrude conclude after hearing Polonius read the letter from Hamlet to Ophelia?

7. What does Polonius mean in an aside, as he speaks with Hamlet, "Though this be madness, yet there is method in't"?

8. What does Hamlet make Rosencrantz and Guildenstern confess?

9. Why have Hamlet's two friends arranged for the theatrical troupe to perform at the palace?

10. What is the significance of the speech which Hamlet requests from the actor, taken from the story of the Trojan War?

Act III Questions

Study Questions

1. What do Rosencrantz and Guildenstern report to Claudius regarding their conversation with Hamlet?

2. What do the pair fail to reveal to Claudius?

3. What favor does Hamlet ask of Horatio?

4. What is the plot of the Dumb Show the Players present?

5. What is the significance of the play's title, "The Mousetrap"?

6. What does Hamlet mean, as he prepares to visit his mother, when he says, "O heart, lose not thy nature"?

7. What rationale do Rosencrantz and Guildenstern give for accepting Claudius' commission to take Hamlet to England forthwith?

8. What is ironic about Hamlet's failure to kill Claudius while the King is kneeling in prayer?

9. What is Hamlet's reaction when he realizes he has killed Polonius rather than Claudius, whom he had presumed to be the one hiding behind the curtain?

10. What is the apparent purpose of the Ghost's appearance in the Queen's bedroom while Hamlet speaks with his mother?

Act IV Questions

Study Questions

1. What is Claudius' response when Gertrude tells him that Hamlet has murdered Polonius?

2. What does Claudius direct Rosencrantz and Guildenstern to do?

3. Why does Hamlet hide Polonius' corpse and then dash away when Rosencrantz and Guildenstern question him about it?

4. Why does Hamlet call Claudius "dear Mother"?

5. Why does Fortinbras send word to the Danish king (Claudius)?

6. How does Hamlet contrast himself (all men) to beasts?

7. How does Claudius propose to satisfy Laertes' suspicions?

8. What reasons does Claudius give Laertes for not taking action against Hamlet, who, Claudius says, "Pursued [his] life"?

9. Why does Claudius plan to poison the drink, in addition to poisoning the rapier tip which Laertes will wield?

10. How does Ophelia drown?

Act V Questions

Study Questions

1. Why is there debate surrounding the nature of Ophelia's funeral?

2. How long has the gravedigger been sexton, and when did he first become employed?

3. What joking insult to the English does Shakespeare put into the gravedigger's dialogue, regarding Hamlet's madness?

4. What cause does Laertes ascribe to Ophelia's madness, which led to her death?

5. What prompts Hamlet's outburst at Ophelia's graveside?

6. What order did Claudius' letter, carried by Guildenstern and Rosencrantz, convey to the English regarding Hamlet's fate?

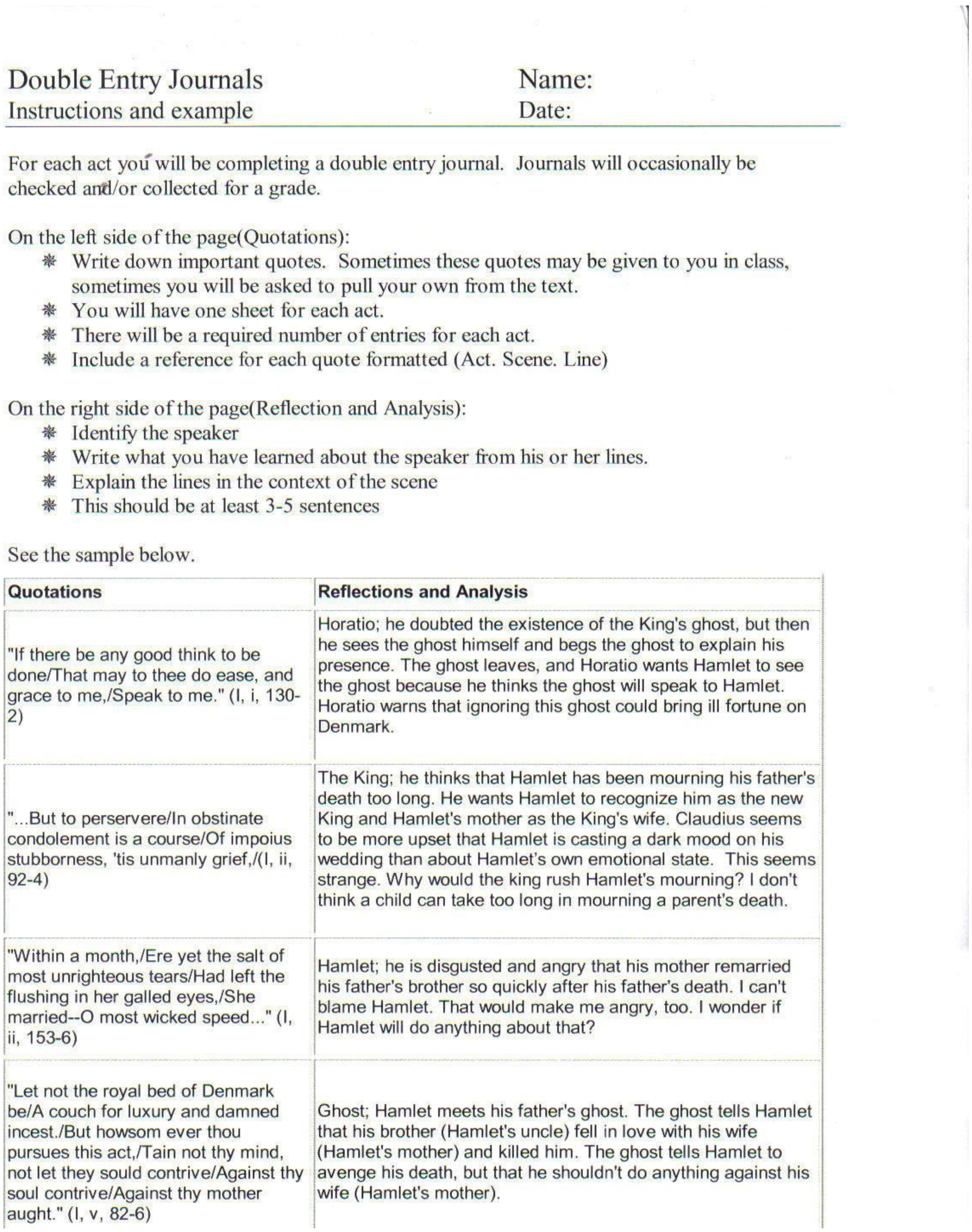
7. How does Hamlet justify his counterfeit command that Rosencrantz and Guildenstern are to be murdered by the English?

8. In his apology to Laertes, what does Hamlet mean when he says, "I have shot my arrow o'er the house and hurt my brother"?

9. Why does Hamlet forbid Horatio to drink the rest of the poisoned cup?

10. Who will ascend to power as the new King of Denmark?

APPENDIX G: DOUBLE ENTRY JOURNALS



Double Entry Journals

Instructions and example

Name:

Date:

For each act you will be completing a double entry journal. Journals will occasionally be checked and/or collected for a grade.

On the left side of the page(Quotations):

- Write down important quotes. Sometimes these quotes may be given to you in class, sometimes you will be asked to pull your own from the text.
- You will have one sheet for each act.
- There will be a required number of entries for each act.
- Include a reference for each quote formatted (Act. Scene. Line)

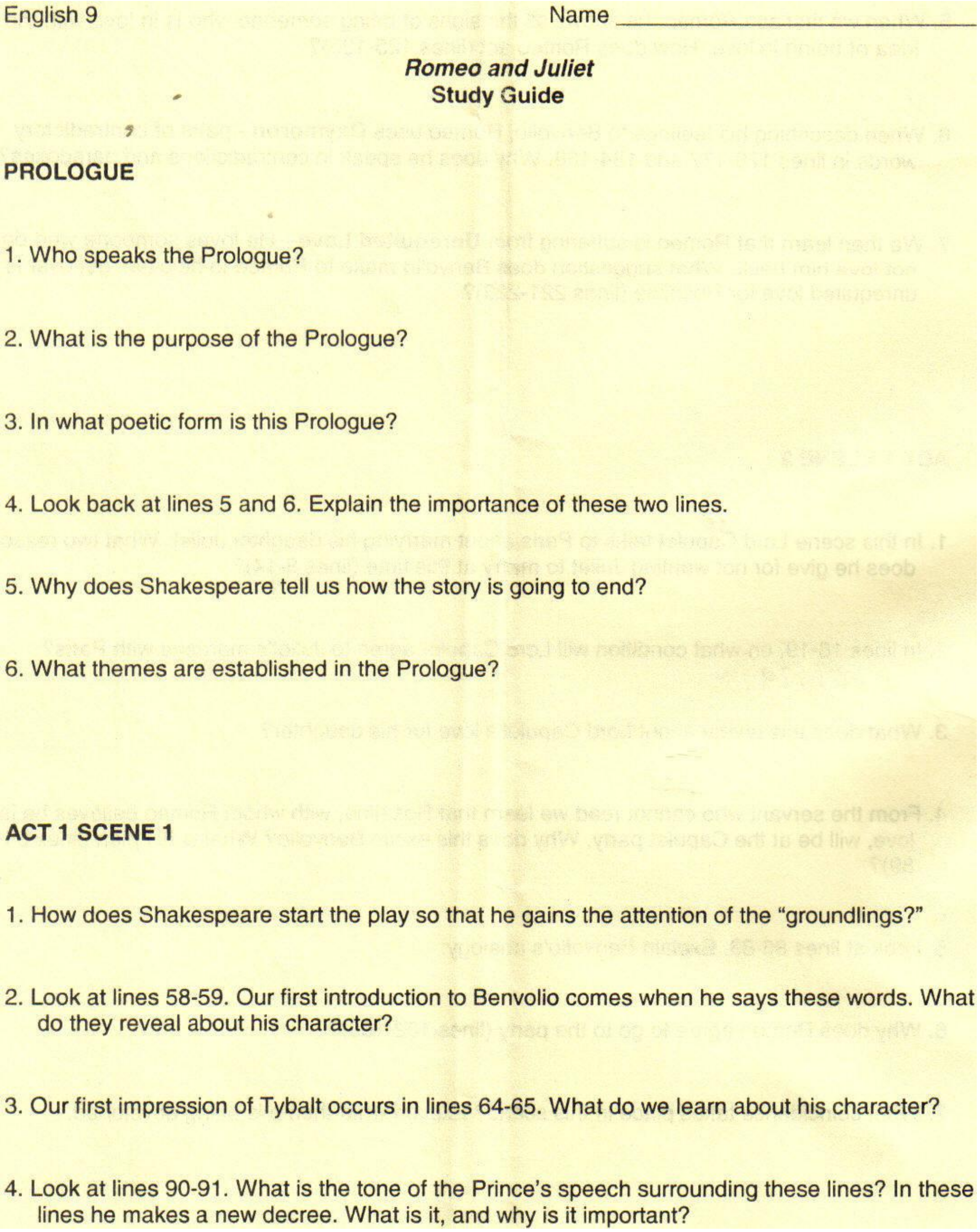
On the right side of the page(Reflection and Analysis):

- Identify the speaker
- Write what you have learned about the speaker from his or her lines.
- Explain the lines in the context of the scene
- This should be at least 3-5 sentences

See the sample below.

Quotations	**Reflections and Analysis**
"If there be any good think to be done/That may to thee do ease, and grace to me,/Speak to me." (I, i, 130-2)	Horatio; he doubted the existence of the King's ghost, but then he sees the ghost himself and begs the ghost to explain his presence. The ghost leaves, and Horatio wants Hamlet to see the ghost because he thinks the ghost will speak to Hamlet. Horatio warns that ignoring this ghost could bring ill fortune on Denmark.
"...But to perservere/In obstinate condolement is a course/Of impoius stubborness, 'tis unmanly grief,/(I, ii, 92-4)	The King; he thinks that Hamlet has been mourning his father's death too long. He wants Hamlet to recognize him as the new King and Hamlet's mother as the King's wife. Claudius seems to be more upset that Hamlet is casting a dark mood on his wedding than about Hamlet's own emotional state. This seems strange. Why would the king rush Hamlet's mourning? I don't think a child can take too long in mourning a parent's death.
"Within a month,/Ere yet the salt of most unrighteous tears/Had left the flushing in her galled eyes,/She married--O most wicked speed..." (I, ii, 153-6)	Hamlet; he is disgusted and angry that his mother remarried his father's brother so quickly after his father's death. I can't blame Hamlet. That would make me angry, too. I wonder if Hamlet will do anything about that?
"Let not the royal bed of Denmark be/A couch for luxury and damned incest./But howsom ever thou pursues this act,/Tain not thy mind, not let they sould contrive/Against thy soul contrive/Against thy mother aught." (I, v, 82-6)	Ghost; Hamlet meets his father's ghost. The ghost tells Hamlet that his brother (Hamlet's uncle) fell in love with his wife (Hamlet's mother) and killed him. The ghost tells Hamlet to avenge his death, but that he shouldn't do anything against his wife (Hamlet's mother).

APPENDIX H: ROMEO AND JULIET STUDY GUIDE



English 9 Name ____________________

Romeo and Juliet
Study Guide

PROLOGUE

1. Who speaks the Prologue?

2. What is the purpose of the Prologue?

3. In what poetic form is this Prologue?

4. Look back at lines 5 and 6. Explain the importance of these two lines.

5. Why does Shakespeare tell us how the story is going to end?

6. What themes are established in the Prologue?

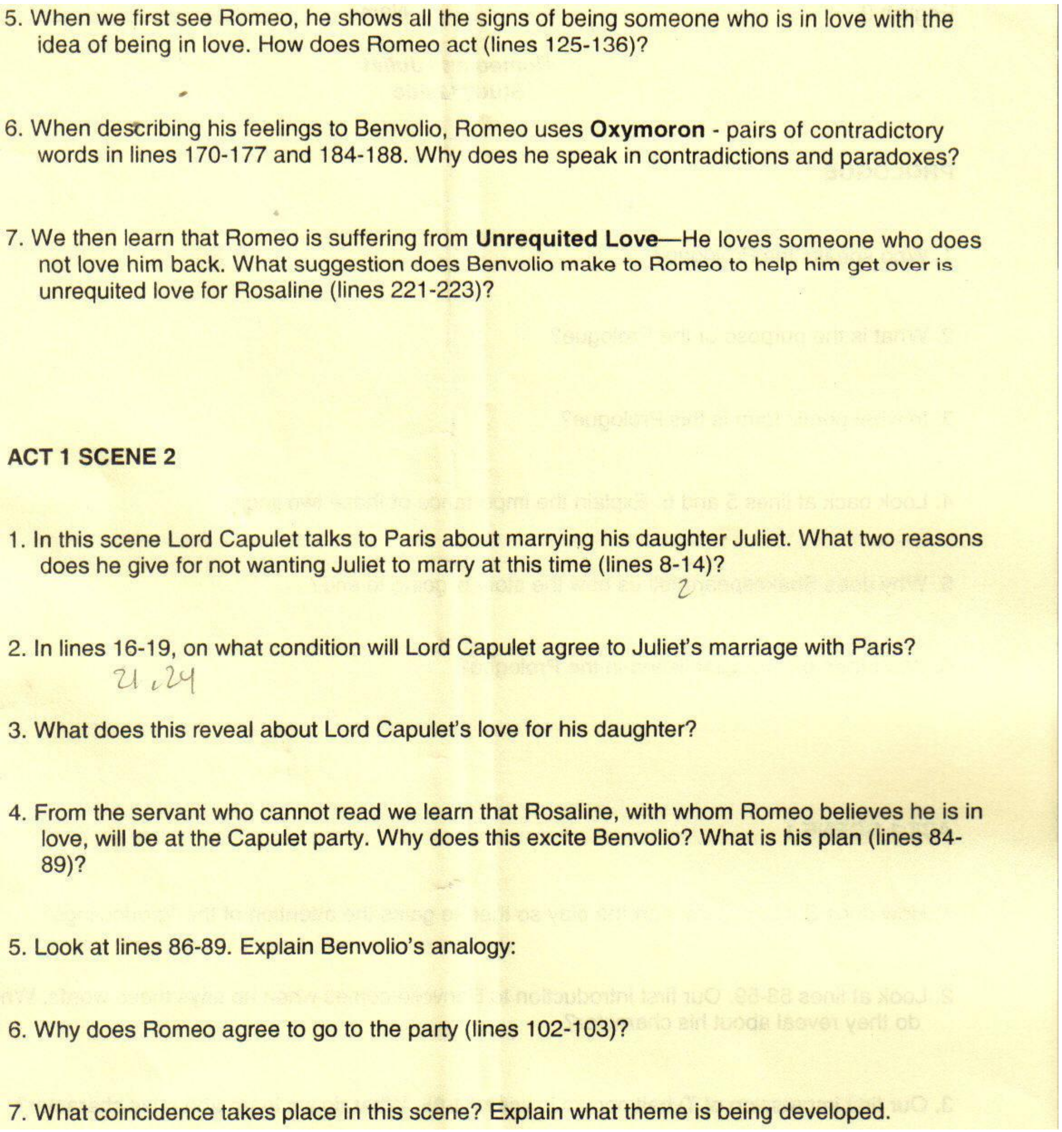
ACT 1 SCENE 1

1. How does Shakespeare start the play so that he gains the attention of the "groundlings?"

2. Look at lines 58-59. Our first introduction to Benvolio comes when he says these words. What do they reveal about his character?

3. Our first impression of Tybalt occurs in lines 64-65. What do we learn about his character?

4. Look at lines 90-91. What is the tone of the Prince's speech surrounding these lines? In these lines he makes a new decree. What is it, and why is it important?



5. When we first see Romeo, he shows all the signs of being someone who is in love with the idea of being in love. How does Romeo act (lines 125-136)?

6. When describing his feelings to Benvolio, Romeo uses **Oxymoron** - pairs of contradictory words in lines 170-177 and 184-188. Why does he speak in contradictions and paradoxes?

7. We then learn that Romeo is suffering from **Unrequited Love**—He loves someone who does not love him back. What suggestion does Benvolio make to Romeo to help him get over is unrequited love for Rosaline (lines 221-223)?

ACT 1 SCENE 2

1. In this scene Lord Capulet talks to Paris about marrying his daughter Juliet. What two reasons does he give for not wanting Juliet to marry at this time (lines 8-14)?

2

2. In lines 16-19, on what condition will Lord Capulet agree to Juliet's marriage with Paris?

21, 24

3. What does this reveal about Lord Capulet's love for his daughter?

4. From the servant who cannot read we learn that Rosaline, with whom Romeo believes he is in love, will be at the Capulet party. Why does this excite Benvolio? What is his plan (lines 84-89)?

5. Look at lines 86-89. Explain Benvolio's analogy:

6. Why does Romeo agree to go to the party (lines 102-103)?

7. What coincidence takes place in this scene? Explain what theme is being developed.

ACT 1 SCENE 3

In this scene Lady Capulet is informing Juliet and her nurse of Count Paris' proposal of marriage.

1. What is the nurse's relationship with Juliet?

2. How would you describe the nurse's personality?

3. Look at lines 62-63. What is the nurse's one wish for Juliet and why?

4. When Lady Capulet asks Juliet how she feels about being married, what is Juliet's answer (line 67), and what does it reveal about her character?

5. The nurse and Lady Capulet are both excited and pleased by Paris' proposal but for different reasons. The nurse says Paris is "a man of wax" and at the end of the scene encourages Juliet to "Go, girl, seek happy nights to happy days." What does the nurse see in Paris, and what does it reveal about her attitude toward love and marriage?

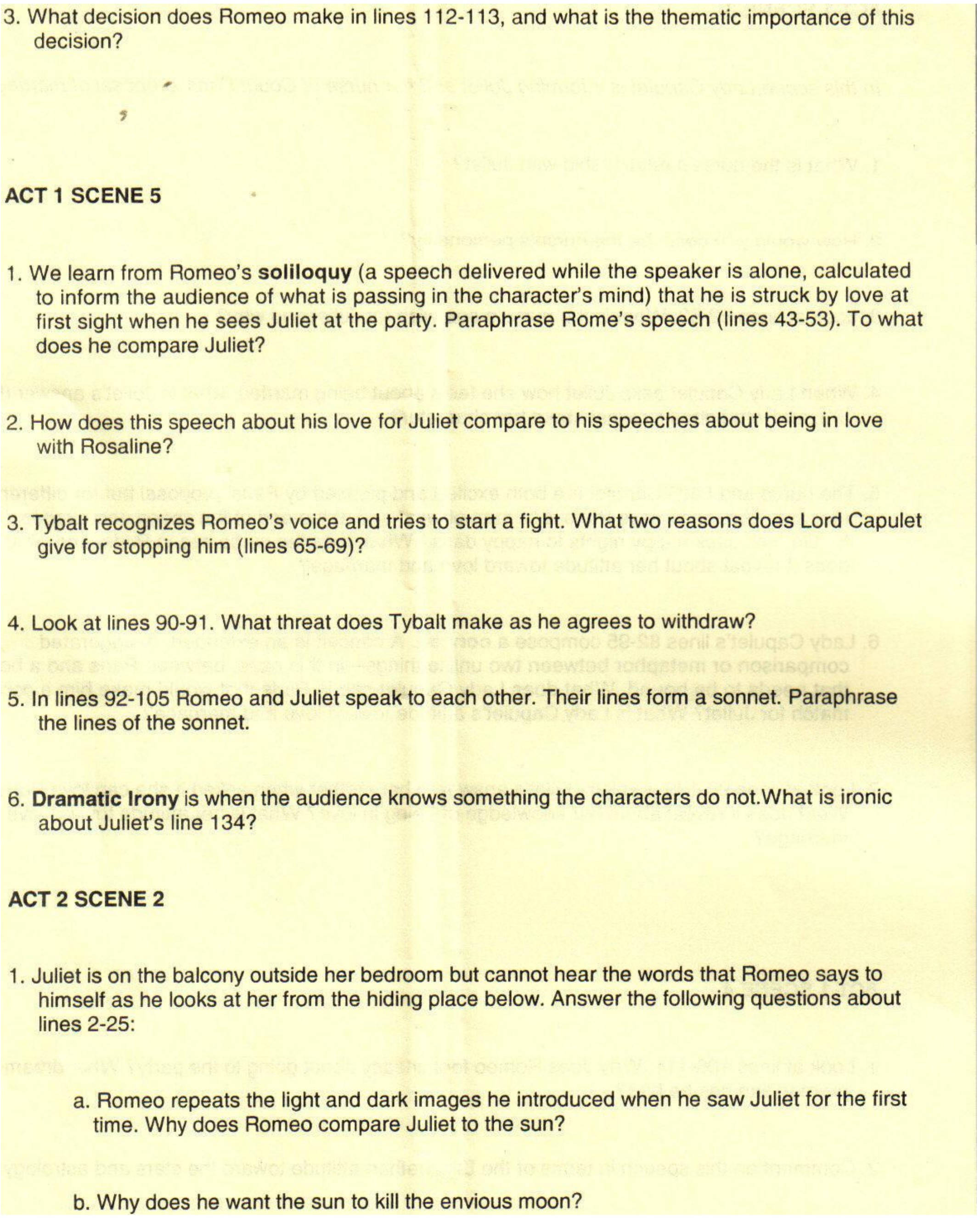
6. Lady Capulet's lines 82-95 compose a **conceit**. A conceit is an extended, exaggerated comparison or metaphor between two unlike things—in this case, between Paris and a book that needs to be bound. What does Lady Capulet see in Paris that would make him a good match for Juliet? What is Lady Capulet's attitude toward love and marriage?

7. Look at lines 98-100. Explain Juliet's answer to her mother when asked if she can love Paris. What does it reveal about her knowledge of being in love? What is her attitude toward love and marriage?

ACT 1 SCENE 4

1. Look at lines 106-111. Why does Romeo feel uneasy about going to the party? What dream-like premonition has he had?

2. Comment on this speech in terms of the Elizabethan attitude toward the stars and astrology.



3. What decision does Romeo make in lines 112-113, and what is the thematic importance of this decision?

ACT 1 SCENE 5

1. We learn from Romeo's **soliloquy** (a speech delivered while the speaker is alone, calculated to inform the audience of what is passing in the character's mind) that he is struck by love at first sight when he sees Juliet at the party. Paraphrase Rome's speech (lines 43-53). To what does he compare Juliet?

2. How does this speech about his love for Juliet compare to his speeches about being in love with Rosaline?

3. Tybalt recognizes Romeo's voice and tries to start a fight. What two reasons does Lord Capulet give for stopping him (lines 65-69)?

4. Look at lines 90-91. What threat does Tybalt make as he agrees to withdraw?

5. In lines 92-105 Romeo and Juliet speak to each other. Their lines form a sonnet. Paraphrase the lines of the sonnet.

6. **Dramatic Irony** is when the audience knows something the characters do not.What is ironic about Juliet's line 134?

ACT 2 SCENE 2

1. Juliet is on the balcony outside her bedroom but cannot hear the words that Romeo says to himself as he looks at her from the hiding place below. Answer the following questions about lines 2-25:

    a. Romeo repeats the light and dark images he introduced when he saw Juliet for the first time. Why does Romeo compare Juliet to the sun?

    b. Why does he want the sun to kill the envious moon?

   c. Why is the moon envious?

   d. Why does he compare Juliet's eyes to the stars?

   e. Why is this comparison to stars another example of foreshadowing?

2. Look at lines 33-36. Juliet is still unaware that Romeo is nearby. Paraphrase these lines.

3. Paraphrase lines 38-49. What is Juliet's attitude toward the feud that has separated the two families?

4. After Juliet asks some pertinent questions (lines 58-84), she realizes that Romeo has overheard her intimate thoughts about him. How does her attitude change in lines 85-105? What is she worried about?

5. Why does Juliet object to Romeo's swearing on the moon (lines 109-111)?

6. Juliet speaks of her fears in lines 116-119. Explain.

7. Paraphrase lines 142-148.

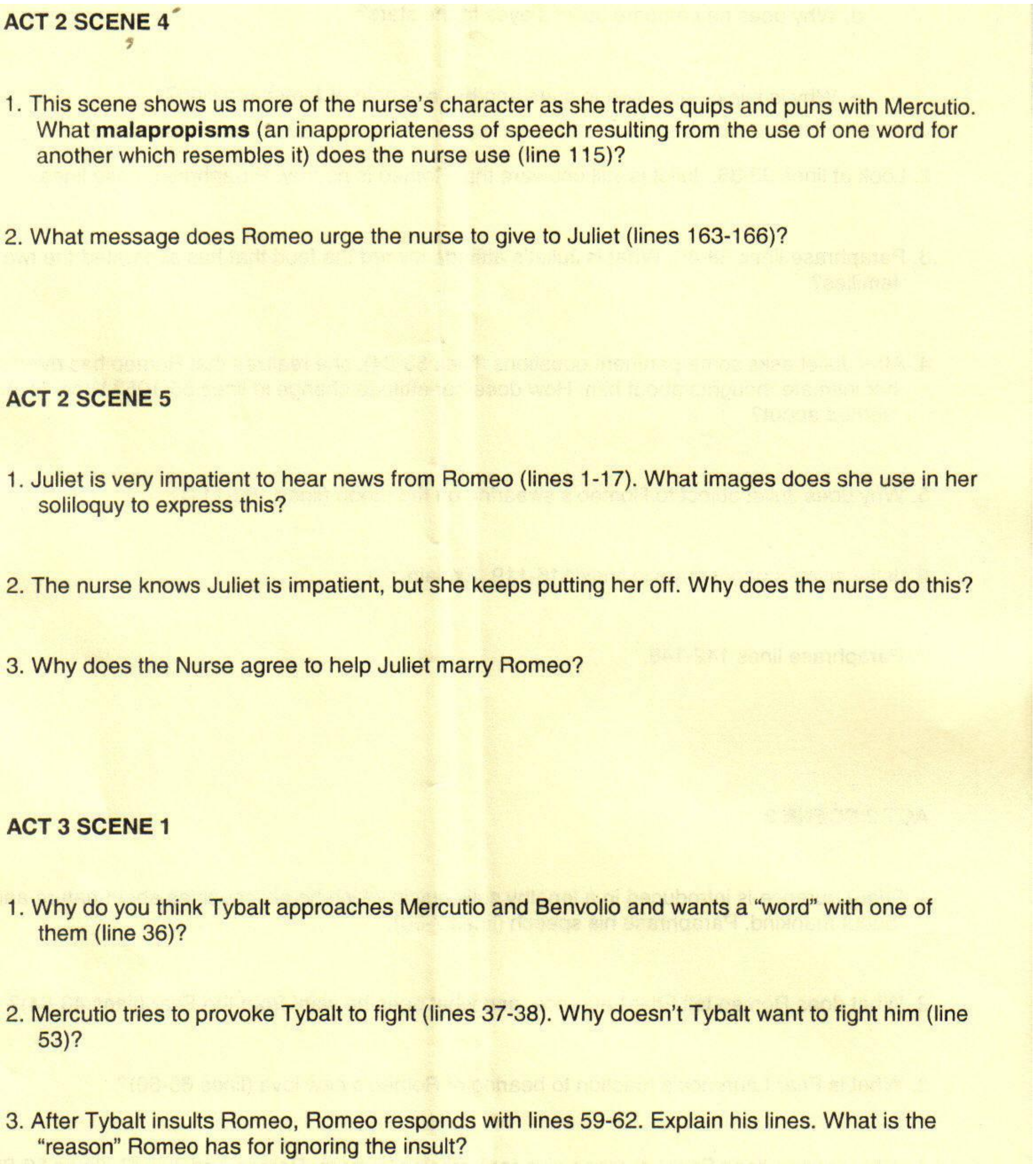
ACT 2 SCENE 3

1. Friar Laurence is introduced in a lengthy soliloquy in which he philosophies about nature and about mankind. Paraphrase his speech (lines 7-30).

2. What does Romeo tell Friar Laurence, and what does he want from the Friar (lines 43-64)?

3. What is Friar Laurence's reaction to hearing of Romeo's new love (lines 65-80)?

4. What reason does Friar Laurence give for agreeing to marry Romeo and Juliet? (lines 89-92)



ACT 2 SCENE 4

1. This scene shows us more of the nurse's character as she trades quips and puns with Mercutio. What **malapropisms** (an inappropriateness of speech resulting from the use of one word for another which resembles it) does the nurse use (line 115)?

2. What message does Romeo urge the nurse to give to Juliet (lines 163-166)?

ACT 2 SCENE 5

1. Juliet is very impatient to hear news from Romeo (lines 1-17). What images does she use in her soliloquy to express this?

2. The nurse knows Juliet is impatient, but she keeps putting her off. Why does the nurse do this?

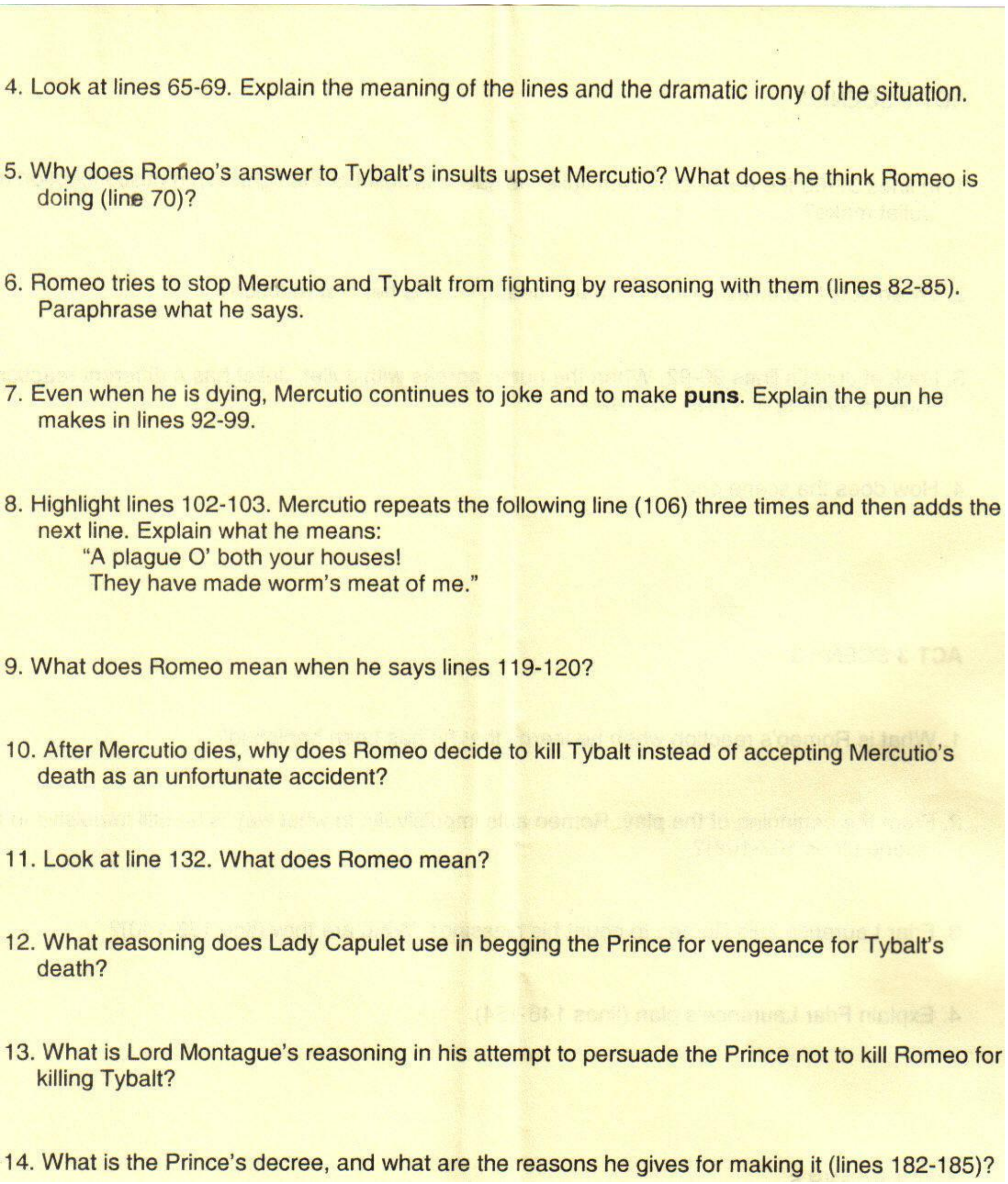
3. Why does the Nurse agree to help Juliet marry Romeo?

ACT 3 SCENE 1

1. Why do you think Tybalt approaches Mercutio and Benvolio and wants a "word" with one of them (line 36)?

2. Mercutio tries to provoke Tybalt to fight (lines 37-38). Why doesn't Tybalt want to fight him (line 53)?

3. After Tybalt insults Romeo, Romeo responds with lines 59-62. Explain his lines. What is the "reason" Romeo has for ignoring the insult?



4. Look at lines 65-69. Explain the meaning of the lines and the dramatic irony of the situation.

5. Why does Romeo's answer to Tybalt's insults upset Mercutio? What does he think Romeo is doing (line 70)?

6. Romeo tries to stop Mercutio and Tybalt from fighting by reasoning with them (lines 82-85). Paraphrase what he says.

7. Even when he is dying, Mercutio continues to joke and to make **puns**. Explain the pun he makes in lines 92-99.

8. Highlight lines 102-103. Mercutio repeats the following line (106) three times and then adds the next line. Explain what he means:

> "A plague O' both your houses!
> They have made worm's meat of me."

9. What does Romeo mean when he says lines 119-120?

10. After Mercutio dies, why does Romeo decide to kill Tybalt instead of accepting Mercutio's death as an unfortunate accident?

11. Look at line 132. What does Romeo mean?

12. What reasoning does Lady Capulet use in begging the Prince for vengeance for Tybalt's death?

13. What is Lord Montague's reasoning in his attempt to persuade the Prince not to kill Romeo for killing Tybalt?

14. What is the Prince's decree, and what are the reasons he gives for making it (lines 182-185)?

ACT 3 SCENE 2

1. In lines 37-68 the nurse confuses Juliet as she tells Juliet of the fight. What misconception does Juliet make?

2. When Juliet receives news of Tybalt's death, what is her first reaction?

3. Look at Juliet's lines 90-92. When the nurse agrees with Juliet, Juliet has a different reaction to Romeo's killing of Tybalt. Explain.

4. How does the scene end?

ACT 3 SCENE 3

1. What is Romeo's reaction when he learns that he has been banished?

2. From the beginning of the play, Romeo acts impulsively. In what way is he still impulsive in this scene (lines 102-108)?

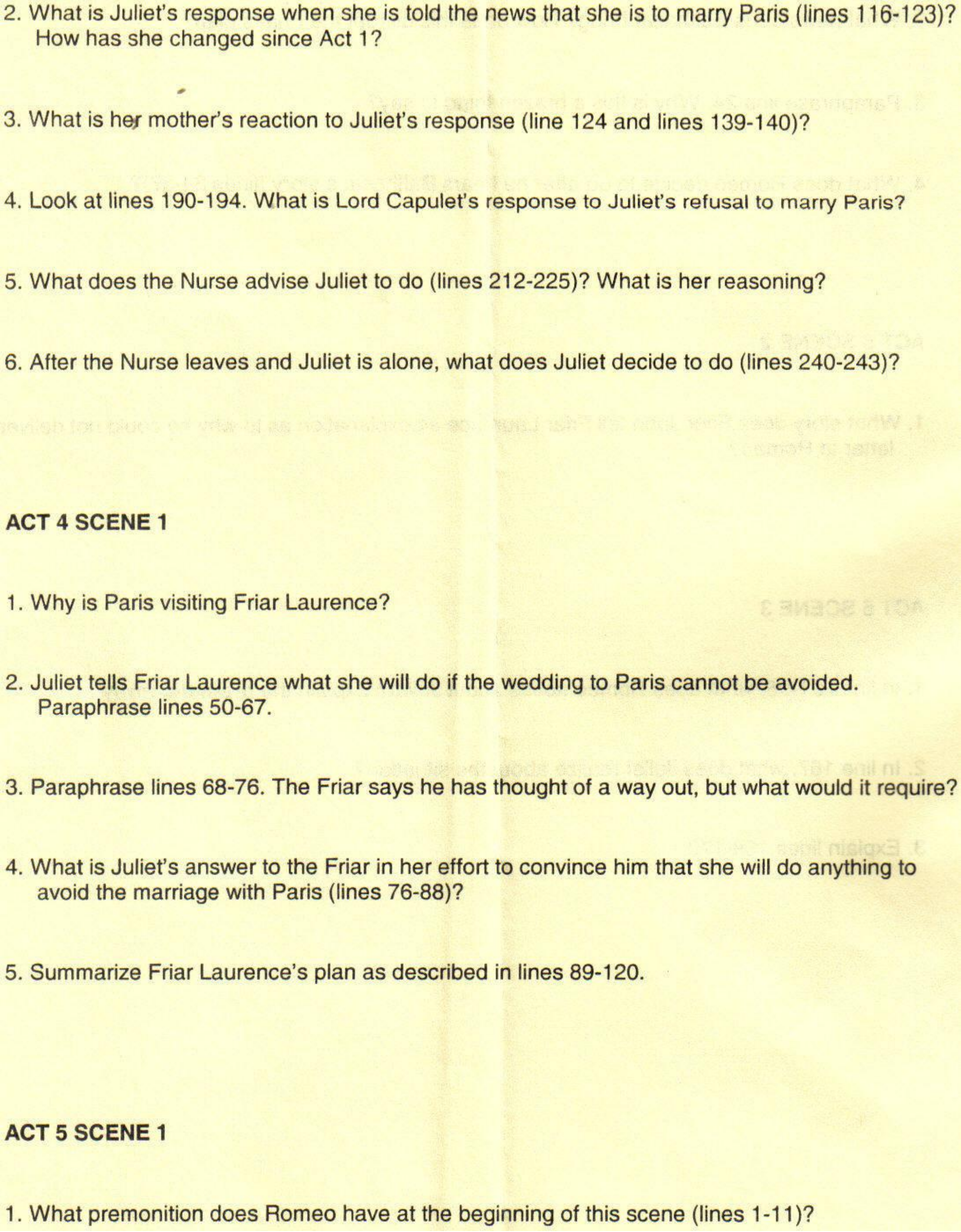
3. Friar Laurence tells Romeo to count his blessings. What are they (line 135-140)?

4. Explain Friar Laurence's plan (lines 146-154).

ACT 3 SCENE 5

Questions begin with Lady Capulet's entrance, line 68.

1. Lady Capulet misunderstands Juliet's sadness, and Juliet does not want her to know what has happened between Romeo and Juliet. What does Juliet say about Tybalt and Romeo to keep the truth from her mother (lines 67-102)?



2. What is Juliet's response when she is told the news that she is to marry Paris (lines 116-123)? How has she changed since Act 1?

3. What is her mother's reaction to Juliet's response (line 124 and lines 139-140)?

4. Look at lines 190-194. What is Lord Capulet's response to Juliet's refusal to marry Paris?

5. What does the Nurse advise Juliet to do (lines 212-225)? What is her reasoning?

6. After the Nurse leaves and Juliet is alone, what does Juliet decide to do (lines 240-243)?

ACT 4 SCENE 1

1. Why is Paris visiting Friar Laurence?

2. Juliet tells Friar Laurence what she will do if the wedding to Paris cannot be avoided. Paraphrase lines 50-67.

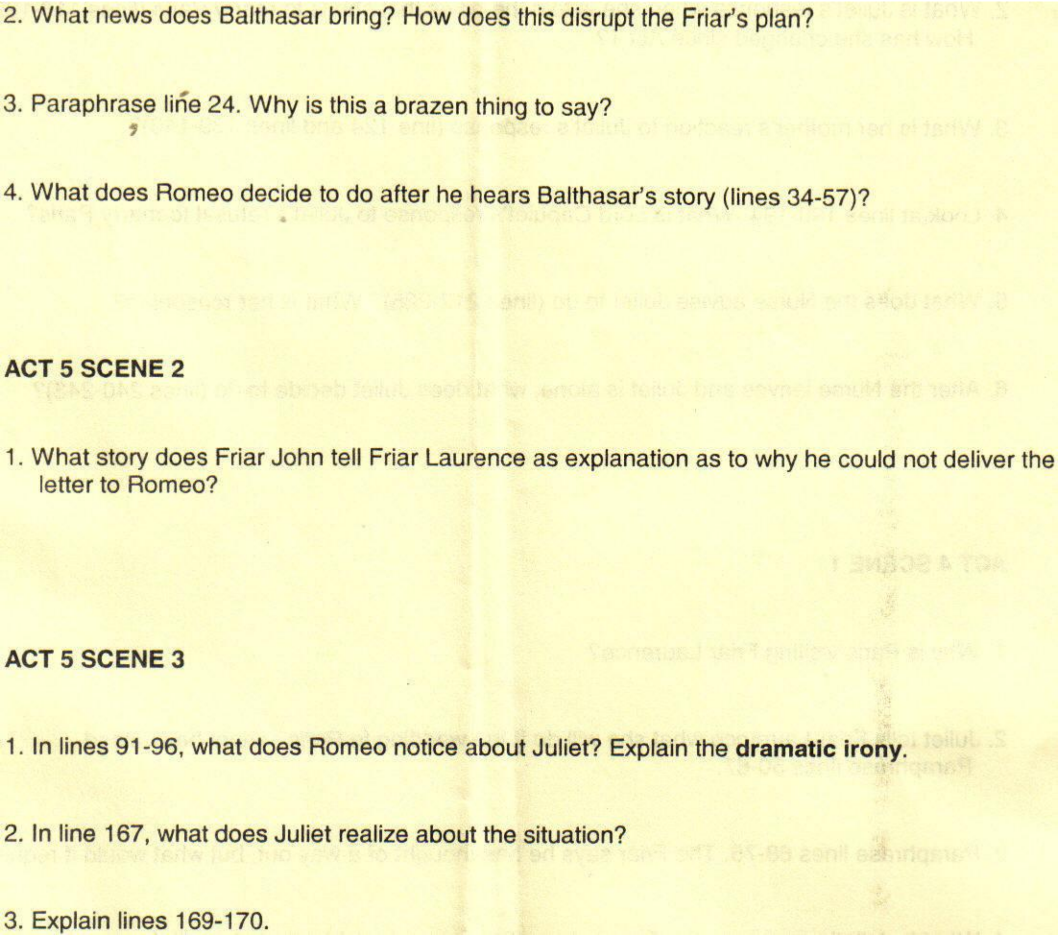
3. Paraphrase lines 68-76. The Friar says he has thought of a way out, but what would it require?

4. What is Juliet's answer to the Friar in her effort to convince him that she will do anything to avoid the marriage with Paris (lines 76-88)?

5. Summarize Friar Laurence's plan as described in lines 89-120.

ACT 5 SCENE 1

1. What premonition does Romeo have at the beginning of this scene (lines 1-11)?



2. What news does Balthasar bring? How does this disrupt the Friar's plan?

3. Paraphrase line 24. Why is this a brazen thing to say?

4. What does Romeo decide to do after he hears Balthasar's story (lines 34-57)?

ACT 5 SCENE 2

1. What story does Friar John tell Friar Laurence as explanation as to why he could not deliver the letter to Romeo?

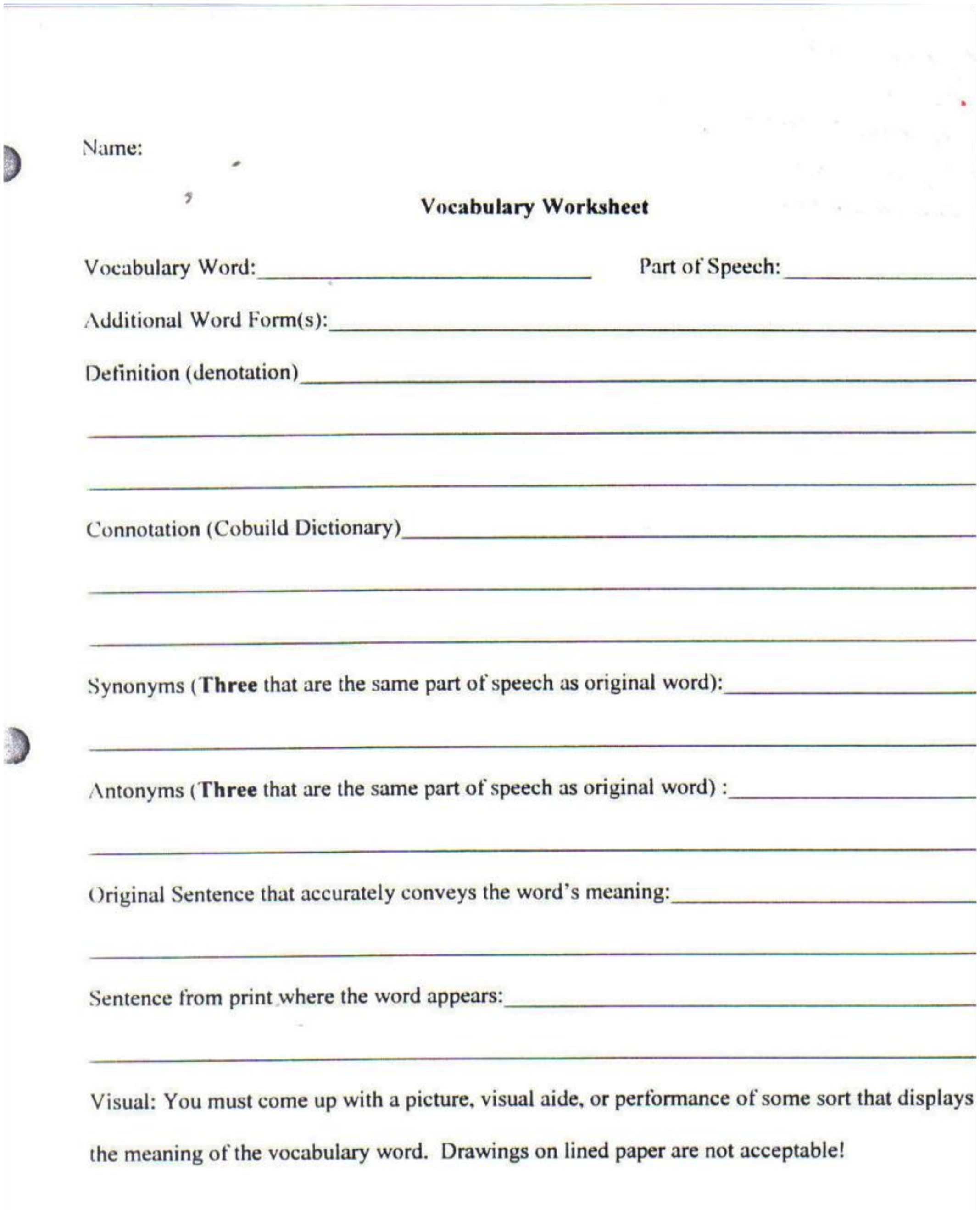
ACT 5 SCENE 3

1. In lines 91-96, what does Romeo notice about Juliet? Explain the **dramatic irony**.

2. In line 167, what does Juliet realize about the situation?

3. Explain lines 169-170.

APPENDIX I: VOCABULARY WORKSHEET



Name:

Vocabulary Worksheet

Vocabulary Word: ______________________________ Part of Speech: ________________

Additional Word Form(s): ____

Definition (denotation) ____

____

____

Connotation (Cobuild Dictionary) ____

____

____

Synonyms (**Three** that are the same part of speech as original word): ____________

____

Antonyms (**Three** that are the same part of speech as original word) : ____________

____

Original Sentence that accurately conveys the word's meaning: ________________

____

Sentence from print where the word appears: ______________________________

____

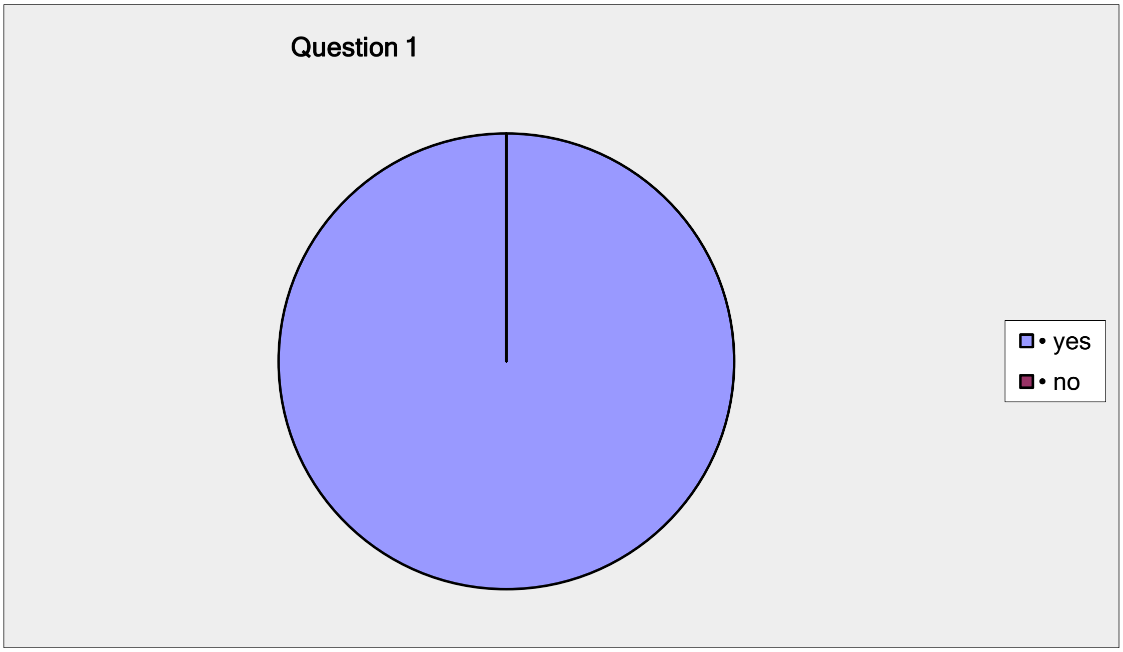
Visual: You must come up with a picture, visual aide, or performance of some sort that displays the meaning of the vocabulary word. Drawings on lined paper are not acceptable!

APPENDIX J: RESPONSES

Question 1

Have you received and read the e-mail consent form (on the previous "Dear Participant" pages)?

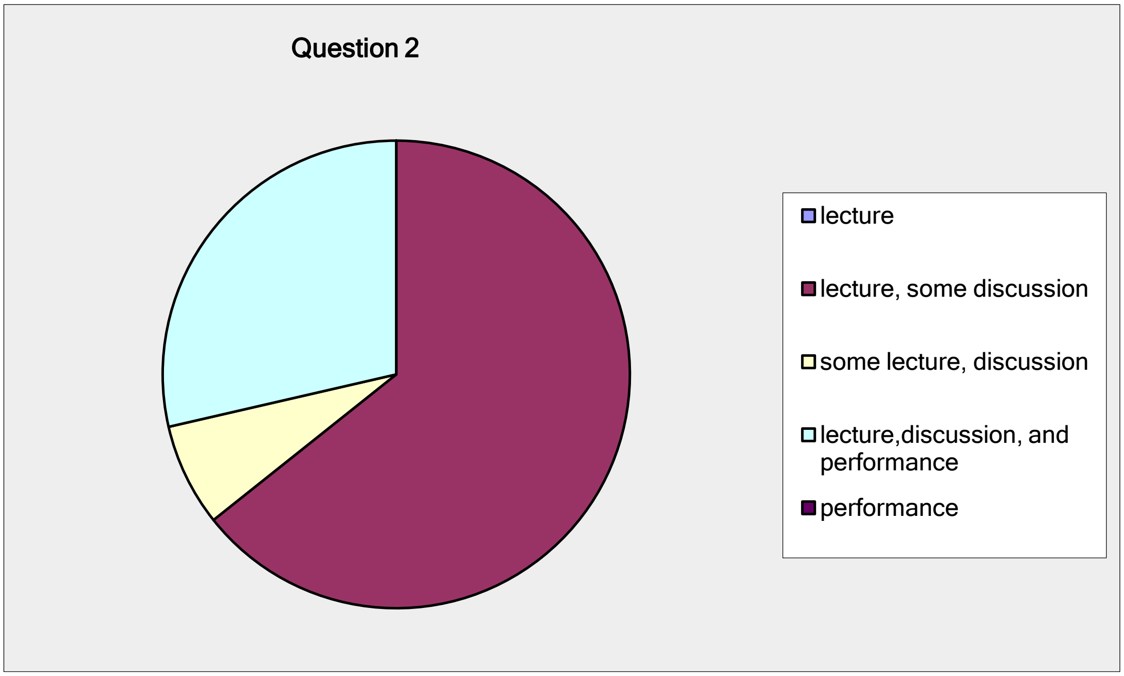
Answer Options	**Response Percent**	**Response Count**
• yes	100.0%	14
• no	0.0%	0
	answered question	**14**
	skipped question	**0**



Question 2

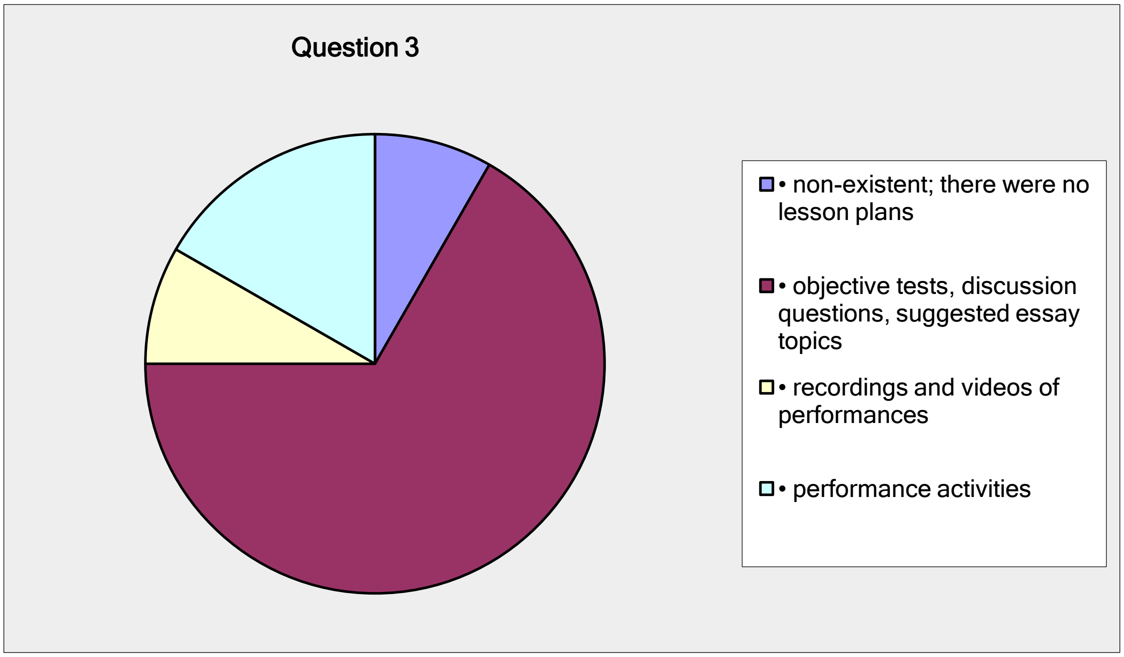
In your undergraduate or graduate studies, how would you describe the dominant teaching technique of your professors?

Answer Options	**Response Percent**	**Response Count**
lecture	0.0%	0
lecture, some discussion	64.3%	9
some lecture, discussion	7.1%	1
lecture, discussion, and performance	28.6%	4
performance	0.0%	0
Other (Please specify)		0
	answered question	**14**
	skipped question	**0**



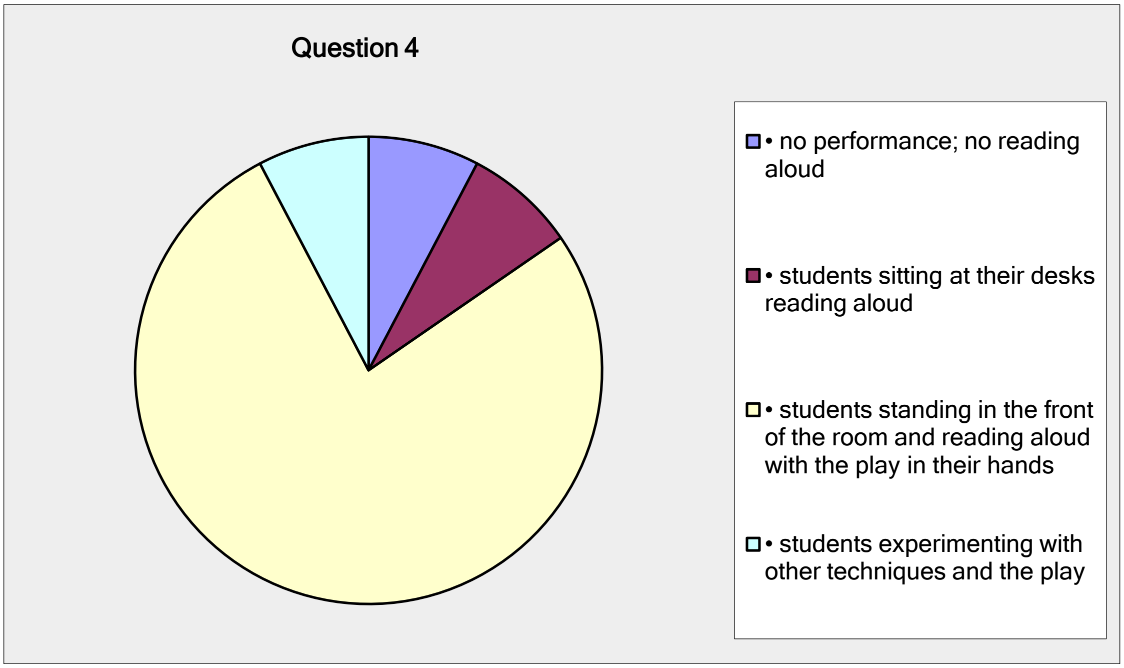
Question 3

When the lesson plans for teaching Shakespeare were presented to you, would you describe them as primarily:		
Answer Options	**Response Percent**	**Response Count**
• non-existent; there were no lesson plans	8.3%	1
• objective tests, discussion questions, suggested essay topics	66.7%	8
• recordings and videos of performances	8.3%	1
• performance activities	16.7%	2
Other (please specify)		2
	answered question	**12**
	skipped question	**2**



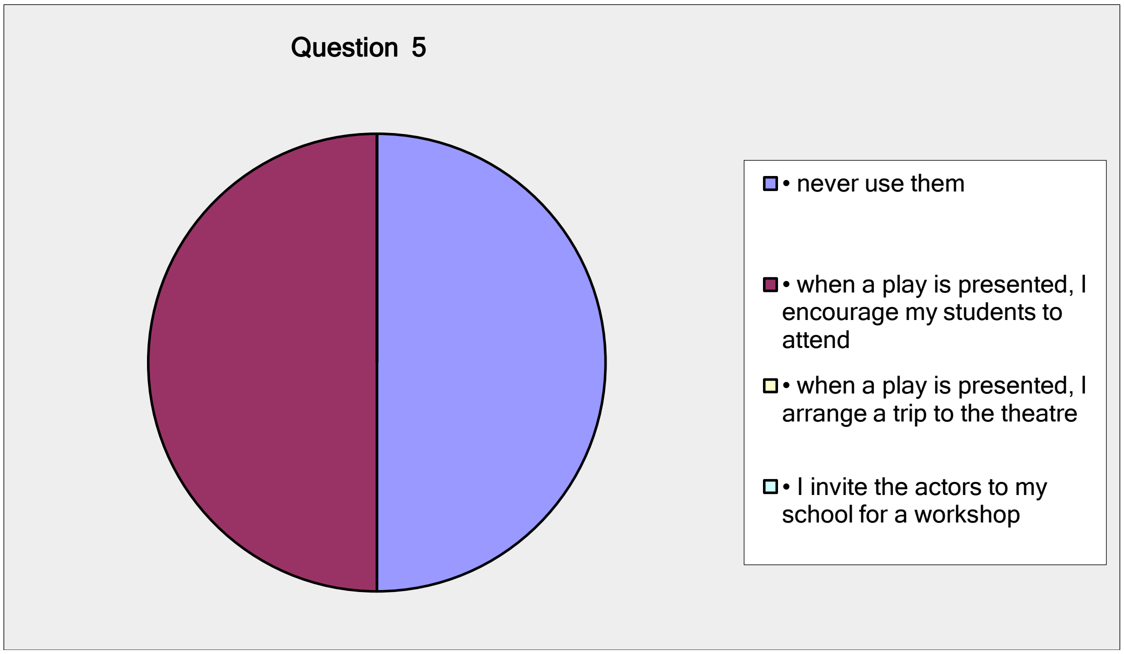
Question 4

What best describes your students' performance of Shakespeare in the classroom?		
Answer Options	**Response Percent**	**Response Count**
• no performance; no reading aloud	7.7%	1
• students sitting at their desks reading aloud	7.7%	1
• students standing in the front of the room and reading aloud with the play in their hands	76.9%	10
• students experimenting with other techniques and the play	7.7%	1
Other (please specify)		1
	answered question	**13**



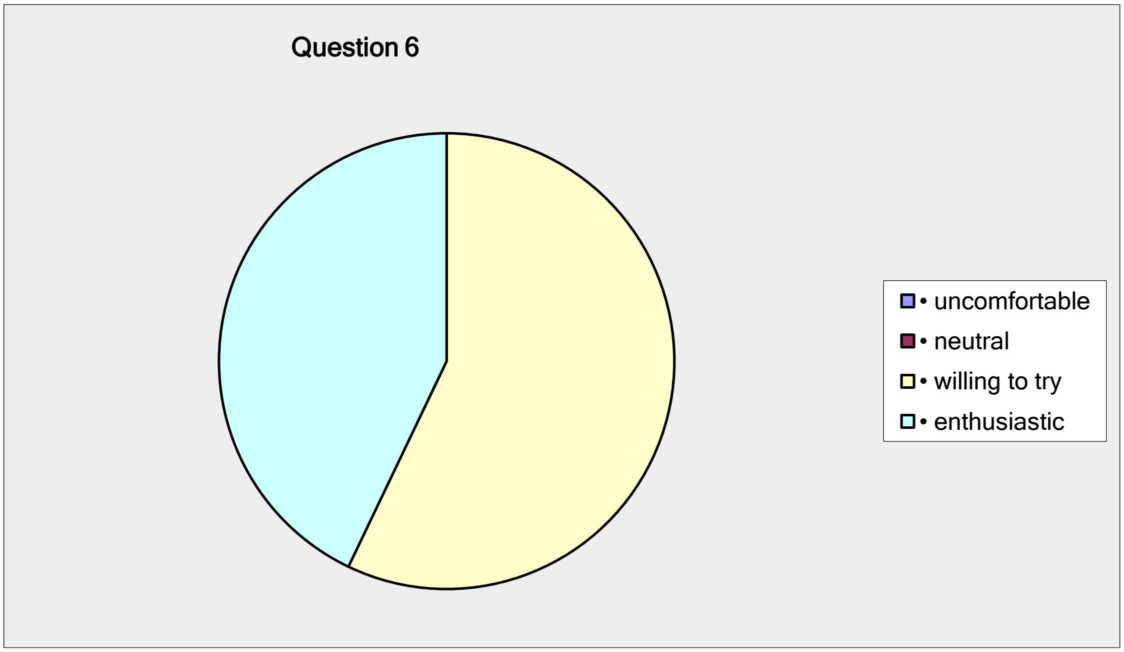
Question 5

What best describes your use of local professional or non-professional theatres?		
Answer Options	**Response Percent**	**Response Count**
• never use them	50.0%	7
• when a play is presented, I encourage my students to attend	50.0%	7
• when a play is presented, I arrange a trip to the theatre	0.0%	0
• I invite the actors to my school for a workshop	0.0%	0
Other (please specify)		0
answered question		**14**
skipped question		**0**



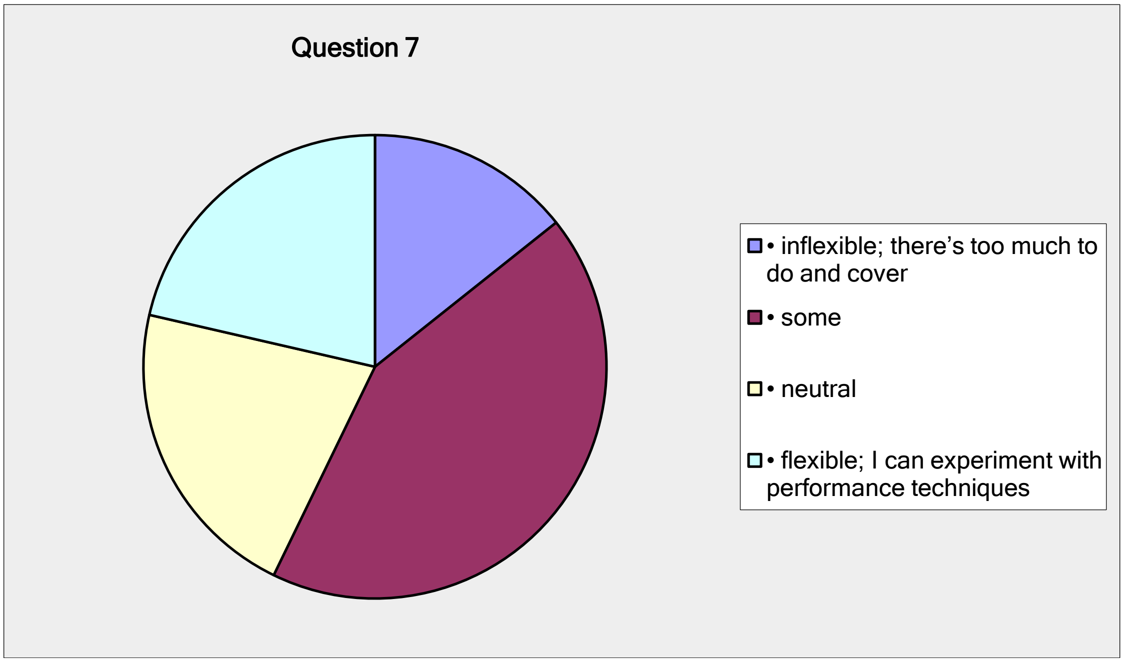
Question 6

How comfortable do you feel about the performance of Shakespeare in the classroom?		
Answer Options	**Response Percent**	**Response Count**
• uncomfortable	0.0%	0
• neutral	0.0%	0
• willing to try	57.1%	8
• enthusiastic	42.9%	6
Other (please specify)		0
	answered question	**14**
	skipped question	**0**



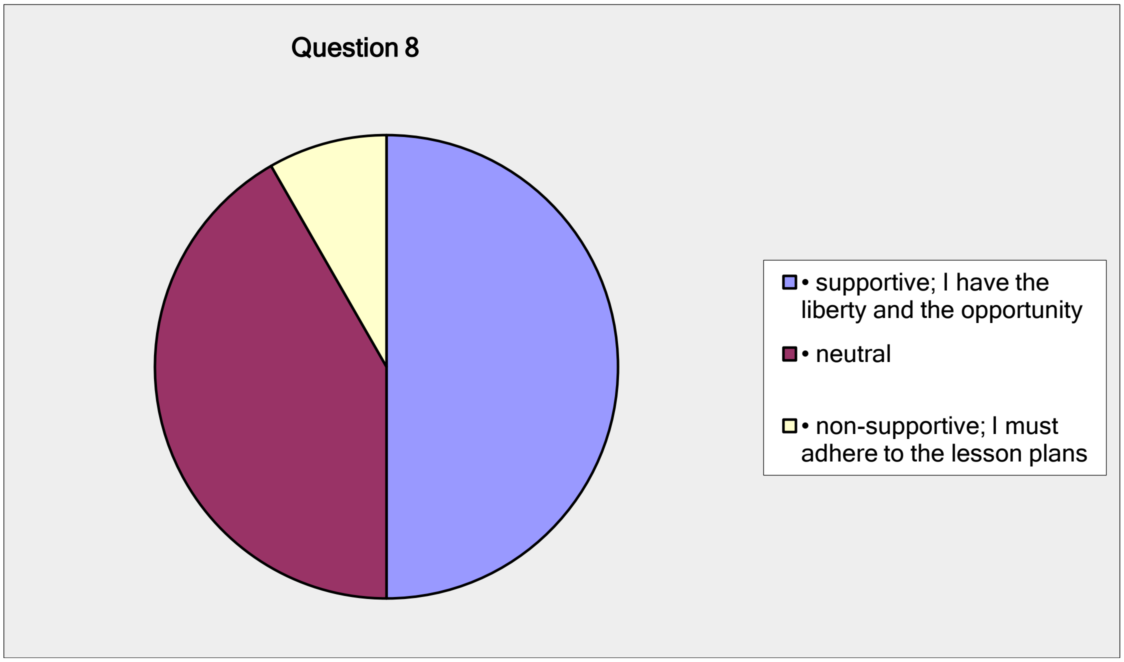
Question 7

How flexible is your curriculum to the implementation of performance of Shakespeare in the classroom?		
Answer Options	**Response Percent**	**Response Count**
• inflexible; there's too much to do and cover	14.3%	2
• some	42.9%	6
• neutral	21.4%	3
• flexible; I can experiment with performance techniques	21.4%	3
Other (please specify)		0
	answered question	**14**
	skipped question	**0**



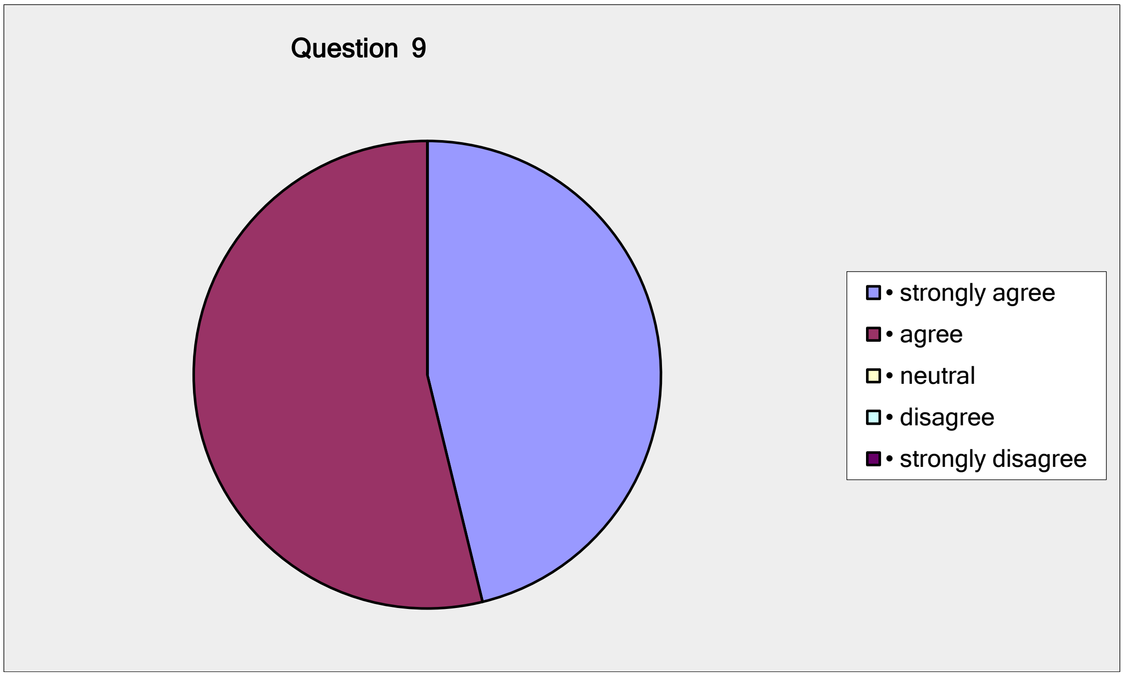
Question 8

How supportive is your administration to the implementation of performance in the classroom?		
Answer Options	**Response Percent**	**Response Count**
• supportive; I have the liberty and the opportunity	50.0%	6
• neutral	41.7%	5
• non-supportive; I must adhere to the lesson plans	8.3%	1
Other (please specify)		2
	answered question	**12**
	skipped question	**2**



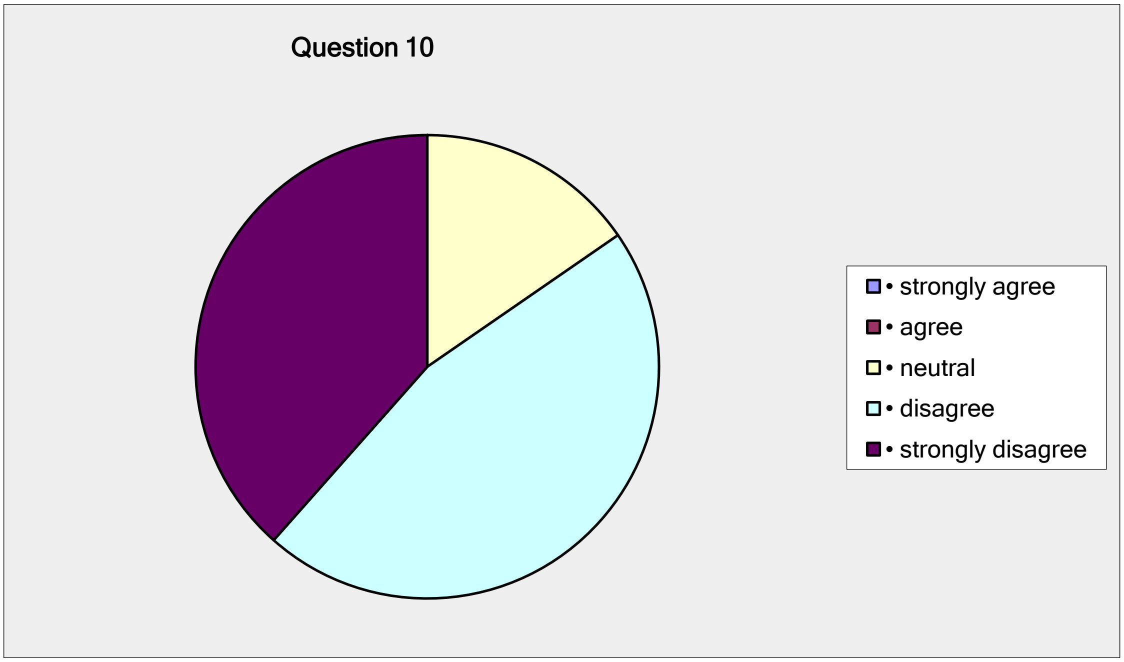
Question 9

If you do use performance activities in the performance of Shakespeare, do you believe that these activities bring vitality and energy to your classroom?		
Answer Options	**Response Percent**	**Response Count**
• strongly agree	46.2%	6
• agree	53.8%	7
• neutral	0.0%	0
• disagree	0.0%	0
• strongly disagree	0.0%	0
answered question		**13**
skipped question		**1**



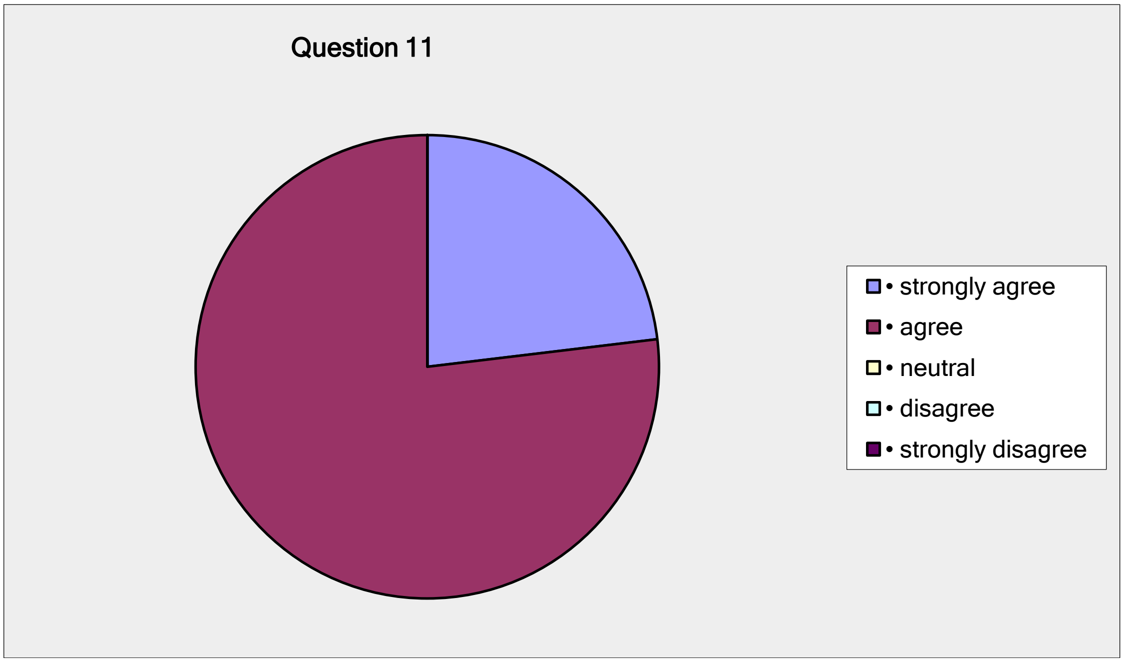
Question 10

If you do use performance activities in the performance of Shakespeare, do you believe that these activities are a distraction?		
Answer Options	**Response Percent**	**Response Count**
• strongly agree	0.0%	0
• agree	0.0%	0
• neutral	15.4%	2
• disagree	46.2%	6
• strongly disagree	38.5%	5
	answered question	**13**
	skipped question	**1**



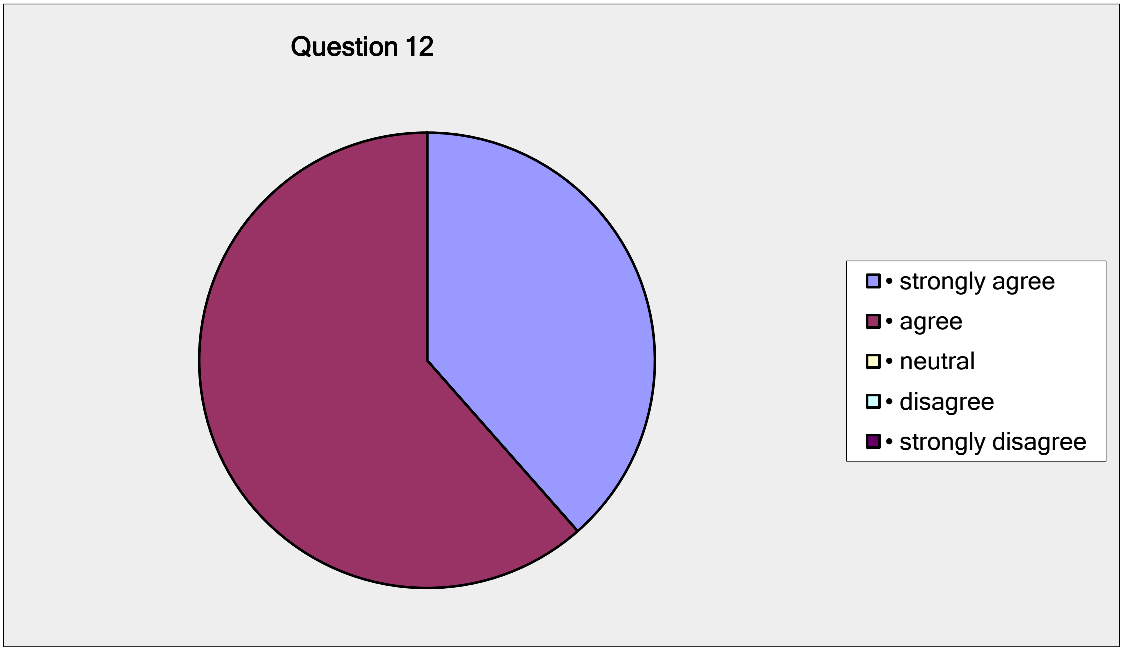
Question 11

If you do use performance activities in the performance of Shakespeare, do you believe that these activities are designed for the exercise of your students' imagination?		
Answer Options	**Response Percent**	**Response Count**
• strongly agree	23.1%	3
• agree	76.9%	10
• neutral	0.0%	0
• disagree	0.0%	0
• strongly disagree	0.0%	0
	answered question	**13**
	skipped question	**1**



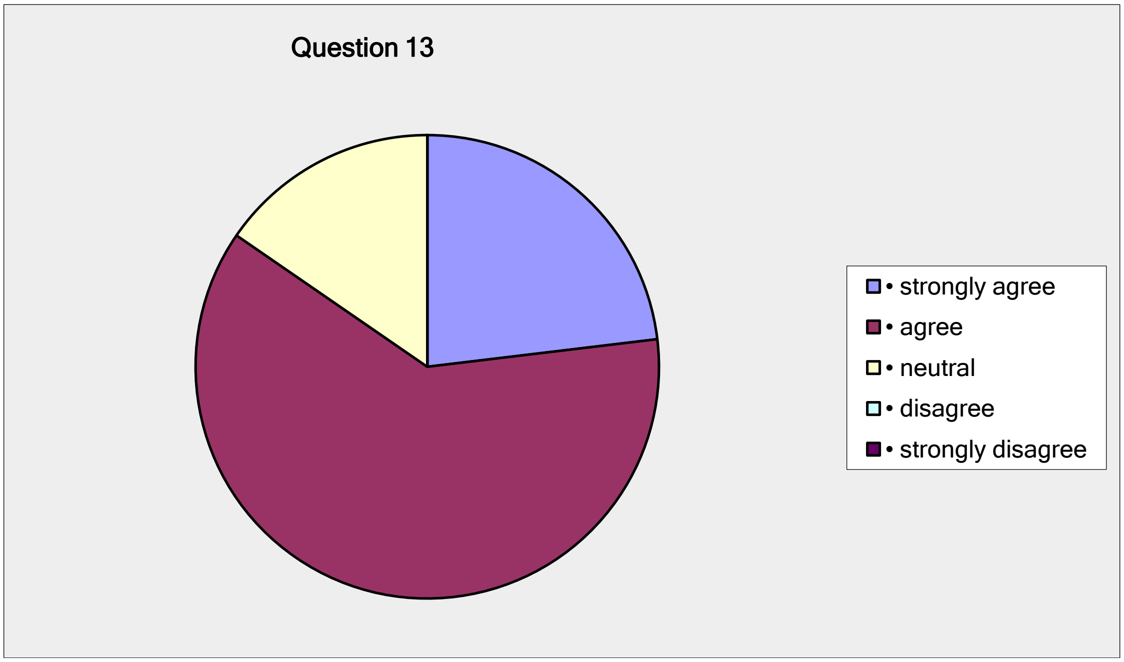
Question 12

If you do use performance activities in the performance of Shakespeare, do you believe that these activities break the routine of the school day?		
Answer Options	**Response Percent**	**Response Count**
• strongly agree	38.5%	5
• agree	61.5%	8
• neutral	0.0%	0
• disagree	0.0%	0
• strongly disagree	0.0%	0
	answered question	**13**
	skipped question	**1**



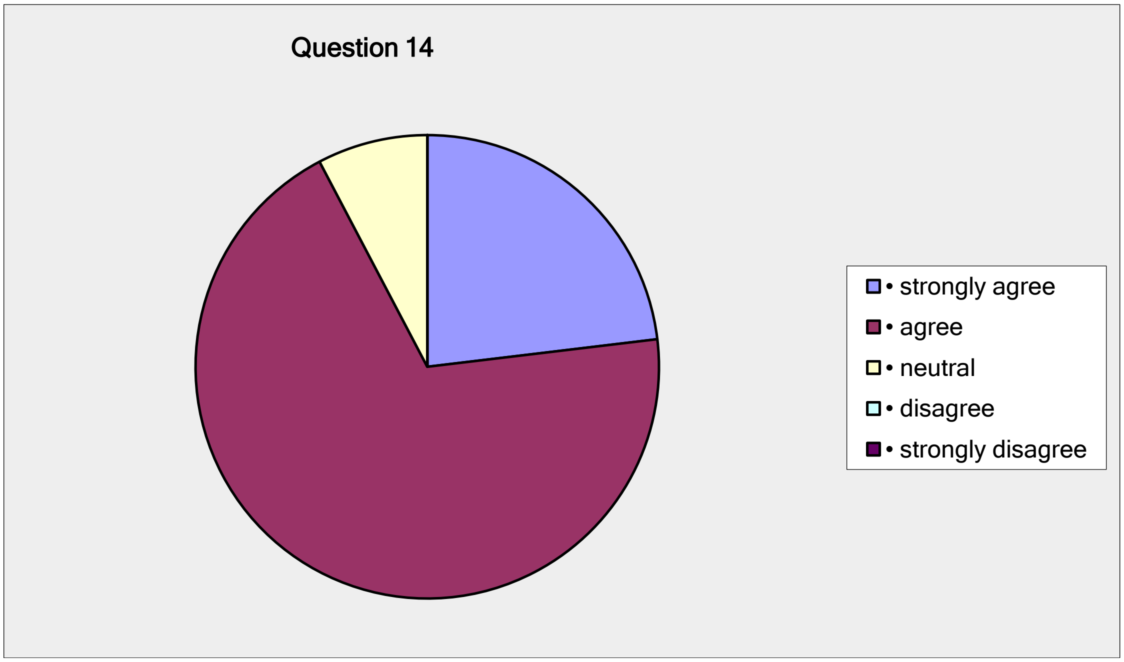
Question 13

If you do use performance activities in the performance of Shakespeare, do you believe that these activities, allow more opportunities for discussion and debate?		
Answer Options	**Response Percent**	**Response Count**
• strongly agree	23.1%	3
• agree	61.5%	8
• neutral	15.4%	2
• disagree	0.0%	0
• strongly disagree	0.0%	0
	answered question	**13**
	skipped question	**1**



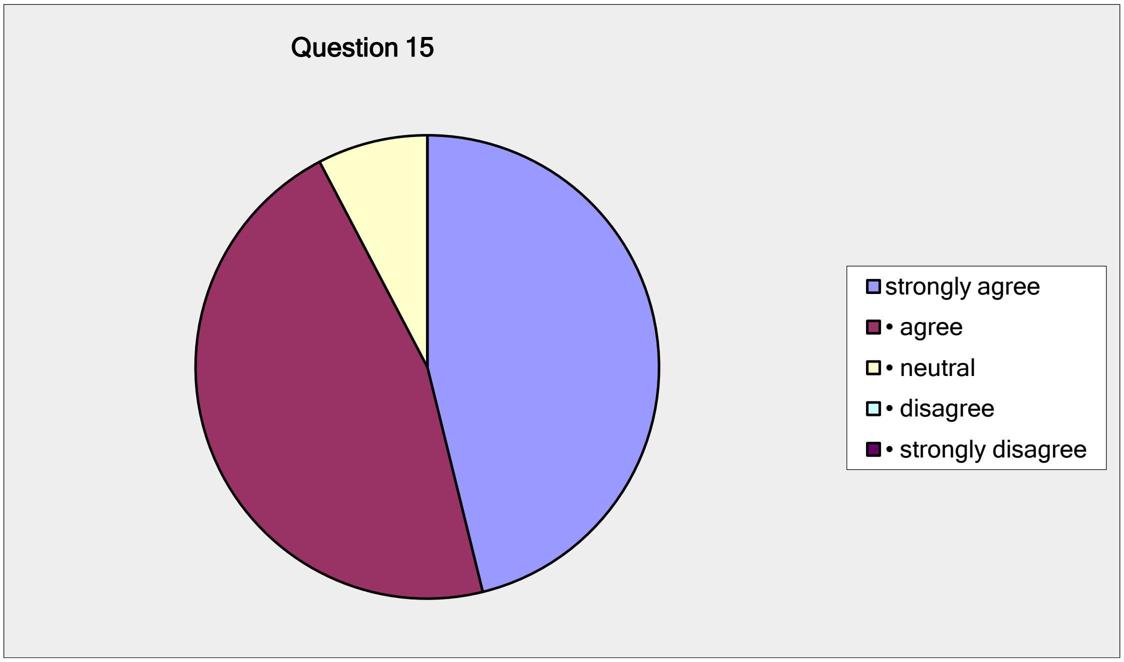
Question 14

If you do use performance activities in the performance of Shakespeare, do you believe that these activities, can build more opportunities for social relationships among your students?		
Answer Options	**Response Percent**	**Response Count**
• strongly agree	23.1%	3
• agree	69.2%	9
• neutral	7.7%	1
• disagree	0.0%	0
• strongly disagree	0.0%	0
	answered question	**13**
	skipped question	**1**



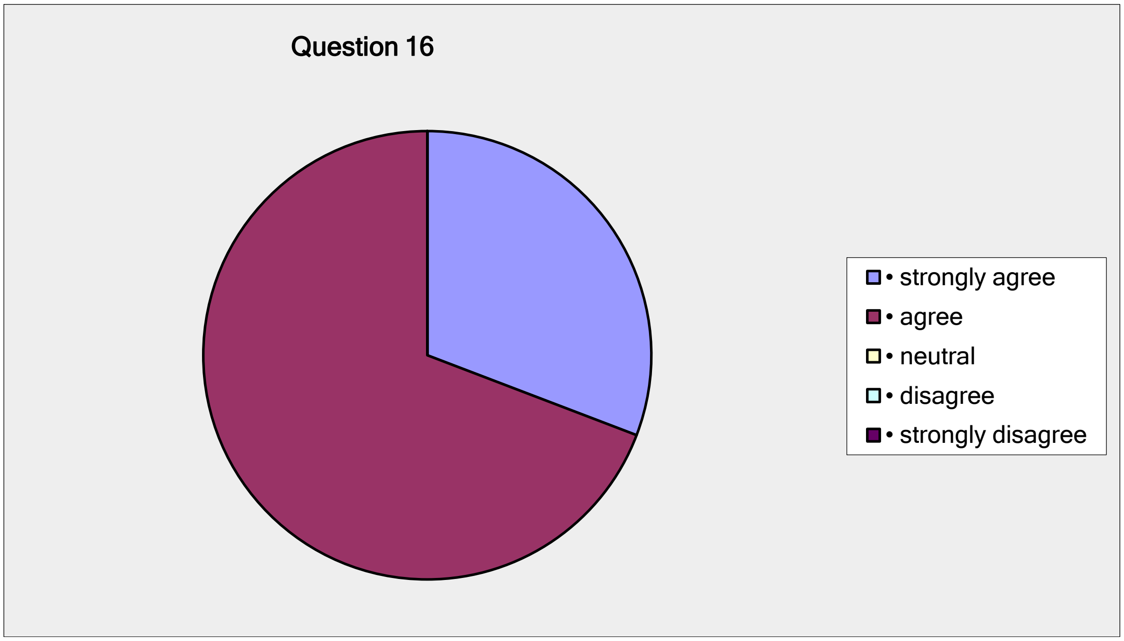
Question 15

If you do use performance activities in the performance of Shakespeare, do you believe that these activities will help your students examine the plays more closely?		
Answer Options	**Response Percent**	**Response Count**
• strongly agree	46.2%	6
• agree	46.2%	6
• neutral	7.7%	1
• disagree	0.0%	0
• strongly disagree	0.0%	0
	answered question	**13**
	skipped question	**1**



Question 16

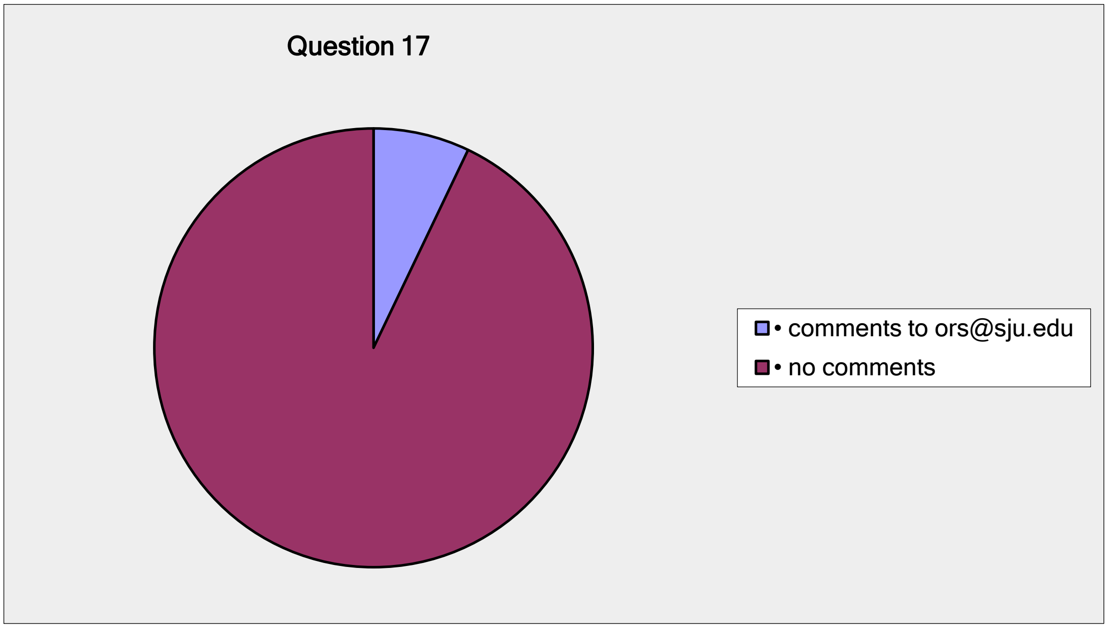
If you do use performance activities in the performance of Shakespeare, do you believe that these activities allow your students to exercise their imagination?		
Answer Options	**Response Percent**	**Response Count**
• strongly agree	30.8%	4
• agree	69.2%	9
• neutral	0.0%	0
• disagree	0.0%	0
• strongly disagree	0.0%	0
	answered question	**13**
	skipped question	**1**



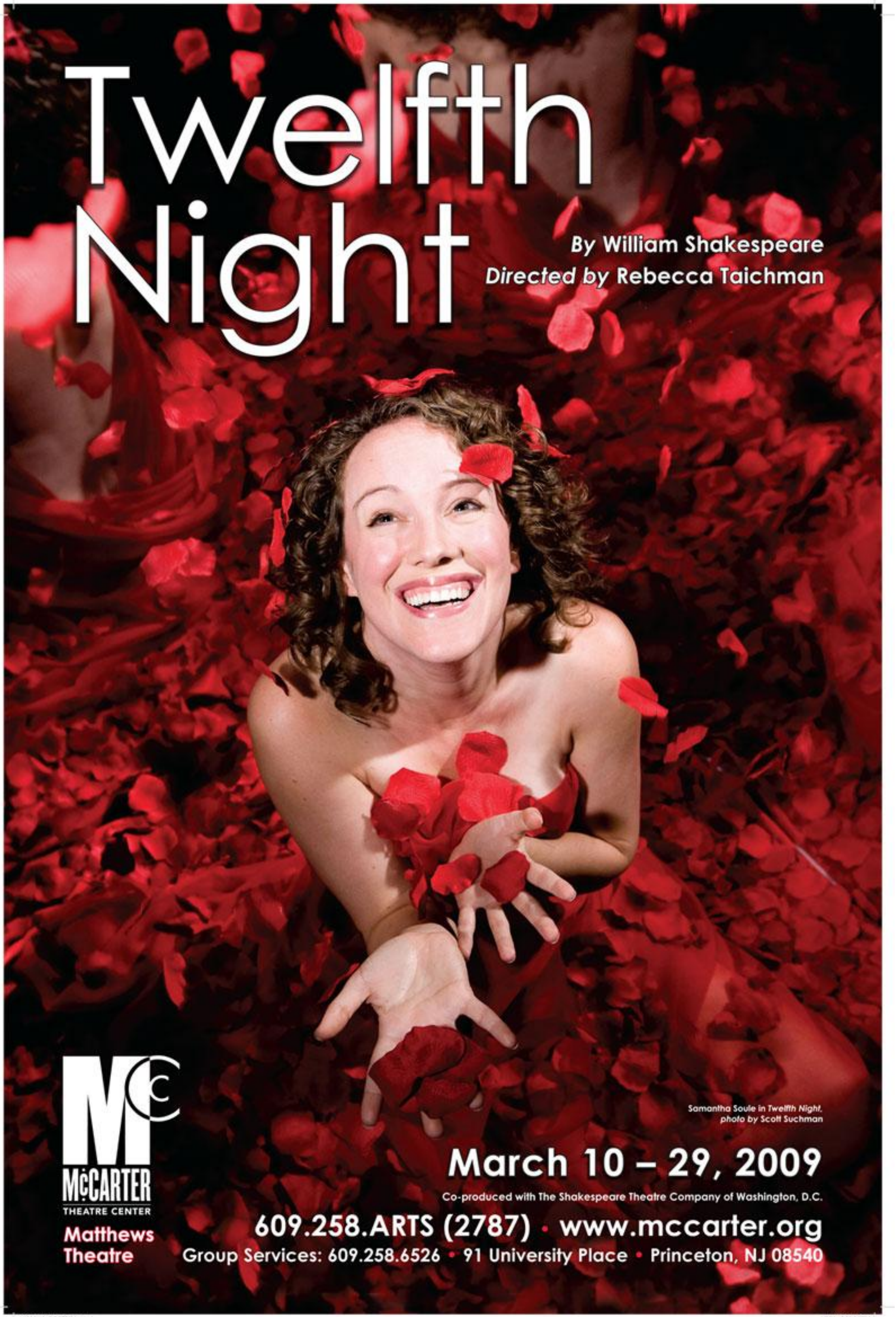
Question 17

If you have any comments on this research, you may contact the Institutional Review Board (IRB) administrator at Saint Joseph's University, ors@sju.edu

Answer Options	**Response Percent**	**Response Count**
• comments to ors@sju.edu	7.1%	1
• no comments	92.9%	13
	answered question	**14**
	skipped question	**0**



APPENDIX K: MCCARTER THEATRE'S TWELFTH NIGHT



Twelfth Night

By William Shakespeare

Directed by Rebecca Taichman

Samantha Soule in *Twelfth Night*, photo by Scott Suchman

McCARTER THEATRE CENTER

Matthews Theatre

March 10 – 29, 2009

Co-produced with The Shakespeare Theatre Company of Washington, D.C.

609.258.ARTS (2787) • www.mccarter.org

Group Services: 609.258.6526 • 91 University Place • Princeton, NJ 08540

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Emily Mann on *Twelfth Night*

Dear Patrons,

For me, this production of *Twelfth Night* promises to be an embarrassment of riches. I wanted a Shakespeare comedy in our 2008-2009 season, and I have been eager to get the supremely talented director Rebecca Taichman to direct a production at McCarter. When I found out that *Twelfth Night* was one of her dream projects, I jumped at the chance to produce it.

Twelfth Night is one of Shakespeare's greatest comedies. Hilarious and sublime, it is an elegant and effervescent story, chock full of mistaken identities, antic pranks, and misguided affections. At its core are its wonderful characters (Viola, Malvolio, Orsino and Olivia), all of whom desperately long for the unattainable. Shakespeare was in prime form with this sumptuous, exhilarating play, and I can't wait to see it seduce you as it has completely seduced me.

With this production, I am absolutely delighted to introduce McCarter audiences to Rebecca Taichman, a brilliant young director who is making waves in the American theater. I've been following Rebecca's work for several years, and invited her to direct McCarter's IN-Festival reading of *Sleeping Beauty Wakes*, which she carried out with great aplomb. Rebecca is one of those rare directors who combines great imagination and utter discipline. She has a great sense of color, fun, imagination, play, and humor, but she is also able to find the razor's edge between comedy and tragedy. She has a love for beauty, and her plays are inevitably elegant; I am delighted that we will be able to offer her the historic Matthews Theatre as a canvas. Rebecca's production promises to fill Shakespeare's fantastical country, Illyria, with music, longing and desire. *Twelfth Night* will be a co-production with The Shakespeare Theatre Company, in Washington, D.C. This company has fast become one of the most important centers for classical theater in our nation, and the quality of their work is superb. I look forward to seeing you at *Twelfth Night*!

All Best,

Twelfth Night Plot Summary

By Akiva Fox, Literary Associate, Shakespeare Theatre Company

Duke Orsino of Illyria persists in courting the beautiful Countess Olivia, even though she has sworn off love to mourn for her deceased brother. Meanwhile, a shipwreck separates a young woman named Viola from her twin brother, Sebastian. Fearing for her safety, she disguises herself as a man and secures a position in Orsino's house. Orsino soon sends the young "man" as his emissary to Olivia. Olivia's Uncle, Toby Belch, disturbs her mourning, despite the efforts of Maria, Olivia's attendant. In order to finance his drunken binges, Toby has brought in the dim-witted Andrew Aguecheek. Feste, Olivia's fool, also returns to the house to disrupt the mourning—much to the disapproval of Olivia's steward, the sanctimonious Malvolio. When Viola (now going by the name Cesario) arrives to woo Olivia for Orsino, the charming messenger unintentionally wins Olivia's heart for "himself." The love-struck Olivia sends Malvolio after Cesario/Viola with a ring as a ploy to make him return the following day. Viola immediately realizes that the countess has fallen in love with her male alter ego. Elsewhere in Illyria, Viola's brother Sebastian surfaces alive, believing his sister to be drowned. Toby and Andrew wake up the house with their late-night carousing, and Malvolio threatens them with eviction—on Olivia's authority. Maria is outraged by Malvolio's arrogance and vows to help Toby get his revenge. Cesario/Viola attempts to make Orsino accept Olivia's rejection, nearly revealing her own unrequited love for him, but he sends her back to woo Olivia again. Maria forges a cryptic love letter in Olivia's handwriting, and Malvolio interprets it as an expression of Olivia's love for him. He determines to follow its instructions—to wear yellow stockings and crossed garters, and to act boldly. Cesario/Viola returns, and Olivia declares her romantic feelings. When Sebastian and his friend Antonio arrive in town, Antonio reveals that he once fought against Orsino and must hide until night. He gives Sebastian his money for safekeeping. Cross-gartered and in yellow stockings, Malvolio presents himself to a mystified Olivia. She entrusts him to Toby, who orders him bound and imprisoned like a madman. Toby next encourages a duel between the timid Cesario/Viola and Andrew. Seeing what he thinks is Sebastian under attack, Antonio intervenes. But Orsino's officers arrest Antonio, and he feels betrayed when Cesario/Viola denies having his money. The real Sebastian appears and is mistaken for Cesario, both by Toby and Andrew and by the amorous Olivia. Attracted to Olivia, Sebastian impulsively agrees to marry her. When Orsino arrives to court Olivia personally, Olivia not only rejects him but also calls Cesario her husband. Andrew comes seeking help for Toby—wounded, Andrew claims, by Cesario. Finally, Sebastian appears and apologizes to Olivia for injuring her uncle.

Reunited in the presence of the stunned assembly, Sebastian and Viola reveal that they are twins, brother and sister. Olivia and Orsino accept the pair as their respective mates. Olivia discovers the practical joke played against Malvolio, but he refuses to be reconciled as the others celebrate.

Character Profiles

Orsino: Duke of Illyria, in love with Olivia—who refuses his romantic proposals.

Olivia: A countess in mourning over the deaths of her father and brother. She has vowed not to marry for a period of seven years.

Viola: Twin sister to Sebastian; Rescued by the Sea captain after a shipwreck, Viola lands in Illyria, disguises herself as a boy named Cesario, and enters Orsino's service.

Sebastian: Viola's twin brother; presumed lost at sea, rescued by Antonio.

Antonio: A rugged pirate wanted in Illyria.

Feste: Olivia's jester, this clown is particularly adroit at witty wordplay and recognizing the foolishness of others.

Malvolio: A steward in Olivia's household; his self-righteousness is exceeded only by his desire for increased social standing.

Sir Toby Belch: Olivia's slovenly uncle whose fondness for drink interrupts his niece's dismal atmosphere and Malvolio's puritanical order.

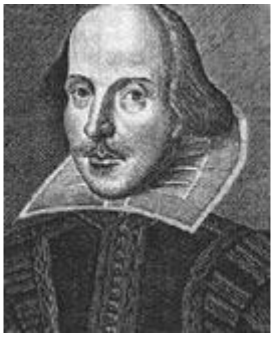
Sir Andrew Aguecheek: Sir Toby's friend; a foppish nobleman and suitor to Olivia.

Maria: A cunning gentlewoman who waits on Olivia.

Fabian: A servant to Olivia.

Captain: The captain of the twins' ship; rescues Viola.

How much do you know about Shakespeare?



William Shakespeare

What do you know about William Shakespeare? While not every detail of the Bard's life is a known fact, we do have a great deal of information about his life. The following are some frequently asked questions, with information provided courtesy of the Shakespeare Birthplace Trust.

When and where was Shakespeare born? According to the church records, Shakespeare was baptized at Holy Trinity Church, Stratford-upon-Avon, on April 26, 1564. His father, John Shakespeare, was an affluent glove-maker, tanner and wool dealer, who owned property in Stratford, though he was struck with financial difficulties around 1576. His mother, Mary Arden, was the daughter of a prosperous farmer. In the 1500s, Stratford was a market town of about 200 households. Famous for its fairs, Stratford was two days from London on horseback.

How many children did Shakespeare have, and what were their names? William Shakespeare and his wife, Anne Hathaway, had three children — Susanna baptized on May 26, 1583, and twins, Judith and Hamnet, baptized on February 2, 1585. Hamnet contracted black plague and died in August 1596.

Queen Elizabeth

Was Shakespeare famous in his own lifetime? During his lifetime, Shakespeare provoked the envy and admiration of fellow writers, as we know from their surviving comments in print. The First Folio, an unprecedented collection of a playwright's work, is the best illustration of the high regard held for Shakespeare in literary circles. The statue his family erected to his memory in Holy Trinity Church, Stratford-upon-Avon, also demonstrates his status as a prosperous man of property as well as a famous poet.

What was Shakespeare's relationship with Queen Elizabeth? Elizabeth I was an active and generous patron of the theater. She had her own acting company called the "Queen's Men," and stood against the Puritans who wished to close down the theaters. Without her support, the Elizabethan theaters would not have survived. In the 1590s, court performances by acting companies became popular, and Shakespeare's company was selected to perform more than any other.

When did Shakespeare die, from what did he die, and where was he buried?

Shakespeare's burial is recorded in Stratford's parish register as having taken place on April 25, 1616. His monument, inside Stratford's parish church, indicates that he died on April 23. We do not know the cause of Shakespeare's death. He made his will on March 25, almost a month before he died, and in it describes himself as 'in perfect health & memories, god be prayed.' However, this was a conventional phrase and does not necessarily mean he was not already experiencing symptoms of an illness which later proved fatal. Moreover, his will of March 25 is, apparently, a re-drafting of one made the January before, suggesting he may have been ill over an even longer period. What his illness was may never be known.

(Reprinted from McCarter Theatre's *A Midsummer Night's Dream* Audience Resource Guide)

Shakespeare's Education

By Sarah Powers

While there is little record of Shakespeare's early life, it is almost certain that he attended the Stratford grammar school, beginning at the age of seven. Any male child who had learned the rudiments of reading and writing could attend free of charge, and probably forty to fifty students attended the school. This school, as with most other grammar schools of the time, was centered on a classical education, particularly instruction in Latin. In fact, the curriculum consisted almost entirely of Latin language and literature, with a little arithmetic, and basic instruction in the Christian faith.

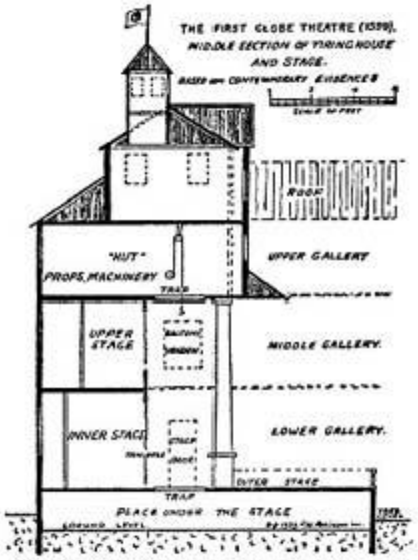
An average school day began at 6:00 a.m. in the summer or 7:00 a.m. in the winter and continued until 5:30 or 6:00 p.m., with a recess around 11:00 a.m. School was held six days a week, year-round. Younger children might learn their ABCs from a hornbook: a wooden tablet with letters and sometimes a prayer or Bible verse printed on a piece of parchment and covered with a thin, transparent sheet of horn. Older children would study Latin through rote memorization and relentless drills, rhetorical exercises, and analysis of texts.

Shakespeare may have had some of his first experiences with drama while attending this school. Almost all schoolmasters had their students read and perform ancient plays, particularly the comedies of Terence and Plautus, in order to instill the Latin language. Many of Shakespeare's comedies reflect his familiarity with these plays — he may have drawn from his schoolboy experiences many years later.

The town of Stratford had several scholarships available to help students go on to a university, but, unlike some of the other young men of his social and economic class, Shakespeare was not able to continue on to Oxford. In the late 1570s, Shakespeare's family suffered financial troubles, and he withdrew from school to help out at home. Nevertheless, he had gained a background in Latin, and possibly a taste for theater, in his years at the Stratford grammar school.

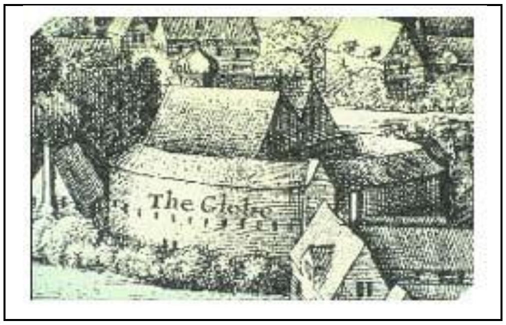
(Reprinted from McCarter Theatre's *A Midsummer Night's Dream* Audience Resource Guide)

Theater in Shakespeare's Time


THE FIRST GLOBE THEATRE (1599).
MIDDLE SECTION OF TIRING HOUSE AND STAGE.
BASED ON CONTEMPORARY EVIDENCES
ROOF
"HUT"
PROPS, MACHINERY
TRAP
UPPER GALLERY
UPPER STAGE
MIDDLE GALLERY
INNER STAGE
LOWER GALLERY
OUTER STAGE
TRAP
PLACE UNDER THE STAGE
GROUND LEVEL

Sectional Elevation of the Stage and Tiring House of the first Globe Theatre (1599).

In Shakespeare's time, the professional theater was a booming business and a popular entertainment for people of all backgrounds, from royalty to illiterate apprentices. Shakespeare wrote plays for a specific company, known first as the Lord Chamberlain's Men and later as the King's Men. While they performed in the courts of Elizabeth I and James I, as well as in churches and guildhalls in the countryside, they most frequently performed in their own theaters. From 1599 onward, that theater was the Globe. An outdoor theater, the Globe stood approximately 36 feet high and had a diameter of about 84 feet. The inside of the structure contained three tiers of galleries that surrounded an uncovered yard roughly 56 feet in diameter. Actors performed on a stage space that thrust into the yard area and had three sides where audience members could stand to watch the action. There was a roof over the stage but no curtain, and while there were occasional props or furniture, there was no scenery. Audience members could pay a penny to stand in the yard (these people were known as groundlings); if they chose and could afford to sit in one of the side galleries, they had to pay extra. Plays were probably performed without an intermission as we know it, though they may have included a short musical interlude or a dance. The audience was far more casual and unruly than we would expect, often milling about, talking with each other and commenting on the action as the play was being performed.



It was illegal for women to appear on stage, so Elizabethan and Jacobean acting companies did not include women, and female roles were played by boys or young men. The actors in the company wore contemporary Renaissance clothing, no matter in what country or period the play took place—indeed, actors often wore their own clothes. Although Shakespeare frequently gives his plays different settings, the way his characters speak and act is most similar to the way English people in the 16th and 17th centuries would have spoken and acted. So for his audience, they were, in every sense, contemporary plays.

(Reprinted from McCarter Theatre's *A Midsummer Night's Dream* Audience Resource Guide)

Shakespearean Verse

What is the "language" of Shakespeare? How does it work? Most of the playwrights in Shakespeare's time were writing in a metrical form of verse known as iambic pentameter. In this form, each line consists of five poetic units called "feet," and each foot is equal to two syllables. The second syllable of each foot is accented. Sometimes these lines rhyme, as they do in Feste's songs in *Twelfth Night*. However, Shakespeare more often used unrhymed iambic pentameter, known as blank verse. Blank verse closely resembles the natural rhythms of speech in English, which allows the speaker greater freedom of tone, while still having a specific emphasis within the line, which would be lacking in prose.

A line such as, "But, soft! what light through yonder window breaks?" from *Romeo and Juliet* provides an excellent example of the use of iambic pentameter because it can easily be broken up into its five feet: five stressed and five unstressed syllables.

But, **soft** / what **light** / through **yon-** / -der **win-** / -dow **breaks?**

Whether or not a character speaks in iambic pentameter is often attributable to his or her station in life. People who are of a higher position in the class structure of the play (including Olivia, Orsino, and Viola) often speak in meter, while the lesser subjects (including Maria and Fabian) tend to speak in prose. This, however, is not always the case.

Shakespearean Verse: Some Basics

GENERAL TERMS

Scansion: the analysis of verse to show its meter.

Meter: the systematically arranged rhythm in verse – rhythm that repeats a single basic pattern of **stressed** and unstressed syllables.

Foot: the basic unit of verse meter.

TYPES OF FEET

Iamb: A metrical foot consisting of one unstressed syllable followed by one **stressed** syllable. (E.g., A-**bove**, Me-**thinks**, The **night**)

Trochee: A metrical foot consisting of one **stressed** syllable followed by one unstressed syllable. (E.g., **Me-**tal, **Feel-**ing, **Flow-**er)

Spondee: A metrical foot consisting of two **stressed** syllables. (E.g., **Play on**, **Well said**)

TYPES OF VERSE

Pentameter: A form of verse consisting of 5 feet, 10 syllables.

Iambic Pentameter: A form of verse consisting of five iambs. (E.g., I **do** / I **know** / not **what**, / and **fear** / to **find**)

Irregular meter: Often Shakespeare will break the pattern of stresses to create moments of interest, to highlight themes and word choices, to create a rest or pause, or to underline the specific intention of the character. (E.g., Would **I** / or **not**. / **Tell** him / I'll **none** / of **it**.)

"Feminine" endings: Lines of verse that have an "extra" unstressed syllable which can occur at the end of a verse line or within a verse line at the end of a phrase. (E.g., There **is** / a **fair** / be-**hav**- / -ior **in** / thee, **capt**-*ain*)

For a helpful online glossary that provides definitions for some of the language and Shakespeareanisms in *Twelfth Night,* see **http://www.english-literature-**

essays.com/twelfth_night.htm

(Reprinted from McCarter Theatre's *A Midsummer Night's Dream* Audience Resource Guide)

Shakespearean Comedy

By Adam Immerwahr

What makes a Shakespearean comedy? If you tried to make a list of every Shakespeare play that had funny parts in it, you would end up with a list that included comedies, histories, tragedies, and romances alike. The comedy *As You Like It* begins with a Duke forcibly exiling his niece from her home; it is a poignant scene, and if sadness were the only factor, then *As You Like It* would be a tragedy. Rather than looking for plays that funny, sad, boring, and/or lyrical, it is helpful to think of the categories of comedies, tragedies, histories, and romances as groups of similar plays. All of the comedies have a set of shared tropes—certain patterns that help define them as comedies. It is important to remember, though, that these tropes are not necessarily inherently funny; humor is certainly a part of Shakespearean comedy, but it is not the defining characteristic.

At heart, the Shakespearean comedy is about a conflict between two opposite social groups (rulers and subjects, older and younger, wealthy and poor). The comedies tend to begin in a court in turmoil. Usually, this turmoil has arisen out of a crisis over marriage—the aristocrat female has refused to wed, or the laws of society forbid two young aristocrats to marry. The characters flee or are exiled, and they go from the court to a greener, less "civilized" world. They often choose (or are forced) to flee to a far-off exotic location, or a forest. Oftentimes, they are forced to don disguises. In this new place, far from the court that constrained them, they meet all sorts of other characters, and various plots intertwine. There are confusions and mistaken identities, but no major characters die. Central to these confusions is a topsy-turvy element in which society is flipped around: women are mistaken for men; servants end up ruling their masters; those who once chased find themselves pursued; and words are taken to mean their opposites. In this upheaval of the social order, the societal structure that once prevented the young lovers from marrying is transformed, and all the plots are resolved as the younger generation is brought back and welcomed to the court. The final act often includes a wedding and a celebration." with this text: "In this upheaval of the social order, the societal structure that once prevented marriage is transformed, and all the plots are resolved as those where were unable to marry are brought back and welcomed to the court. The final act often includes a wedding and a celebration.

The first strategy in reading a Shakespearean comedy is to find the common elements listed above. No Shakespeare comedy fits this formula exactly, but the key points can be found—in one aspect or another—in each of the plays of this genre. The ways in which these elements differ from one play to another are often quite interesting, and one might begin analysis by asking what makes the Shakespearean comedy being analyzed unique, and why Shakespeare might have diverged from his pattern? Next, it is helpful to ponder what Shakespeare is trying to *do* with a given comedy. Often, the plots seem to resolve at the end of the fourth act, but Shakespeare often goes on to a fifth, celebratory act; discovering why that fifth act is necessary can often lead to surprising and intriguing conclusions. For instance, by the end of the fourth act of *A Midsummer Night's Dream*, the lovers have been reunited with the court, but the wedding celebration takes up an enormous fifth act. Why are the "rude mechanicals" of that play important to Shakespeare; what does the story they tell have to do with the larger story of the plot; and are there any more transformations that are necessary before Shakespeare's tale can conclude? Also, pay particular attention to the first lines of the play, often Shakespeare will give a hint as to his prime interest in the first few exchanges. What can you glean from the first three lines of *Twelfth Night*?

If music be the food of love, play on
Give me excess of it, that surfeiting
The appetite may sicken and so die.

Lastly, don't forget to pay attention to the humor. Oftentimes, it is hard to find when mired in footnotes and dictionary definitions; once you understand a passage, go back and read it aloud, and you'll often find hidden hilarity and wordplay. Not only will it make the reading more enjoyable, but you might find some clues to Shakespeare's meaning buried in the buffoonery.

(Reprinted from McCarter Theatre's *A Midsummer Night's Dream* Audience Resource Guide)

Twelfth Night Timeline

By Akiva Fox, Literary Associate, Shakespeare Theatre Company.
Twelfth Night, William Shakespeare's lyrical and complex comedy of love, premiered in 1601. Since that first performance, the play's memorable characters, stunning language and ingenious plot have made it one of Shakespeare's most popular comedies. In this timeline, we follow *Twelfth Night* through 400 years on stage (and screen).

1601 Shakespeare writes *Twelfth Night*. On January 6 (Twelfth Night), Shakespeare's company performs a play at court for Queen Elizabeth and her guest, the Italian nobleman Virginio Orsino. Some scholars have speculated that this marks the premiere of *Twelfth Night*.

1602 After a celebration at the Middle Temple Hall on February 2, the law student John Manningham records in his diary: "At our feast we had a play called *Twelve Night, or What You Will.*"

1661 With the restoration of King Charles II and the end of the Puritan ban on theatres, William Davenant opens the Duke's Playhouse. His production of *Twelfth Night* becomes the first to feature female actors as Viola, Olivia and Maria.

1741 Irish actor Charles Macklin stages *Twelfth Night* at Covent Garden, as part of a repertory with *As You Like It* and *The Merchant of Venice*. The three plays feature women disguised as men, a tremendous box-office draw.

1884 Henry Irving plays Malvolio at London's Lyceum Theatre, turning the character from a joke into a dignified and almost tragic figure.

1955 John Gielgud directs Laurence Olivier as Malvolio at the Royal Shakespeare Company. Following Irving's lead, Olivier plays the wronged steward as a sympathetic man.

1969 Director John Barton changes the way audiences look at *Twelfth Night* with his Royal Shakespeare Company staging. Featuring Judi Dench as Viola, the production brings a quiet melancholy to the comedy.

1989 At the Shakespeare Theatre Company, Michael Kahn's production of *Twelfth Night* (set in Sri Lanka) was the recipient of three Helen Hayes awards for: Outstanding Director, Michael Kahn; Outstanding Lead Actress, Kelly McGillis; and Outstanding Supporting Actor, Philip Goodwin. The production was also prominently featured in a speech Representative Fred Gandy made in Congress addressing arts funding and censorship.

1996 Trevor Nunn directs a film of *Twelfth Night*, with Helena Bonham-Carter as Olivia and Ben Kingsley as a very serious Feste.

1998 New York's Lincoln Center Theater produces *Twelfth Night* with a star-studded cast, including Helen Hunt, Paul Rudd and Kyra Sedgwick. **2003** British director Declan Donnellan directs an all-male *Twelfth Night* with a company of Russian actors. The production originates in Moscow and later tours the world to great acclaim.

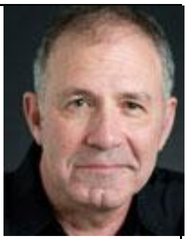
A Double Life

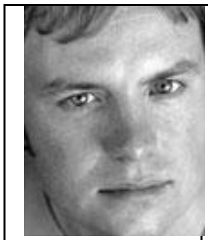
By Akiva Fox, Literary Associate, Shakespeare Theatre Company

When Shakespeare wrote about twins, he wrote from experience. In early 1585, his wife, Anne, had given birth to fraternal twins. Not long after, Shakespeare traveled to London to make his name in theater. One of his first efforts as a playwright was an adaptation of an old Roman play about a pair of separated identical twins who reunite on one frantic day in Ephesus. Called *The Comedy of Errors*, the play hinged on mistaken identity; Shakespeare even added a second set of twins to compound the confusion and hilarity. By 1596, Shakespeare had become one of the most successful playwrights in London. But that summer, tragic news came from home: Hamnet, his only son, had died. Hamnet's twin sister, Judith, was 11 years old. The next time Shakespeare wrote a play featuring twins, the twinning served as much more than a gimmick. *Twelfth Night* opens with a young woman named Viola washing up on an unfamiliar shore, convinced that her twin brother has died in their shipwreck. Distraught and alone, she takes an unusual step to protect herself: she puts on her lost brother's clothes and sets off into Illyria disguised as a boy. Viola's choice may be as much emotional as it is pragmatic. In her study The Lone Twin, the British psychotherapist Joan Woodward writes that after the death of a twin, "one of the ways that guilt feelings were expressed by many of the lone twins was in their attempt to 'live for two.'" More than just a woman in disguise, Viola becomes a double creature comprising both herself and her brother. She all but admits this when she cryptically tells her master Orsino that she is "all the daughters of my father's house, and all the brothers too." She even embeds this doubling in the name she chooses: Cesario, which comes from the Latin word for "cut" or "split." Viola's doubleness (and the miraculous reappearance of her brother Sebastian) gives rise to the mistaken identity and unrequited love that drive the comedic engine of *Twelfth Night*. But just as the similarity between Viola and Sebastian causes confusion, so, too, does their oppositeness. Unaware of the twinning, characters are baffled when Cesario suddenly switches from brave to cowardly, assertive to reserved, lusty to shy. Cesario—and by extension Viola—is a walking contradiction. *Twelfth Night* is full of such contradictory twins. The play begins in a state of mourning; like Viola, the noblewoman Olivia has lost her father and brother and determines to mourn within her house for seven years. Her steward Malvolio encourages this mourning, in part because it allows him greater control over her. On the opposing side, Olivia's uncle Sir Toby Belch declares that "care's an enemy to life" and spends his days in drunken revelry. But when love enters the scene and the characters all move from extreme mourning to extreme revelry, these apparent opposites reveal their similarity. "Toby's misrule and Malvolio's excessive rule are really two sides of the same coin," writes the scholar Marjorie Garber. "Both are aimless, fruitless, and preoccupied with sterile formalities." The same could be said for the twinned opposites pain and pleasure, tears and laughter, and repression and release. Once revelry and release replace mourning and repression, everyone in *Twelfth Night* falls in love. But instead of falling in love with a person, they fall in love with their idealized image of that person—a kind of shadowy twin. Orsino, who burns with love for Olivia despite hardly knowing her, confesses that he is smitten only by the "image of the creature that is beloved." "I am not what I am," Viola warns a love-smitten Olivia, but Olivia replies, "I would you were as I would have you be." Even Malvolio convinces himself that Olivia loves him, imagining an elaborate fantasy of his life as "Count Malvolio." Only one character sees without the double vision induced by excess: Olivia's jester, Feste. He believes in the "whirligig of time," named for a spinning toy. Over time, mourning spins to revelry and back again in an endless cycle. Fame and status come and go, and the least person soon becomes the greatest. People fall in and out of love, experiencing exhilaration and dejection anew each time. Feste's position allows him to mock everyone alike, and he never misses an opportunity to puncture inflated extremes of love or despair. "What's to come is still unsure," he tells the other characters, urging them to live their lives free from all-or-nothing hysteria. In a world torn between the twins "all" and "nothing," only Feste sees that reality lies in between.

Who's Who

ACTING COMPANY

					
Christopher Innvar Orsino	**Rebecca Brooksher** Viola	**Kevin Isola** Sebastian	**Veanne Cox** Olivia	**Nancy Robinette** Maria	**Rick Foucheux** Sir Toby Belch

 **Tom Story** Sir Andrew Aguecheek	 **Ted van Griethuysen** Malvolio	 **J. Fred Shiffman** Fabian	 **Stephen DeRosa** Feste	 **Brent Langdon** Captain	 **JaMario Stills** Antonio
Rich Dreher – Valentine **Ben Graney** – Curio ENSEMBLE - **Janelle Abbott, Rich Dreher, Ben Graney, Jamal Green, Meda Miller**					

ARTISTIC STAFF

artistic director/resident playwright	**Emily Mann**
managing director	**Tim Shields**
written by	**William Shakespeare**
directed by	**Rebecca Taichman**
set design	**Riccardo Hernandez**
costume design	**Miranda Hoffman**
lighting design	**Christopher Akerlind**
original music and sound design	**Martin Desjardins**
fight director	**Rick Sordelet**
choreographer (McCarter)	**Seán Curran**
choreographer (STC)	**Daniel Pelzig**
producing director	**Mara Isaacs**
director of production	**David York**
production stage manager	**Alison Cote**
casting directors	**Laura Stanczyk, CSA Stuart Howard, Amy Schechter, and Paul Hardt**

An Interview with Rebecca Taichman

McCarter Theatre's *Twelfth Night* is a co-production with The Shakespeare Theatre Company in Washington, DC. After the DC leg of the play's journey, Producing Associate Adam Immerwahr asked *Twelfth Night* director Rebecca Taichman a few questions about the play, her process, and her plans for *Twelfth Night* in Princeton.

Adam Immerwahr: What is your process of reading a script, and how do you begin to unpack its meaning? How did that approach inform your production of *Twelfth Night*?

Rebecca Taichman: To be honest, I hate reading plays. Especially that constantly-looking-back-to-the-character-breakdown first pass.

A well-crafted play is a small but complete universe of its very own—with its own logic, rules, vocabulary, sense of gravity & time passage, etc. It's a slow process for me—stepping into that new universe. Once I've gotten through the painful first pass, I force myself to read the play over and over without thinking up an approach or a "concept." I listen to and parse the text, and eventually images or a point of view emerges. With *Twelfth Night*, my initial image was of the twins underwater being separated slowly, mysteriously, both reaching back towards each other while being pulled apart. The image, I came to understand, was a reflection of the river of sadness and insatiable longing that runs through *Twelfth Night*, and the beginning of my sense that in Illyria, laughter is always shot through with tears and tears with laughter.

I had a dream that the first half of the play should be all ice and the second half somehow surrounded by thousands of roses. I brought this dream to the designers, and it became our touchstone throughout the process. A deep freeze that thaws into a wild playground of desire was our organizing principle.

AI: How is your approach to directing a work by Shakespeare different than it is for work by other playwrights?

RT: Mostly I run behind Shakespeare, trying desperately to keep up. I trust the text completely and surrender to it. I try to enliven it in the most evocative, honest ways I can, but never work to contradict it.

AI: So how do the Elizabethan/Jacobean language or the verse influence the process?

RT: I think of verse as music—the notes simply have to be played correctly. Occasionally, I will add a silence that Shakespeare doesn't give us, but it's something I do with great awareness (and usually some measure of angst). I love the wild *gallop* of the speech. Too often the plays are slowed down. Verse is meant to *move*—so that we're sweating and breathless trying to keep up.

AI: One of the wonderful things about two theaters doing a co-production is that the work gets to grow over time as it re-enters the rehearsal process and meets new audiences. What did you learn from the run of *Twelfth Night* at The Shakespeare Theatre in DC? What are your plans for your time at McCarter?

My understanding of *Twelfth Night* is constantly evolving. My biggest question—and it still dogs me—is about the elusive tone of the piece. It's ambiguous and slippery, and resists being overly defined. Scene to scene, the tone shifts from raucous comedy to searing romance to heartbreaking drama. It all needs to feel very much of the same world, and yet retain its vast differences. The comedy can run away with the mysterious sadness and vice versa…. It's a delicate balance.

What do you want the audience to walk away with after seeing *Twelfth Night*?

I remember at a preview at the Shakespeare Theatre I looked behind me during the curtain call and saw a woman, maybe 80 years old, behind me. I think about her a lot. She was smiling and reaching to grab a rose petal floating towards her. She was so beautiful, and for that moment I imagined she had forgotten about the real world and how it is collapsing around us, and was swept away by how beautiful love can be, how painful, and how terribly exquisite.

What are the other projects that you can't wait to do?

I am going to Africa this spring with Sundance to develop a piece in Rwanda and am looking forward to that. I am also developing a new musical, *Sleeping Beauty Wakes,* with Rachel Sheinken, Brendan Milburn and Valerie Vigoda at McCarter, and am starting to think about my next Shakespeare play—I feel like I can only do one a year, it takes such focus and commitment—and I can't wait to wander, wide eyed, into another of his beautiful universes.

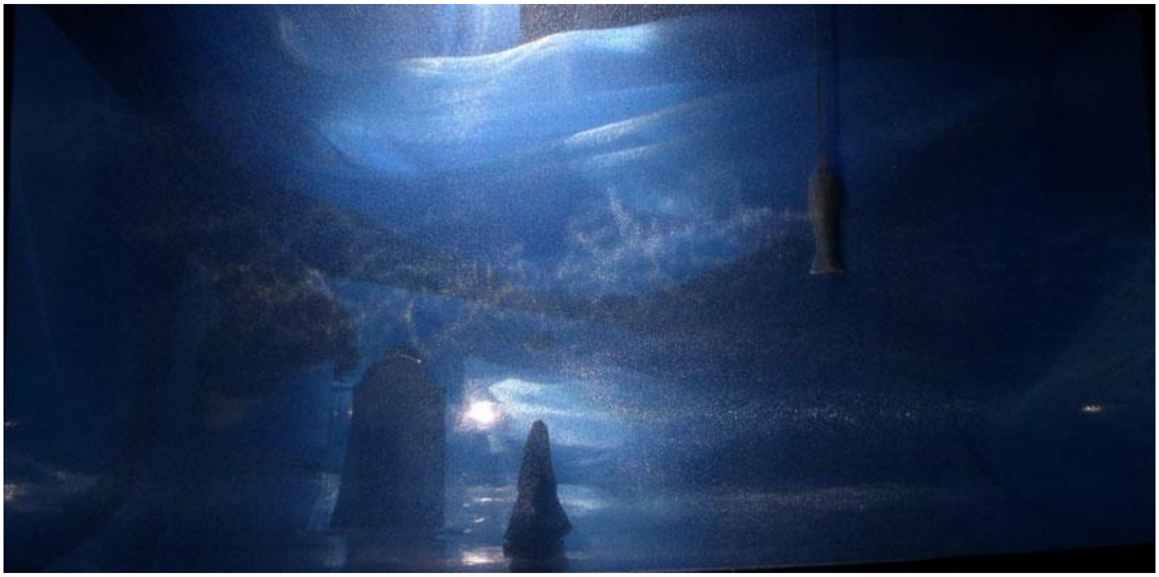
Rebecca Taichman's Biography

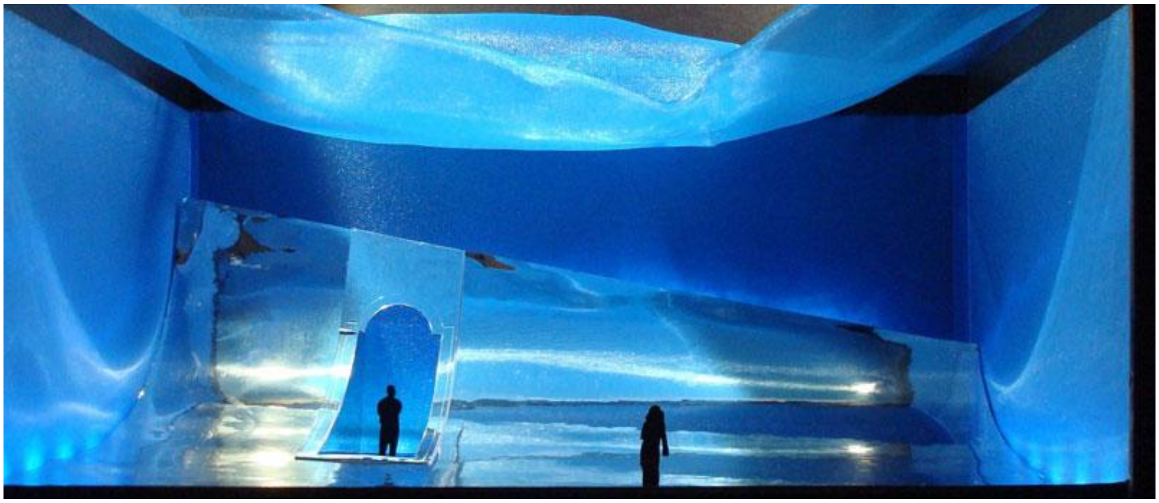
Rebecca Taichman (*Director*) Off-Broadway: Theresa Rebeck's *The Scene*, starring Tony Shalhoub and Patricia Heaton (Second Stage); *Menopausal Gentleman* (Obie Award). Regional: *Twelfth Night*, *The Taming of the Shrew* (The Shakespeare Theatre); premiere of David Adjmi's *The Evildoers* (Yale Rep; Sundance Theater Lab); premiere of Sarah Ruhl's *Dead Man's Cell Phone* (Woolly Mammoth, Helen Hayes nomination); premiere of Theresa Rebeck's *Mauritius* (The Huntington, IRNE and Elliot Norton Awards); premiere of *The Scene* (Humana); Sarah Ruhl's *The Clean House* (Woolly Mammoth, 2006 Helen Hayes Award for Outstanding Resident Play); Elise Thoron's *Green Violin,* starring Raul Esparza (2003 Barrymore for Outstanding Direction), among others. Yale School of Drama graduate.

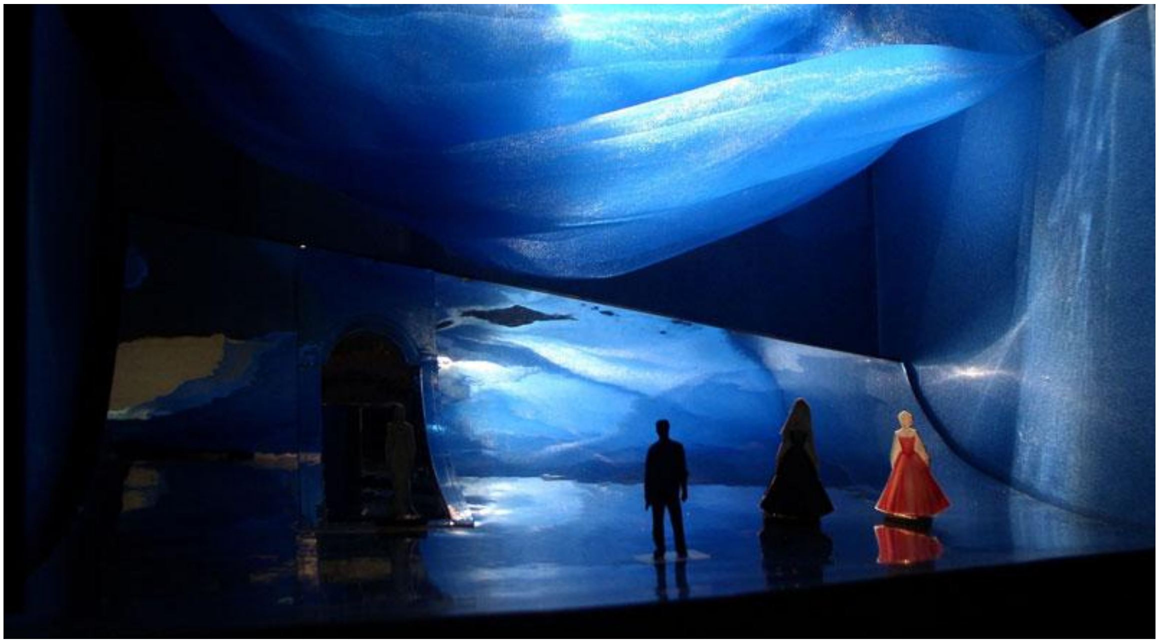
The Design of *Twelfth Night*

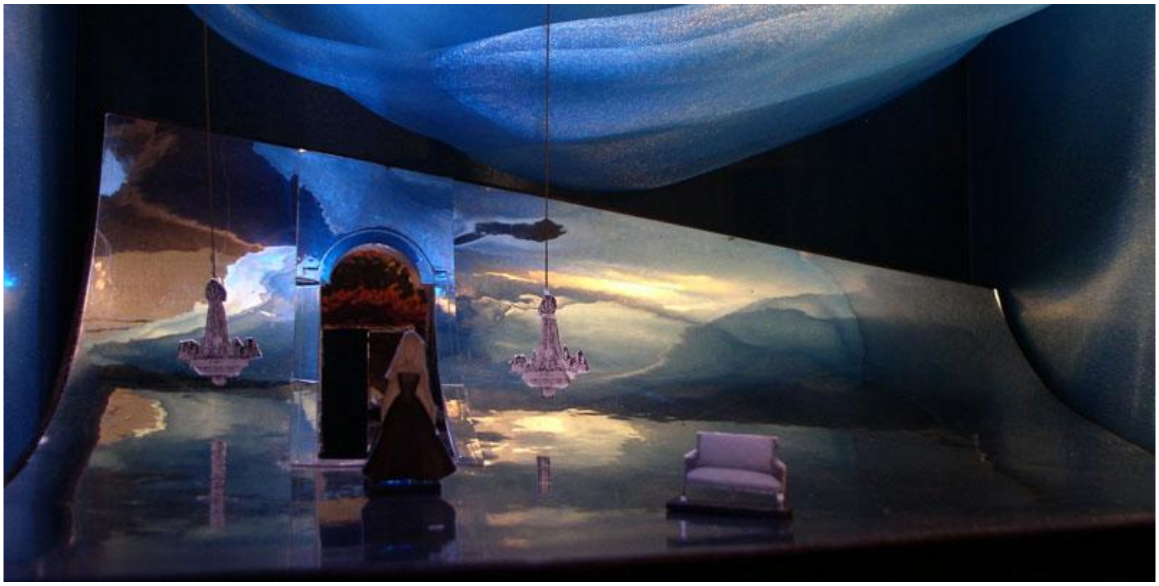
> *"Before I started working with the designers I had a dream about the set. In the dream I wanted it to be all ice in the first half of the play and red roses in the second. Ice melted into water and roses bloomed into one magnified and rendered enormous. And yet the dream foretold my core images for the play: a frozen, isolating world that blossoms into a lush rose garden."* —
> *Twelfth Night* director, Rebecca Taichman

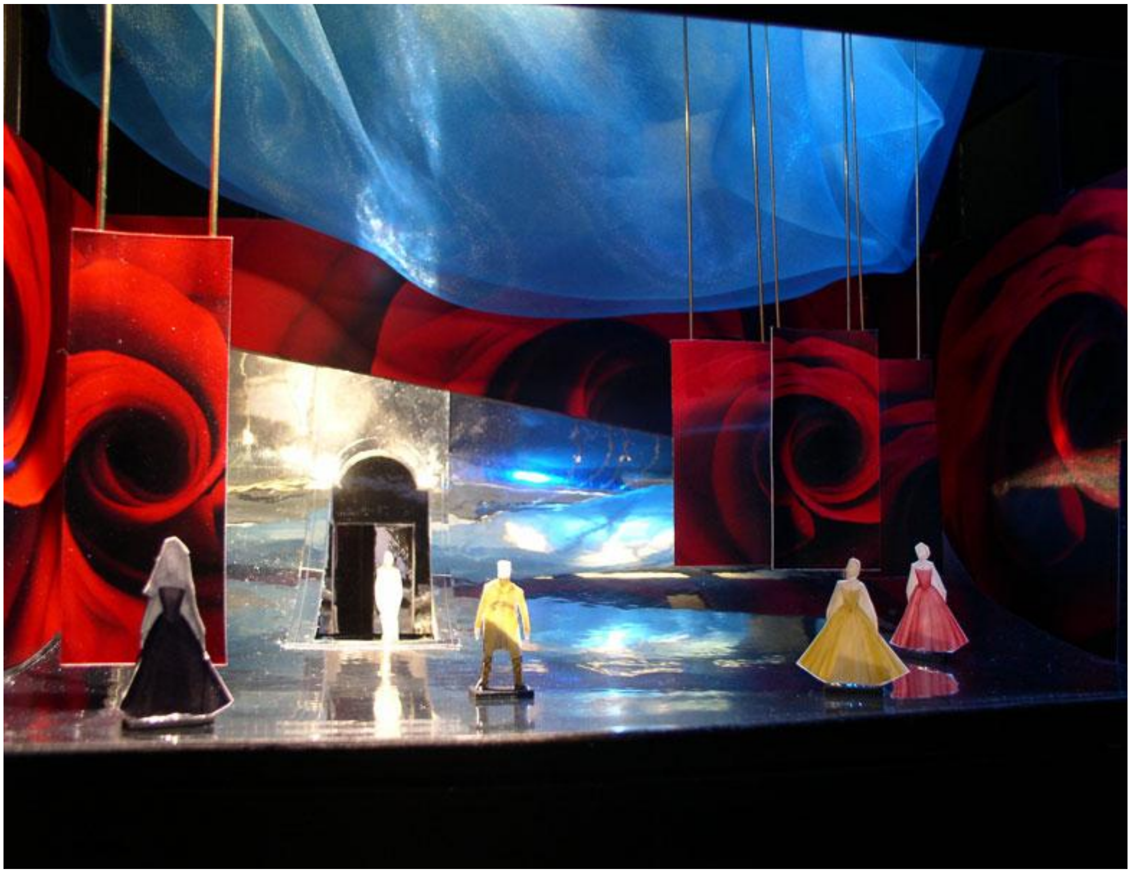
Director Rebecca Taichman's extraordinary vision for *Twelfth Night's* visual life has been manifested in **Riccardo Hernandez's** set design. Below are models of the set design from various moments in the play.











EDUCATOR'S INTRODUCTION

Welcome to the McCarter Audience Guide educator materials for *Twelfth Night*. This guide has been assembled to complement both your students' theater-going experience and your class curriculum by offering a variety of interesting and edifying activities for both pre-show and post-performance instruction and enjoyment.

This production of one of William Shakespeare's most beloved comedies presents opportunities for enrichment in history, language arts, theater and visual art. Students can explore the play's themes presented by the playwright and consider them intellectually and personally in relation to their own lives and time; investigate Shakespeare's biography, Elizabethan theater practice, and the Bard's overall influence on Western drama and theater; consider who they would cast in their own production of *Twelfth Night* through the creation of a character collage; contemplate the actor's work and the special challenges afforded him or her by Shakespeare's text through the experience of scene study, preparation, and presentation; ponder the work of the theatrical adaptor by updating a scene for a twenty-first-century audience; and conclude their play-going experience by taking on the role of theater reviewer and chewing over the artistic intentions of the production and its ultimate efficacy. Teachers can also link their classroom directly with McCarter Theatre via the McCarter Theatre Blog (www.mccarter.org/blog) and utilize it for pre- and post-show educational assignments.

Our student audiences are often our favorite audiences at McCarter, and we encourage you and your students to join us for a lively conversation with member of *Twelfth Night's* talented cast after the performance. Our visiting artists are always impressed with the preparation and thoughtfulness of McCarter's young audiences, and the post-performance discussion offers a unique opportunity for students to engage intellectually with professional theater practitioners. We look forward to seeing all of you for a wonderful and exciting discussion about one of William Shakespeare's most popular comedies.

CORE CURRICULUM STANDARDS

According to the NJ Department of Education, “experience with and knowledge of the arts is a vital part of a complete education.” Our production of *Twelfth Night* and the activities outlined in this guide are designed to enrich your students’ education by addressing the following specific Core Curriculum Content Standards for Visual and Performing Arts:

1.1 (Aesthetics) All students will use aesthetic knowledge in the creation of and in response to dance, music, theater, and visual art.

1.2 (Creation and Performance) All students will utilize those skills, media, methods, and technologies appropriate to each art form in the creation, performance, and presentation of dance, music, theater, and visual art.

1.3 (Elements and Principles) All students will demonstrate an understanding of the elements and principles of dance, music, theater, and visual art.

1.4 (Critique) All students will develop, apply and reflect upon knowledge of the process of critique.

1.5 (History/Culture) All students will understand and analyze the role, development, and continuing influence of the arts in relation to world cultures, history, and society.

Viewing *Twelfth Night* and then participating in the pre- and post-show discussions and activities suggested in this audience guide will also address the following Core Curriculum Content Standards in Language Arts Literacy:

3.1 (Reading) All students will understand and apply the knowledge of sounds, letters, and words in written English to become independent and fluent readers, and will read a variety of materials and texts with fluency and comprehension.

3.2 (Writing) All students will write in clear, concise, organized language that varies in content and form for different audiences and purposes.

3.3 (Speaking) All students will speak in clear, concise, organized language that varies in content and form for different audiences and purposes.

3.4 (Listening) All students will listen actively to information from a variety of sources in a variety of situations.

3.5 (Viewing and Media Literacy) All students will access, view, evaluate, and respond to print, nonprint, and electronic texts and resources.

In addition, the production of *Twelfth Night* as well as the audience guide activities will help to fulfill the following Social Studies Core Curriculum Standards:

6.1 (Social Studies Skills) All students will utilize historical thinking, problem solving, and research skills to maximize their understanding of civics, history, geography, and economics.

6.3 (World History) All students will demonstrate knowledge of world history in order to understand life and events in the past and how they relate to the present and the future.

PRE-SHOW PREPARATION, QUESTIONS FOR DISCUSSION, AND ACTIVITIES

Note to Educators: Use the following assignments, questions, and activities to introduce your students to Twelfth Night *and its intellectual and artistic origins, context, and themes, as well as to engage their imaginations and creativity before they see the production.*

1. **EXPLORING SHAKESPEARE'S *TWELFTH NIGHT*, BEFORE THE PERFORMANCE.** The questions for discussion immediately below are designed for both teachers able to incorporate the reading of William Shakespeare's *Twelfth Night* (available online via Project Gutenberg) into their pre-performance curriculum (read Section A, then proceed to C), as well as for those whose students will not have the opportunity to read the play in advance of their experience of the performance (begin with Section B).

A. After reading *Twelfth Night* either aloud as a class or individually, ask your students to brainstorm a list of themes central to the play. [See section B for a list of themes.]

B. William Shakespeare begins his romantic comedy *Twelfth Night* by shipwrecking his heroine Viola on the semi-fictional, quasi-Italianate shores of Illyria; Alone, unprotected, and thinking her twin brother, Sebastian, drowned, she disguises herself as a young man and becomes attached to the court of Illyria's Duke Orsino, with whom she falls madly in love. Enlisted as his page, Viola (in the guise of her male alter ego, Cesario), is sent to woo the woman for whom Orsino pines, the countess Olivia, who immediately falls head over heels in love with the cross-dressing Viola. In true Shakespearean comic fashion, confusion, crisis, love triangles, hate triangles, humor, subplots, and swordplay ensue and engender a number of compelling themes, including: the joy and the pain of love; the types and natures of painful love (i.e., unrequited love, unspoken love, and lost love) and how they manifest themselves in humanity; the sadness, longing, loneliness, and anxiety that accompanies the loss of a loved one; the conflicts that crop up between opposing social groups (men and women, young and old, master/mistress and subordinate); the social order and decorum upended by the chaos of love, blind/foolish ambition, the blurring of class lines, cross-dressing/gender confusion and mistaken identity; how and why people deceive other people and how and why they deceive themselves; and madness and how a person's sanity is judged, defended, and dealt with/punished. Share these themes with your students. (For a more thorough explication of the story of *Twelfth Night* see the plot synopsis in this resource guide.)

C.Ask your students if they find an intellectual or personal connection (either in relationship to their own experience or someone that they know) to any of the themes of *Twelfth Night*. Have them write/journal about one theme with which they personally connect. If appropriate, students may volunteer to share their thematic connection with the rest of the class for purposes of discussion.

D.Ask your students to recall and make connections to other plays or works of literature they have read, studied, or seen in performance with themes similar to those of *Twelfth Night*. [Homework suggestion: Extend this activity into a competitive mini-research assignment by having your students investigate the plots/stories of other Shakespearean comedies (e.g., *A Midsummer Night's Dream*, *As You Like It*, *Much Ado About Nothing*, *The Merry Wives of Windsor*, *The Taming of the Shrew*) to see who can come up with the most thematic connections.]

2. **IN CONTEXT: WILLIAM SHAKESPEARE AND *TWELFTH NIGHT*.** To prepare your students for *Twelfth Night* and to deepen their level of understanding of and appreciation for the life, work, and theatrical and cultural influence of the Bard of Avon, have your students research, either in groups or individually, the following topics:

- William Shakespeare:
  - Biography Early Life, Family and Education In London and Early Theatrical Career Late Career (c. 1600 to death)
- Shakespeare's London (Overview)
- Major influences on and sources for Shakespeare the Playwright
- Renaissance Acting Troupes—Types and Basic Structure
- Shakespeare's Troupe: Lord Chamberlain's Men (later called the King's Men)
- The Renaissance Public Playhouse
- Shakespeare's Tragedies (Overview)
- Shakespeare's Histories (Overview)
- Shakespeare's Romances (Overview)
- Shakespeare's Other Major Comedies:
  - *A Midsummer Night's Dream*
  - *As You Like It*
  - *Much Ado About Nothing*
  - *The Merry Wives of Windsor*
  - *The Taming of the Shrew*
- Shakespeare's Sonnets
- The First Folio and Shakespeare's Influence

Have your students teach one another about their individual or group topics vial oral and illustrated (i.e., posters or PowerPoint) reports. Following the presentations, ask your students to reflect upon their research process and discoveries.

3. ***Twelfth Night* Casting Collage**. One of the most challenging aspects of directing a play is casting the right actors. One major issue involves making sure that the people you employ have the acting prowess to effectively and believably perform their roles, especially in a Shakespearean play, where they need to be able to handle highly poetic language (For more information on iambic pentameter see the article entitled "Shakespearean Verse" in this resource guide.) In addition to acting ability, an actor is also often chosen for a certain temperament or emotional energy s/he gives off, and her or his demeanor often inform a director if s/he is right for a given role.

Have your students, either individually or in groups, create a casting collage for their "distinctive" production of *Twelfth Night*.

- Using the list and descriptions of characters from *Twelfth Night* below, ask your students to find images online or in magazines of people they think would be best suited to play each role. [Note: The clothing the people in their found images wear does not need to be from any particular time period, but should, along with the person's attitude and energy, give a sense of why they were chosen for each character. Images can be of anyone, including historical figures and celebrities.]

○**Orsino**: The overly romantic Duke of Illyria. He is in love with Olivia—who refuses his proposals.

○**Olivia**: A distinguished, wealthy countess in mourning over the deaths of her father and brother. [She has vowed not to marry for a period of seven years, though some think this may only be a ploy to put off Orsino, who relentlessly courts her.]

○**Sebastian**: Viola's twin brother. He is nobleman presumed lost at sea . His features are identical to those of his sister's, as they are often mistaken for one another when she is dressed as a man.

○**Viola**: Twin sister to Sebastian. Rescued by a sea Captain after a shipwreck, Viola lands in Illyria, disguises herself as a boy named Cesario, and enters Orsino's service.

○**Feste**: Olivia's jester. This clown is particularly adroit at witty wordplay and recognizing the foolishness of others.

○**Malvolio**: A snobbish steward. He is first among Olivia's servants. His self-righteousness is exceeded only by his desire for increased social standing.

○ **Sir Toby Belch**: Olivia's slovenly uncle. His fondness for drink interrupts his niece's dismal atmosphere and Malvolio's puritanical order.

○**Sir Andrew Aguecheek**: Sir Toby's friend. He is a foppish nobleman and unsuccessful suitor to Olivia.

•In addition to their found images, students will need an 8½" x 11" sheet of paper and glue to complete their collages. [Or educators might also opt for their students to create electronic collages by utilizing PowerPoint technology and images gleaned from the Internet.]

•Once completed, students should be given time to show their finished character collages to the class to explain what thoughts went into their casting decisions.

4. **AN ACTOR PREPARES: SCENE FROM *TWELFTH NIGHT*.** To prepare themselves to begin rehearsing a play, actors need to look for clues in a play's text about who their characters are and how to play them. An actor asks: "What are the hints the playwright has given to me?" "What does my character say about him or herself?" and "What do other characters say about me?" If other characters in the play are constantly making mention of how suave a character is, then the actor has been given a pretty good clue from the playwright about how his or her character might walk and talk.

   Have your students explore how an actor prepares to play a character by having them study and present scenes from *Twelfth Night*.

Break your class up into scene-study groups and assign them (or have them choose) one of the following scenes to prepare/rehearse for script-in-hand presentations for the class.

○ Act I, scene iii (lines 1-141): Sir Toby Belch, Sir Andrew Aguecheek, and Maria (pronounced Mah-*rye*-ah)

○ Act I, scene v (lines 1-98): Maria, Olivia, Malvolio, and Feste (Clown)

○ Act II, scene i (lines 1-148): Sebastian and Antonio

Have them look for the clues given by Shakespeare. Let the clues inform them about how to talk, how they might move, and with what energy they approach their lines and reactions to one another. If their scene is in iambic pentameter, refer them to the "Shakespearean Verse" article included in this resource guide.

Additionally, have your students answer the following questions about their characters before they rehearse:

°**What do other characters say about me?** Not only in the things they say, but also in the things they do. (E.g., in Act I, scene iii, when Maria politely refuses Andrew's affection and then makes a few jokes at his expense, this should tell Andrew about his prowess to impress the ladies.)

°**What is my "objective?"** Consider what your character wants in the scene and how he or she goes about trying to get it? (E.g., Feste's objective in Act I, scene v, might be "to rescue Olivia from her melancholy state" and he might go about doing this by, "trying to make her laugh by making Malvolio look like a fool." This is also referred to by actors as your "want" or "action.")

° **How important is it for me to achieve my objective?** Consider how much there if for your character to gain or lose. If the stakes are really high, then this will inform you about how passionately you need to play your scene.

°**What sorts of tactics do I use to try to achieve my objective?** When Sir Toby tries to get Sir Andrew to stay in Illyria, does he try to build his confidence by convincing him that he still has a chance with Olivia? If that is his tactic, then this should inform the actor playing Sir Toby about how to play the scene.

Following scene presentations, lead students in a discussion of their experience preparing, rehearsing, and presenting their scenes. Questions might include:

°What are the pleasures and challenges of staging and performing Shakespearean characters?

°What insights regarding the characters of *Twelfth Night* did you gain from putting the scene on its feet?

POST-SHOW QUESTIONS FOR DISCUSSION AND ACTIVITIES

Note to Educators: Use the following assignments, questions, and activities to have students evaluate their experience of the performance of Twelfth Night, *as well as to encourage their own imaginative and artistic projects through further exploration of the play in production. Consider also that some of the pre-show activities might enhance your students' experience following the performance.*

1.***TWELFTH NIGHT:*** **PERFORMANCE REFLECTION AND DISCUSSION.** Following their attendance at the performance of *Twelfth Night,* ask your students to reflect on the questions below. You might choose to have them answer each individually or you may divide students into groups for round-table discussions. Have them consider each question, record their answers and then share their responses with the rest of the class.

QUESTIONS TO ASK YOUR STUDENTS ABOUT THE PLAY IN PRODUCTION

a. What was your overall reaction to *Twelfth Night*? Did you find the production compelling? Stimulating? Intriguing? Challenging? Memorable? Confusing? Evocative? Unique? Delightful? Meaningful? Explain your reactions.

b. Did experiencing the play heighten your awareness or understanding of the play's themes? [e.g., the joy and the pain of love; the types and natures of painful love (i.e., unrequited love, unspoken love, and lost love) and how they manifest themselves in humanity; the sadness, longing, loneliness, and anxiety that accompanies the loss of a loved one; the conflicts that crop up between opposing social groups (men and women, young and old, master/mistress and subordinate); the social order and decorum upended by the chaos of love, blind/foolish ambition, the blurring of class lines, cross-dressing/gender confusion and mistaken identity; how and why people deceive other people and how and why they deceive themselves; and madness and how a person's sanity is judged, defended, and dealt with/punished.

c. What themes were made even more apparent in production/performance? Explain your responses.

d. Do you think that the pace and tempo of the production were effective and appropriate? Explain your opinion.

QUESTIONS TO ASK YOUR STUDENTS ABOUT THE CHARACTERS

a. Did you personally identify with any of the characters in *Twelfth Night*? Who? Why? If no, why not?

b. What qualities were revealed by the action and speech of the characters? Explain your ideas.

c. Did either character develop or undergo a transformation during the course of the play? Who? How? Why?

d. In what ways did the characters reveal the themes of the play? Explain your responses.

QUESTIONS TO ASK YOUR STUDENTS ABOUT THE STYLE AND DESIGN OF THE PRODUCTION

a. Was there a moment in *Twelfth Night* that was so compelling or intriguing that it remains with you in your mind's eye? Write a vivid description of that moment. As you write your description, pretend that you are writing about the moment for someone who was unable to experience the performance.

b. Did the style and design elements of the production enhance the performance? Did anything specifically stand out to you? Explain your reactions.

c. How did the production style and design reflect the themes of the play?

d. What mood or atmosphere did the lighting design establish or achieve? Explain your experience.

e. How did the music and sound design enhance your overall experience?

f. Did the design of the costumes and/or makeup serve to illuminate the characters, themes, and style of the play? How?

2. ADDITIONAL POST-SHOW QUESTIONS AND DISCUSSION POINTS FOR *TWELFTH NIGHT*

•According to Adam Immerwahr in his article "Shakespearean Comedy" (found in this resource guide), when dealing with one of the Bard's comedies, one should "pay particular attention to the first lines of the play" because Shakespeare often gives "a hint as to his prime interest in the first few exchanges." Read Duke Orsino's opening lines of the play below to your students, but before you do, instruct them to keep in the forefront of their minds their memory of the play in performance. In addition, ask them, as you read, to record words or phrases that strike them as being of "prime interest" in their experience of the story, characters, and themes of *Twelfth Night*.

> *If music be the food of love, play on; Give me excess of it, that, surfeiting, The appetite may sicken, and so die. That strain again! it had a dying fall: O, it came o'er my ear like the sweet sound, That breathes upon a bank of violets, Stealing and giving odour! Enough; no more: 'Tis not so sweet now as it was before. O spirit of love! how quick and fresh art thou, That, notwithstanding thy capacity Receiveth as the sea, nought enters there, Of what validity and pitch soe'er, But falls into abatement and low price, Even in a minute: so full of shapes is fancy That it alone is high fantastical.*

•Ask your students to reflect upon how Shakespeare depicts romantic love in *Twelfth Night*. How is romantic love presented? What view do they think the playwright is trying to put forth about romance? Do they find the play's final three couples to be "well-matched" romantic couples? Ask them to explain their responses. And what about the matches that don't work out in the play—how do they contrast with the marriage matches? Viewing the play as a reflection of Elizabethan society, what do students think Shakespeare and his audience considered appropriate matches? What are considered appropriate and inappropriate matches in American society, circa 2009?

•Share with your students, information on Shakespeare's use of twins as comic characters/types in his early play *A Comedy of Errors* and the story of his own twins, Judith and Hamnet, as outlined in Akiva Fox's article "A Double Life" (found in this resource guide). Then ask students to consider how the death of Shakespeare's son, Hamnet, informs the story of *Twelfth*

Night.

•As a final discussion point, ask your students what Shakespeare's title, *Twelfth Night, or What You Will*, means in the context of the play and in their experience of the piece in performance. If they do not know to the significance of the title, ask them to do some research for homework. At the opening of the next class session, have them share their research and reflect upon how it informs the play and its production.

3. ADAPTING *TWELFTH NIGHT* FOR 2009

Theatrical adaptation involves the rewriting of a dramatic text, utilizing the original work as raw material. Adaptation can entail the relatively straightforward transposition of a play's original place and time with minor changes in character and/or dialogue necessary for the play's new context. Other approaches to adaptation can involve extensive changes to a play's text, narrative content, and even its ultimate meaning and/or outcome. Some adaptors of Shakespeare's works, especially those who adapt plays for children, transpose Shakespeare's verse into more straight-forward and easily understandable prose; they paraphrase and modernize Shakespearean language so that it plays more like everyday speech.

Get your students directly and dramatically engaged in Shakespeare's 1601 text through the process of writing their own adaptations of a dramatic moment from *Twelfth Night*.

Working in groups, students should choose one of the following partial scenes from *Twelfth Night* for present-day adaptation (or they may adapt a dramatic moment of their own choosing):

○ Act I, scene v (lines 167-295): Viola/Cesario's and Olivia's first meeting. (2 person group)

○ Act II, scene v (lines 1-185): Malvolio's letter scene with Sir Toby Belch, Sir Andrew Aguecheek, Fabian, and Maria. (5 person group)

○Act III, scene iv (lines 218-373), The "duel scene" with Viola/Cesario, Sir Toby Belch, Fabian, Sir Andrew Aguecheek, Antonio, and Officers (5-6 person group; Officers 1 and 2 can be combined)

Understanding the meaning of the original text as well as its dramatic context (that is, what the characters want and why) is a key first step in the adaptation process.

In addition to choosing a dramatic moment for adaptation, each group of adaptors should choose where and when they would like to set the play and should feel completely free to modify the characters and dialogue accordingly for the play's updated setting.

Conduct readings of each adaptation followed by a class discussion (urge your students to focus their analysis and critique on the adaptations themselves and not the performances). Ask your students if there was an adaptation that they thought was best. Ask them to explain why it is that they found it to be superior to the other adapted dramatic moments

4.***TWELFTH NIGHT*****: THE REVIEW.** Have your students take on the role of theater critic by writing a review of McCarter Theatre's production of *Twelfth Night*. A theater critic or reviewer is essentially a "professional audience member," whose job is to provide reportage of a play's production and performance through active and descriptive language for a target audience of readers (e.g., their peers, their community or those interested in the arts). Critics/reviewers analyze the theatrical event to provide a clearer understanding of the artistic ambitions and intentions of a play and its production; reviewers often ask themselves, "What is the playwright and this production attempting to do?" Finally, the critic offers personal judgment as to whether the artistic intentions of a production were achieved, effective and worthwhile. Things to consider before writing:

Theater critics/reviewers should always back up their opinions with reasons, evidence and details.

The elements of production that can be discussed in a theatrical review are the play text or script (and its themes, plot, characters, etc.), scenic elements, costumes, lighting, sound, music, acting and direction (i.e., how all of these elements are put together). [See the Theater Reviewer's Checklist.]

Educators may want to provide their students with sample theater reviews from a variety of newspapers.

Encourage your students to submit their reviews to the school newspaper for publication.

Students may also post their reviews on McCarter's web site by visiting McCarter Blog . Select "Citizen Responses" under "Categories" on the left side of the web page, and scroll down to the *Twelfth Night* entry to post any reviews.

5.**BLOG ALL ABOUT IT!: THE DAY AFTER *TWELFTH NIGHT*.** McCarter Theatre is very interested in carrying on the conversation about *Twelfth Night* with you and your students after you've left the theater. If you are interested in having them personally reflect upon their experience of the play in performance, but are not interested in the more formal assignment of review writing, have them instead post a post-show comment on the McCarter Theatre Blog. To access the blog, click on this link McCarter Blog , then select "Citizen Responses" under "Categories" on the left side of the web page, and scroll down to the *Twelfth Night* entry to find a place to post an inquiry or comment. [For structured responses, consider the following prompt: What expectations did you bring with you to *Twelfth Night* and were your expectations met, not met, or exceeded by the performance?] See you on the blog!

Additional Resources

Asimov, Isaac. *Asimov's Guide to Shakespeare*. New York: Wings Books, 1970.

Bloom, Harold. *Shakespeare: The Invention of the Human*. New York: Riverhead Books, 1998.

Crystal, David and Ben Crystal. *Shakespeare's Words: A Glossary & Language Companion*. New York: Penguin Books, 2002.

Duncan-Jones, Katherine. *Ungentle Shakespeare: Scenes from His Life*. London, Arden Shakespeare, 2001.

Garber, Marjorie. *Shakespeare After All*. New York, Pantheon Books, 2004.

Granville-Barker, Harley. *Prefaces to Shakespeare*. Princeton: Princeton University Press, 1946.

Greenblatt, Stephen. *Will in the World*. New York: W.W. Norton & Company, 2004.

Gurr, Andrew. *The Shakespearean Stage: 1574-1642*. Cambridge, Cambridge University Press, 1997.

Hall, Peter. *Shakespeare's Advice to the Players*. New York: Theatre

Communications Group, 2003.

Hartnoll, Phyllis, ed. *Shakespeare in Music*. London: Macmillan & Co, Ltd., 1964.

Kastan, David Scott, ed. *A Companion to Shakespeare*. Malden, MA: Blackwell Publishers, 1999.

Kott, Jan. *Shakespeare Our Contemporary*. New York: W. W. Norton & Company, 1974.

Lawrence, W.J. *The Elizabethan Playhouse and Other Studies*. Stratford-Upon-Avon: Stratford Head Press, 1912.

Parsons, Keith and Pamela Mason, eds. *Shakespeare in Performance*. London: Salamander Books, 2000.

Rosenbaum, Ron. *The Shakespeare Wars: Clashing Scholars, Public Fiascoes, Palace Coups*. New York: Random House, 2006.

Scheeder, Louis and Shane Ann Younts. *All the Words on Stage: A Complete Pronunciation Dictionary for the Plays of William Shakespeare*. Hanover, NH: Smith and Kraus, 2002.

Schmidt, Alexander. *Shakespeare Lexicon and Quotation Dictionary*. New York: Dover Publications, Inc., 1971.

Speaight, Robert. *Shakespeare on the Stage: An Illustrated History of Shakespearian Performance*. Boston: Little Brown, 1973.

Van Tassel, Wendy. *Clues to Acting Shakespeare*. New York, Allworth Press, 2000.

Wells, Stanley and Sarah Stanton, eds. *The Cambridge Companion to Shakespeare on Stage*. New York: Cambridge University Press, 2002.

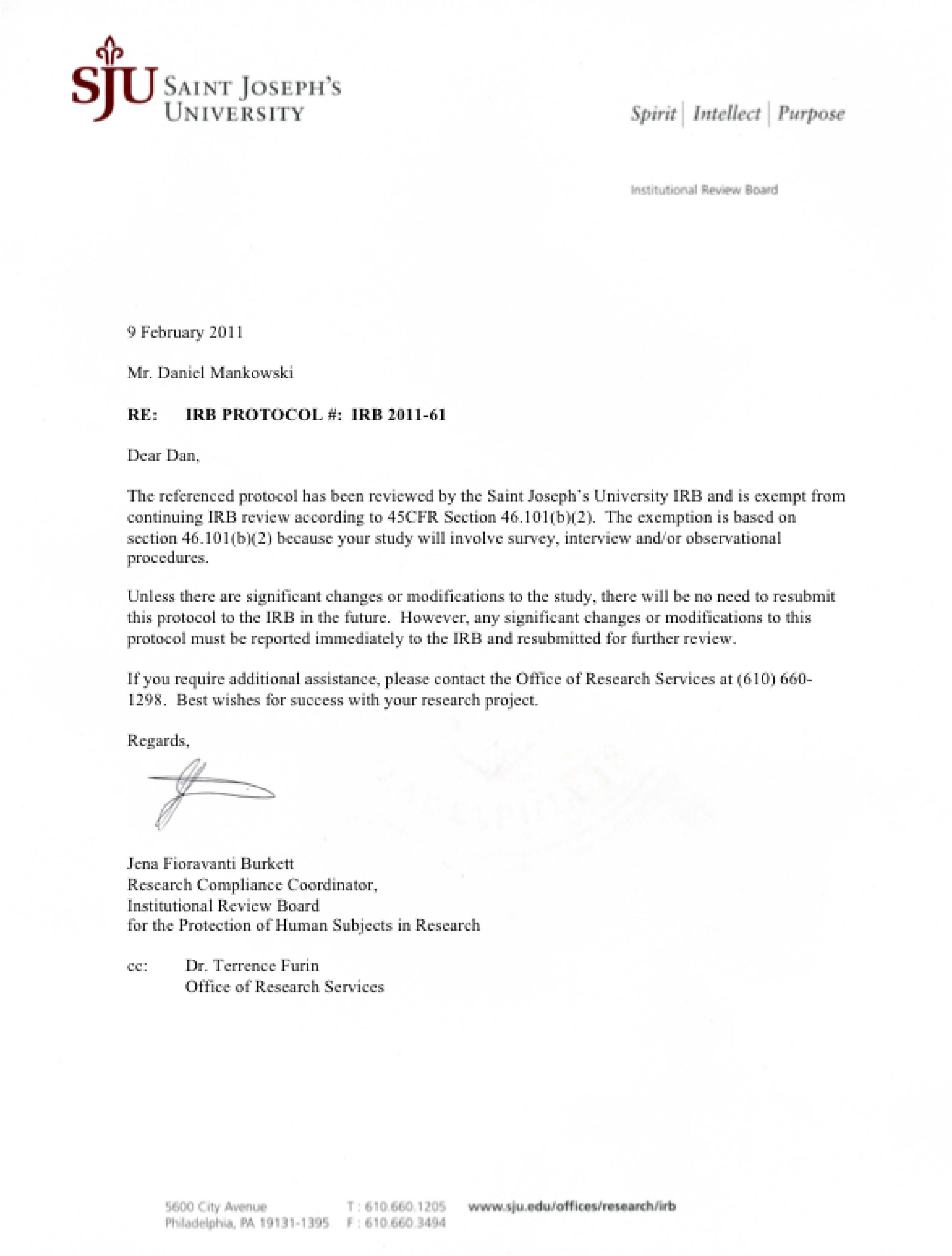
Woodward, Jane. *The Lone Twin: A Study in Bereavement and Loss*. London: Free Association Books, 1998.

Online Resources
Folger Shakespeare Library **http://www.folger.edu/index.cfm**

The Shakespeare Birthplace Trust **http://www.shakespeare.org.uk** The Royal Shakespeare Company **http://www.rsc.org.uk/learning/**

A McCarter Theatre production | Venue: Matthews Theatre | AUDIENCE GUIDE STAFF: Editor for Literary Content: Adam Immerwahr | Editor for Education Content: Paula T. Alekson | Editorial Administrator: Francine Schiffman | Web Design: Dimple Parmar | Contributors: Paula T. Alekson, Akiva Fox, Carrie Hughes, Adam Immerwahr, Emily Mann, Patrick T. McKelvey, Christopher T. Parks, Sarah Powers

IRB APPROVAL LETTER



SJU SAINT JOSEPH'S UNIVERSITY

Spirit | Intellect | Purpose

Institutional Review Board

9 February 2011

Mr. Daniel Mankowski

RE: IRB PROTOCOL #: IRB 2011-61

Dear Dan,

The referenced protocol has been reviewed by the Saint Joseph's University IRB and is exempt from continuing IRB review according to 45CFR Section 46.101(b)(2). The exemption is based on section 46.101(b)(2) because your study will involve survey, interview and/or observational procedures.

Unless there are significant changes or modifications to the study, there will be no need to resubmit this protocol to the IRB in the future. However, any significant changes or modifications to this protocol must be reported immediately to the IRB and resubmitted for further review.

If you require additional assistance, please contact the Office of Research Services at (610) 660-1298. Best wishes for success with your research project.

Regards,

Jena Fioravanti Burkett
Research Compliance Coordinator,
Institutional Review Board
for the Protection of Human Subjects in Research

cc: Dr. Terrence Furin
Office of Research Services

5600 City Avenue
Philadelphia, PA 19131-1395
T : 610.660.1205
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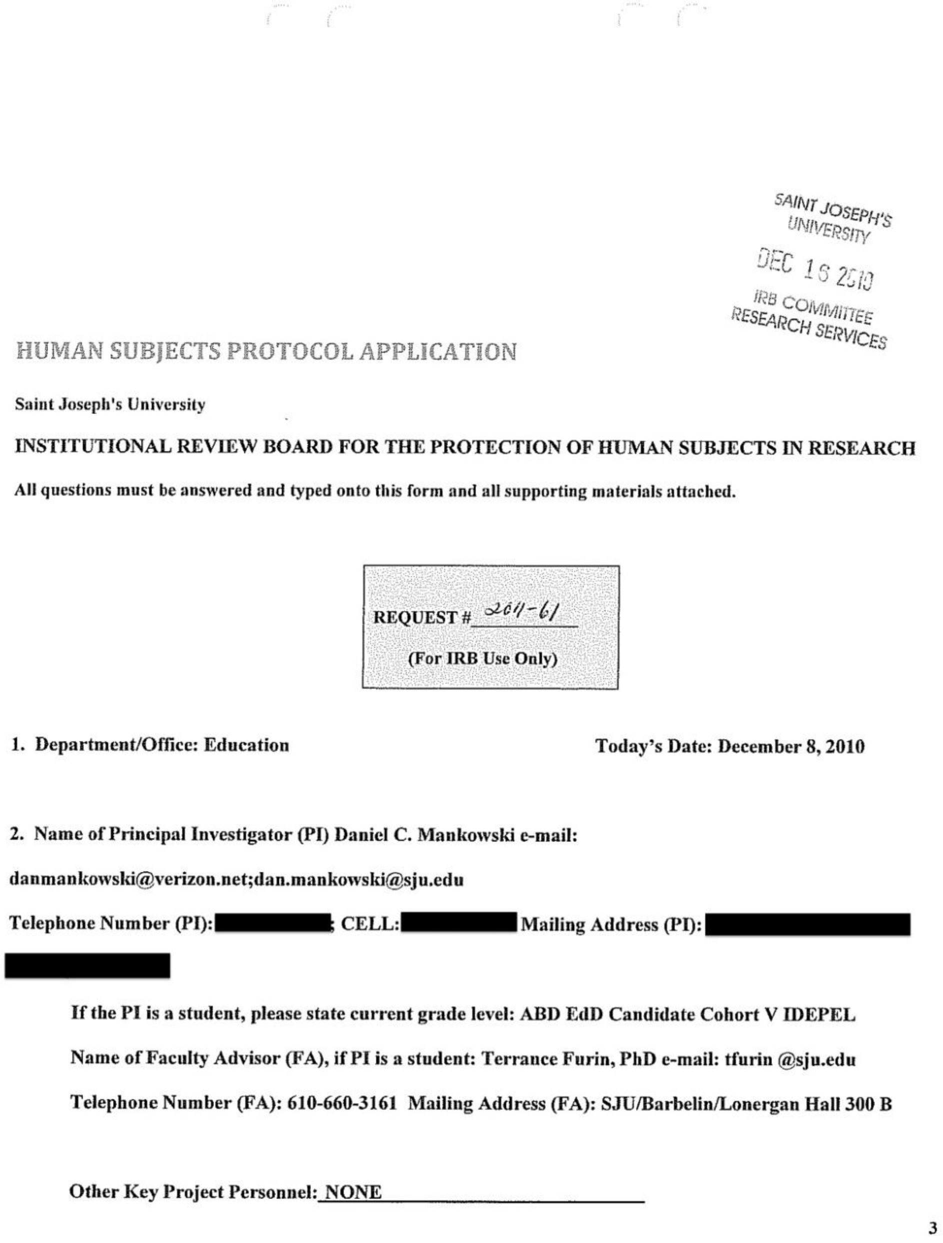
www.sju.edu/offices/research/irb



SAINT JOSEPH'S UNIVERSITY
DEC 16 2010
IRB COMMITTEE
RESEARCH SERVICES

HUMAN SUBJECTS PROTOCOL APPLICATION

Saint Joseph's University

INSTITUTIONAL REVIEW BOARD FOR THE PROTECTION OF HUMAN SUBJECTS IN RESEARCH

All questions must be answered and typed onto this form and all supporting materials attached.

REQUEST # 2011-61

(For IRB Use Only)

1. Department/Office: Education **Today's Date: December 8, 2010**

2. Name of Principal Investigator (PI) Daniel C. Mankowski e-mail:

danmankowski@verizon.net;dan.mankowski@sju.edu

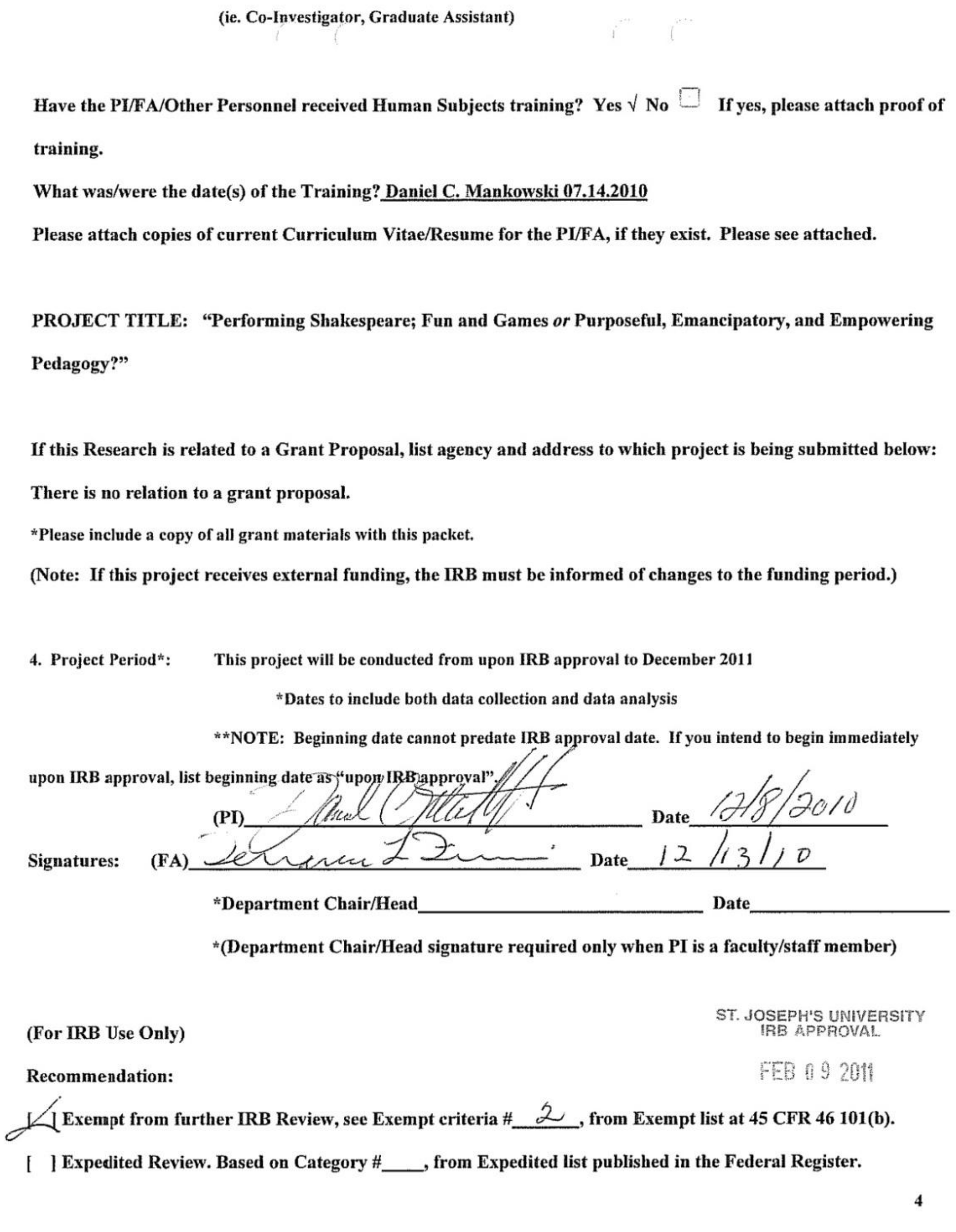
Telephone Number (PI):[redacted]**; CELL:**[redacted] **Mailing Address (PI):** [redacted]

If the PI is a student, please state current grade level: ABD EdD Candidate Cohort V IDEPEL

Name of Faculty Advisor (FA), if PI is a student: Terrance Furin, PhD e-mail: tfurin @sju.edu

Telephone Number (FA): 610-660-3161 Mailing Address (FA): SJU/Barbelin/Lonergan Hall 300 B

Other Key Project Personnel: NONE



(ie. Co-Investigator, Graduate Assistant)

Have the PI/FA/Other Personnel received Human Subjects training? Yes √ No ☐ If yes, please attach proof of training.

What was/were the date(s) of the Training? Daniel C. Mankowski 07.14.2010

Please attach copies of current Curriculum Vitae/Resume for the PI/FA, if they exist. Please see attached.

PROJECT TITLE: "Performing Shakespeare; Fun and Games *or* Purposeful, Emancipatory, and Empowering Pedagogy?"

If this Research is related to a Grant Proposal, list agency and address to which project is being submitted below: There is no relation to a grant proposal.

***Please include a copy of all grant materials with this packet.**

(Note: If this project receives external funding, the IRB must be informed of changes to the funding period.)

4. Project Period*: **This project will be conducted from upon IRB approval to December 2011**

***Dates to include both data collection and data analysis**

****NOTE: Beginning date cannot predate IRB approval date. If you intend to begin immediately upon IRB approval, list beginning date as "upon IRB approval".**

Signatures:

(PI)__________ **Date** 12/8/2010

(FA)__________ **Date** 12/13/10

***Department Chair/Head**__________ **Date**__________

***(Department Chair/Head signature required only when PI is a faculty/staff member)**

ST. JOSEPH'S UNIVERSITY
IRB APPROVAL
FEB 09 2011

(For IRB Use Only)

Recommendation:

[✓] **Exempt from further IRB Review, see Exempt criteria #** 2 **, from Exempt list at 45 CFR 46 101(b).**

[ ] **Expedited Review. Based on Category #____, from Expedited list published in the Federal Register.**

[ ] Full Board Review

ST. JOSEPH'S UNIVERSITY
IRB APPROVAL
FEB 09 2011

Final Disposition: [✓] **Exempted** [✓] **Approved** [ ] **Not Approved**

[ ] **With Conditions** [ ] **Conditions Met** ____________________

(Administrator Initials/date)

Signature____________________
IRB Chair/Research Compliance Coordinator

2/9/2011
Date

NOTE: Project approval will expire on____________________. If Exempted, no further review is needed unless the protocol is amended.

Will this study involve the subject population or procedures from an existing study at Saint Joseph's University, previously approved by the IRB?

Yes ☐ **No √ If yes: IRB # ____________. Please describe how the related study will affect recruitment for this research.**

ABBREVIATIONS: The acronym—NCLB—refers to The No Child Left Behind Act of 2002. (Please note that the terms for the data collection instruments —questionnaire and survey—will be used as synonyms.)

PROJECT PURPOSE: The purpose of this study is to examine whether the performance of Shakespeare is merely a classroom diversion—fun and games—*or* purposeful, emancipatory, and empowering pedagogy.

INTRODUCTION:

When I first was assigned to teach *Honors Shakespeare,* a nine-week intensive course [redacted] **in** [redacted] **Pennsylvania, I was elated. Shakespeare and I have a history. In 1965, Saint Joseph's College**