SHAKESPEARE AND THE

ENGLISH METHODS COURSE

by

Danette Marie Long

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Danette Marie Long

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Lisa Eckert

Approved for the Department of English

Linda Karell

Approved for the Division of Graduate Education

Dr. Carl A. Fox

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ABSTRACT

This paper investigates the perceived lack of performance pedagogy in Shakespeare instruction in the secondary classroom, the role of active performance pedagogy for pre-service teachers when considering Shakespeare instruction in the English methods course, and student reactions to performance requirements in the Shakespeare classroom. Specifically, it argues the need for methods instruction to include actively engaging pre-service teachers in various types of performance pedagogy: tableaux, performing of scenes, choral readings, etc. in their preparation for future Shakespeare instruction at the secondary level. The focus of this paper is therefore threefold: to investigate the nature of the English methods course and how it approaches teacher candidates' Shakespeare instruction, to the benefits of performance-based pedagogy at the secondary level, and finally, student reactions to performance requirements in the Shakespeare classroom. To this end, I followed a mixed methods (Creswell, 2003) approach, blending both quantitative and qualitative data for evaluation. Methods of data collection included instructor surveys, student surveys both pre- and post-performance, student performance reflection papers, student rehearsals and student performances.

CHAPTER ONE

INTRODUCTION

This paper grew as a result of my time teaching secondary English in public high school. While I enjoyed most of my time at the high school, I found that I was continually frustrated by the annual Shakespeare units required by my district's imposed curricula. In my six years at the high school I taught the usual series of plays, *Romeo and Juliet* to freshmen, *Julius Caesar* to sophomores and *Hamlet* to seniors. As a new teacher, I really had no idea how to approach teaching Shakespeare. The only framework I had was the way I had been taught Shakespeare in high school or the few things I had learned in my English methods course. I looked to the other more experienced members in my department for inspiration in teaching the plays, and I found a variety of models for presenting Shakespeare including assigning individual parts to the students to read aloud, listening to the audio version while following along in the textbook, or reading the entire play to the students myself while using different character voices. I tried several of these methods in one form or another, but in the end, I found each one lacking. Unfortunately, all of these methods involved the students remaining at their desks in what can only be described as a passive role. What I felt should have been a highly-engaging, interactive experience for students, turned out to be a month of drudgery and general boredom for both the students and myself. I wanted my students to be as engaged and intrigued by Shakespeare's plays as I was, but this was not the response I received. In fact, it was quite the opposite; *I* became more disenchanted with the texts as the years passed.

With the hopes of infusing several of my teaching units with some fresh energy and ideas, I attended my first National Council of Teachers of English (NCTE) convention in Nashville, Tennessee, in the fall of 2006. It was then that I learned teachers can do more in their Shakespeare units than simply provide background on the Bard, Stratford-upon Avon, and the Globe, and have the students passively read the text. I attended a session in which the presenters, in order to help them find the rhythm of the text had teachers rapping the witches' lines from Macbeth in rounds to downloaded Hip-Hop tracks from the Internet. It was playful and fun and I thought I might like to adapt similar tactics for my pre-reading strategies, something that had the students actively engaged with the text. Unfortunately, by the time my first Shakespeare unit came around later that year, I had already lost my confidence. Watching the presenters lead the session was one thing; leading my own students in the activity was another. It seemed, a 75 minute session, while informative and engaging, was not enough to provide me with the confidence and experience I needed to retool my pedagogical processes.

In the spring of that same year I attended a one-day workshop through my district that centered on ideas from the Folger Shakespeare Library's *Shakespeare Set Free* series. I found more than a fun and engaging activity to hook my students into the reading of Shakespeare; I found an entire pedagogical framework for performance studies that had been lacking in my teaching. I realized that I didn't need a single, fun or engaging activity to bring my students to Shakespeare; I needed a new philosophical approach to teaching Shakespeare's plays not simply as texts, but as dramatic texts through the use of performance activities that would make the difficult language

accessible to my students. During my last year of teaching high school English, I began

to experiment with a few of the workshop ideas I had learned in the spring. I got my

students out of their seats and onto their feet, and while I would say that I had success

with the few activities I tried, I still found that I did not have the confidence or experience

necessary to fully integrate performance activities into my pedagogy. Had I encountered

performance pedagogy with Shakespeare in my English methods coursework, where I

could experiment and practice the form under the tutelage of my professor, I may have

had the experience and confidence I needed to implement these strategies in the

classroom When I began my graduate program at Montana State, my dissatisfaction with

my pre-service training in regards to teaching Shakespeare was fresh on my mind. I

decided to use my graduate program as an opportunity to investigate the topic. This

paper is the result of that investigation.

<u>Shakespeare in Schools</u>

There is a reason *Romeo and Juliet* is synonymous with 9th grade English.

Shakespeare study is a universal element of American secondary English education.

Julius Caesar, Macbeth, Hamlet, A *Mid Summer Night's Dream* and other plays share in

the glory of student introduction to Shakespeare. Typically, American secondary

students read one or more of Shakespeare's plays every year of high school. According

to the "Note on Range and Content of Student Reading," under the Common Core State

Standards Initiative, secondary English students "must grapple with works of exceptional

craft and thought" as these "works offer profound insights into the human condition and

serve as models for students' own thinking and writing" (Council of Chief State School

Offices (CCSSO) and National Governors Association for Best Practices (NGA Center),

2010). In addition to "seminal U.S. documents" and "classics of American literature,"

the document specifically identifies "the timeless dramas of Shakespeare" for student

exploration (Council of Chief State School Offices (CCSSO) and National Governors

Association for Best Practices (NGA Center), 2010).

There is no other dramatic author who receives more attention in independent

curricula across the globe than Shakespeare. Martin Blocksidge, President of Britain's

English Association, shares the British Department of Education and Science's (DES)

edict that "Shakespeare [be] instated as a compulsory part of the educational experience

for every child [ages 5-16] in England and Wales" (2003, p. 13). The same is true in

New Zealand where "All candidates must write on Shakespeare" for the Bursary English

exam given at the end of year thirteen; in fact, "Twenty percent of the total mark is

allocated to a section on Shakespeare's plays" and he is "the only compulsory author—

the only canonical figure students *must* tackle" (Houlahan, 2002, p. 7, emphasis added).

Finally, it is certainly true in American schools where curricula often mandate students

study Shakespeare and the top four tragedies reign, particularly at the high school level

(LoMonico, 2009; O'Brien, 1995a). Given his place at the top of secondary and tertiary

curricular offerings, one would think Shakespeare instruction paramount to pre-service

teacher education. And yet, in a study conducted by Michael LoMonico (2009), Senior

Consultant on National Education for the Folger Shakespeare Library, 75% of educators

surveyed said that they never learned how to teach Shakespeare, rather they "taught

themselves" how to teach the Bard to their students (p. 22). In fact, only 24% acknowledged receiving instruction on teaching Shakespeare in an undergraduate methods class, 17% in a graduate methods class (LoMonico, 2009). How is this possible? Why wouldn't teacher candidates (TCs) receive specific training toward the teaching of Shakespeare? Certainly an author as prevalent as Shakespeare demands specific concentration during the teacher-training process.

The prevalence of Shakespeare's texts supplies only one reason to specifically address ways of teaching Shakespeare. That his texts differ from other literary texts in two distinct ways also provides weight to the argument. First, Shakespeare wrote plays intended for performance, not novels or short stories intended for reading. Second, the difficulty and remoteness of Shakespearean language creates a barrier to comprehension that students must overcome. Peggy O'Brien, creator of the Folger Shakespeare Library's education vision and programs and founder of the Teaching Shakespeare Institute, asserts, "The most important and powerful part of teaching Shakespeare has to do with teaching Shakespeare's language" (O'Brien, 1995b, p. xii). In LoMonico (2009), 48% of teachers surveyed identified "Words, words, words (the language)" as one of "the biggest challenges" to teaching Shakespeare. Therefore, I argue a study of Shakespeare's texts requires different pedagogical strategies to help students establish a connection with and unlock Shakespeare's language namely, performance pedagogy. Among other things, performance pedagogy puts Shakespeare's words into "students' mouths" (O'Brien, 1995b, p. xii). Performance allows students to experience and explore a text three-dimensionally. Students use *their* voice and movement to create and enhance

understanding, not someone else's. It is important to point out that performance

pedagogy does not mean directing a full student production of the play that approach

constitutes theatre and falls under the heading of drama. For the purpose of this paper,

performance pedagogy involves giving students ownership of a text by providing them

opportunities to get up on their feet and explore a text's meaning for themselves through

engaging student-centered activities. For example, students may participate in a choral

reading, create a tableau, edit a script, perform a single scene, or perform an abridged

version of a play in order to highlight a specific focus or theme: a performance group

may choose to follow Desdemona's handkerchief throughout *Othello*. These options are

primarily brief engaging activities that intently focus student attention on a specific area

of discussion. They are also strategies that require explanation, practice, and confidence

to execute. For that reason, I posit the need for teacher candidates to *actively* participate

in pedagogical performance strategies in their English methods course.

Without concentrated efforts toward a specific pedagogical practice, new teachers

are left to rely on "apprenticeship of observation" (Lortie, 1975), defined as teaching in

the manner in which teachers learned from their own instructors when they were students.

Lortie estimates that students observe approximately 13,000 hours of teaching by the end

of high school (Lortie, 1975, p. 61). Teacher candidates get an additional 2,000 hours of

observation from a bachelor of education program. Thus, new teachers have a great deal

of observations upon which they can draw upon when they enter their first classroom.

Unfortunately, the number of those hours dedicated to Shakespearean instruction is

minimal and there is no guarantee that all 15,000 hours were positive models of

instruction. Lortie also emphasizes two major limitations in "apprenticeship of observation" in that students only see "the teacher from a specific vantage point" and "the student's participation is usually imaginary rather than real" (Lortie, 1975, p. 62). These limitations prevent students from seeing the pedagogical influences behind teacher actions and decisions and thus provide a skewed perspective into the teaching process.

Through "apprenticeship of observation" students learn via past methodologies and philosophies. Like any academic field, English language arts education grows and changes over time. New philosophies and practices, resulting from specific, extensive research and academic discourse challenge and mingle with older forms such as New Criticism. The New Critical theory "insist[ed] that the proper concern of literary criticism is not with the external circumstances or effects of a work, but with a detailed consideration of the work itself," hence the development of the "close reading" of a text (Abrams, 1993, p. 247). The objective nature of "close reading" and its tendency to focus only on the text in isolation, believing "the essential components of any work of literature whether lyric, narrative, or dramatic, are conceived to be words, images, symbols rather than character, thought, and plot" (Abrams, 1993, p. 247), removes the dramatic nature from the student's experience of Shakespeare's plays and creates a lifeless document trapped in a twenty pound anthology.

A dichotomy exists between how students often receive Shakespeare instruction in schools and how Shakespeare is enjoyed outside of schools. Programs such as Montana's Shakespeare in the Parks, a company sponsored by Montana State University, travels throughout Montana, northern Wyoming, eastern Idaho and western North

Dakota, and serves an audience of approximately 30,000 each summer (Jahnke, 2010),

presenting Shakespeare's plays as living, breathing experiences. Consequently, the

performances are well attended. People bring their children and their picnic baskets and

enjoy themselves. I am confident that, given the choice, not many of my high school

students would have *attended* my teaching of Shakespeare's plays. What is the

difference between the Shakespeare that audiences receive in the park and the

Shakespeare that students receive in school? Shakespeare in the Parks brings action,

vibrancy and joy, intrigue and just enough danger to keep things interesting. There is no

review of vocabulary before the play begins; no one stops at the end of each scene to

explain the action and events of the play to the audience, no footnotes detailing a

character's personality or what a word meant in Shakespeare's day. Yet, people flock to

performances, which are extremely popular. The performance itself conveys the

necessary information for audience members to understand and enjoy the performance.

Conversely, Shakespeare, when taught in the schools, often brings exhaustive

examinations of character, plot, theme and isolated scrutiny of vocabulary. It's not that

students inherently do not like Shakespeare's plays, but the manner in which his plays are

frequently taught in schools. My purpose is not to negate the importance of studying the

plays, but to highlight the value of capturing some of that vibrancy and joy and bring it

into the classroom, thereby enhancing the study of the play. Traditional teaching

methods can inspire the same engagement as the participatory, democratic environment

of Shakespeare in the Parks.

A textual analysis of a typical freshman anthology containing *Romeo and Juliet* as its Shakespeare play reveals the focus many teachers take when teaching Shakespeare. The introduction to the unit sets an initial tone when it recommends teachers address students' fears and prejudices before beginning the play. The eight objectives of the Shakespeare unit in this text include elements of vocabulary, Shakespeare's life and times, responses to the story, connections to students' own lives, defining dramatic and poetic techniques, writing a new beginning and ending for the play, as well as practicing critical thinking and writing skills that focus on character, theme, making modern connections, figures of speech and imagery, and hypothesis. The Act I post-reading discussion includes six questions that focus on fact checking to ensure reading comprehension, seven questions asking students to interpret meanings of key events in the play and another ten questions, which ask students to use a dictionary to answer vocabulary based questions. The remaining acts have a similar breakdown of questions in their post-reading discussions.

In contrast, rather than having students simply define *bilious*, *phlegmatic*, *choler*, and *melancholy* for homework, I propose that teachers ask their students to perform the corresponding lines to exemplify the word and experience the situation for themselves. Comparing one student's portrayal of *choler* or *melancholy* to another's opens dialogue not only about the definition of the word, but how and why the character would feel that way. An infusion of performance-based activities into this traditional language and vocabulary analysis serves to further engage students with the text and results in a closer reading than mere defining or memorizing of vocabulary. The word, and its meaning,

has been actively lifted from the page and the students have ingested them with their whole bodies. Additionally, the textbook recommends that teachers use the attitudes and facial expressions of the actors in photos of key scenes from a stage production of the play displayed throughout the text for students to discuss and debate what the characters have learned and lost over the course of the play. I contend that teachers will encourage greater student engagement by asking students to work with the text from those key scenes themselves. This method puts the students in the characters' situations, experimenting with their own facial expressions and emotions compatible to the character's situation, and finally, the students then decide what those characters have learned or lost first hand. The primacy that performance brings not only significantly enhances students' engagement; it also increases their understanding of the play.

As critical pedagogues, we need to increase student engagement in our Shakespeare units. We need to take Shakespeare out of the realm of "polite" society and give the Bard back to our students. Let them own the text, own the language. Imagine giving students the freedom to perform part of a text or a parody of Shakespeare's work. What engagement would ensue when given the opportunity to perform the text themselves, to manipulate the Bard's work into a rapper's romance or a Prom King and Queen's comical farce? Such texts exist in the form of the *Reduced Shakespeare Company* or the Broadway play, *The Bombity of Errors*; however, all of these examples are from professional actors who have been taught the value of exploring a text through dramatic means. These performers may love the plays because they have had the freedom to play with and explore the text, to discover personal meaning and to invest

them into the process of creative expression. Teachers often show these films or

performances to students in hopes of creating greater engagement. If these alternative

forms are OK to *show* students why are they not OK for students to emulate or *do* for

themselves?

Advice from award-winning classroom teacher Harry Wong resonates in his

assertion that "The one doing is the one learning" (Wong, 2003). Surely this intimate

form of engaging with the text means that students must first be familiar enough with the

meaning in order to make a performance or adaptation work. Some may argue that

allowing students to own the text in this way is blasphemy to the Bard's work; however, I

ask, is it a greater travesty to allow students to play around with Shakespeare's texts and

poke fun at his characters in a way that has them fully engaged and possibly clamoring

for more, or to teach his work in such a way that is arduous and potentially boring?

Educators must remember that "There is no single Shakespeare" (Cohen, 2007, p. 14).

The reason Shakespeare's texts have lasted for so many centuries is that they are

adaptable to every age. TCs must be taught to put aside any prior constrained meaning

and allow themselves and their future students to grapple with the texts, to construct their

own meaning. The Cambridge School Shakespeare edition of *Twelfth Night* supports the

need for individuals to construct their own meaning of a text. The authors remind readers

that, "Actors have created their different interpretations of the play over the centuries.

Similarly, you are encouraged to make up your own mind about *Twelfth Night*, rather

than having someone else's interpretation handed down to you" (Gibson, 2005, p.iv).

The development of one's own personal interpretation is the central nature of studying a

dramatic text. Shakespeare did not publish a stagnant text; he produced a living breathing play that changed with each performance, with each actor and with and each audience member. Indeed, the classroom discussions of how and why one student would perform a character over another are at the very heart of true dramatic study.

The remnants of New Criticism linger in American high school and college classrooms through close, teacher-directed, textual readings that do not encourage or support student creativity and inquiry (Sperling & Dipardo, 2008, pp. 73-74). Many teachers currently in the field of education learned Shakespeare through the New Critical method. Unless they have had specific training allowing for reflection and change, as Lortie suggests, they likely will use these methods in their own teaching. In fact, "Despite some notable exceptions, the entrenched patterns, enacting wonted social relationships between teachers and students and traditional notions of teaching and learning, did not easily disappear" (Sperling & Dipardo, 2008, p. 80). Lesson conventions based on Mehan's (1979) identified IRE sequences where the teacher I-initiates, the student R-responds, and the teacher E-evaluates do not provide students the necessary opportunities to create unique individual meaning from texts.

In response, I argue a better way for students to conduct a "close reading" of a Shakespeare text occurs through performance-based activities that get students up on their feet, discussing textual possibilities with their peers, and creating personal meaning from the text. Sadly, many educators still teach Shakespeare's plays merely as text not drama, despite the continuing publication of resources promoting performance pedagogy in the Shakespeare classroom. One such example being veteran teacher and Folger

Shakespeare Library curriculum consultant Susan Biondo-Hench's testament of

"Shakespeare's transformative power, the power that emerges when students are offered

performance-based opportunities (2009, p. 37) in her recent article, "Shakespeare Troupe:

An Adventure in Words, Fluid Text, and Comedy" where she discusses her students'

engagement in the Carlisle High School Shakespeare Troupe. She shares the student

troupe's emergent philosophy, "If we hold to our core beliefs in the primacy of the

words, the fluid nature of the text, and the power of comedy, we are in line for a most

excellent adventure" (Biondo-Hench, 2009, p. 37). I will discuss other forays in

performance-based pedagogy further under the pedagogical framework discussion. For

now, I return to my initial hypothesis that the disparity between theory and practice is due

to the way Shakespeare instruction is addressed, or not addressed, in the English methods

course and the belief that these methods must be changed in order to stop the cultural lag

that plagues current educational practices. "Cultural lag," the phenomenon where

practice often falls behind current theory or research, is relevant to Shakespeare

pedagogy in the English methods coursework in that current research calls for the

extensive use of performance pedagogy in Shakespeare instruction (Gibson, 2008;

Cohen, 2007; Blocksidge, 2003; Houlahan, 2002), yet it seems performance approaches

to teaching Shakespeare are minimally addressed in the English methods course

(LoMonico, 2009).

  For many of the teachers in LoMonico's 2009 survey, it had been a long time

since their methods courses. Practices change over time and it seems that Shakespeare

pedagogy has crept into some methods pedagogy. I conducted a survey of English

methods course instructors from across the United States in the spring of 2010 in which 70% of participants stated that they do "address specific approaches to teaching Shakespeare" with their TCs. Unfortunately, addressing and *implementing* are quite disparate approaches. Despite the increase in awareness of approaches to teaching Shakespeare, only 48% of those methods professors who reported that they do address performance in their courses actually have their TCs "actively participate" in performance strategies themselves. Therefore, only 30% of the participants from the entire study have their TCs actually put a Shakespeare scene on its feet, utilize tableaux, justify edits made to a scene, act out textual metaphors for themselves and experience what they expect their future students to do. It is the active participation in performance strategies such as these on the part of the TCs that is so very important in promoting future performance pedagogy for secondary students. Teacher preparation programs emphasize the need for TCs to scaffold, model, provide guided practice, and finally independent practice of educational expectations to their students. Shouldn't English methods course instructors then do the same in their own instruction of TCs? Good teaching is based on good modeling and active practice. Teacher education programs expect TCs to write comprehensive lesson plans to demonstrate their ability to transform learned material into useful pedagogical instruction. If TCs do not have the opportunity to learn, and practice, the strategies of teaching through performance, then they are not likely to try using these strategies with their own students. Involving pre-service teachers in performance experiences helps them to see that Shakespeare's works are not high, lofty texts that have to be handled with care; Shakespeare is not fragile. We can take him

out of the textbook, play around with his texts, change our interpretations and then put them back unscathed. When TCs realize this fact, they will be more likely to encourage their students to do the same.

The NCTE guidelines for English methods coursework indicate, "We want our preparation programs to provide multiple, diverse, logically sequenced, and well-supervised opportunities for our future English language arts teachers to turn theory into practice and hone these abilities" (NCTE Standing Committee on Teacher Preparation and Certification, 2006, p. 4). Performance pedagogy is certainly current theory for teaching Shakespeare and other dramatic texts and as such this pedagogy should be a part of the English methods coursework, not as isolated theory, but as "practice" so that the TCs can hone their ability to implement performance pedagogy in their future classrooms. Giving TCs the practice they need to implement performance pedagogy allows them to experience firsthand what they will ask their students to do. This firsthand knowledge provides TCs the ability to confidently implement performance pedagogy and provide students with a more complete English language arts (ELA) experience. The tenets of ELA are reading, writing, speaking, and listening. Performance opportunities expand and enrich student experiences in these areas and represent a more complete "best practice" approach to teaching Shakespeare.

CHAPTER TWO

PEDAGOGICAL FRAMEWORK

There are many possible reasons why a percentage of secondary and post-secondary educators do not use performance in the Shakespeare classroom. Teachers may believe that their students are not capable of handling Shakespearean language, interpretation, and performance without significant preparation. In my previous experience as a high school English teacher, I observed how educators expect students to think critically, investigate text, and create their own meaning right up until they reach the annual Shakespeare unit and then suddenly, they pull back and resort to what Paulo Freire, Brazilian educator and influential theorist of critical pedagogy, would call the "Banking System" of education. I recall stopping at the end of a page, or scene to *decipher* the text for my students, filling them in on what just happened, sure that they could not do this for themselves. Unfortunately, this system of education "turns [students] into 'receptacles' to be 'filled' by the teacher" (Freire, 2007, p. 72). Teachers persist in depositing information and students continue to spew it back without always understanding the information's true significance to them or their world. Teachers lecture and students take notes, fulfill assignments, and complete quizzes and tests. As time passes, courses end, new courses begin and life continues. This perpetual process continues for twelve to sixteen years of a student's life and twenty-five to thirty years of a teacher's life.

This cycle of knowledge banking is why Freire believes "Education is suffering from narration sickness" (2007, p. 71). Freire postulates, "The outstanding characteristic of this narrative education, then, is the sonority of words, not their transforming power. 'Four times four is sixteen; the capital of Para is Belem'" (2007, p. 71); the *First Folio* was published in 1623. This "banking" concept of education continues, presumably, until the students are filled with enough information to move into the "real" world and function on their own.   Thus, a divide is created between the teacher as "all-knowing" and the student as possessing "absolute ignorance" (Freire, 2007, p. 72). Freire advocates reconciling this divide so that "both are simultaneously teachers and students" (2007, p. 72). The banking system removes the critical component of inquiry from the educational process. Inquiry is necessary if students are to create authentic knowledge. Without inquiry, invention and reinvention, students are left to file away the deposits made by their instructors, and "The more students work at storing the deposits entrusted to them, the less they develop the critical consciousness which would result from their intervention in the world as transformers of that world" (Freire, 2007, p. 73).

The banking system is a deficit model at best. Students may or may not retain a portion of their deposited knowledge. Regrettably, many educators are unaware that it is one of the most common methods used in education, particularly at the secondary level. Consider educator Robert Scholes' model, which he developed for his Pacesetter English class, in which he asserts that students learn:

> how to read in the fullest sense of the word. Reading, in this sense of the word, means being able to place or situate a text, to understand it from the inside out, sympathetically, and to step away from it and see it from the outside, critically. It means being able to see a text for what it is…it also

includes the ability to respond, to talk back, to write back, to analyze, to
extend, to take one's own textual position in relation to Shakespeare—or
to any kind of text. (1998, pp. 130-131)

I add to Scholes' assertion the need for students 'to perform' the texts as well, for through

performance comes a deeper level of understanding. It is safe to say that Shakespeare

never intended his words to be pinned to the page. Yet, too often for students, that is

exactly how he is taught. Reading Shakespeare, while important, is not enough when

considering a *dramatic* text. To truly appreciate a dramatic text, students must

experience it three-dimensionally. Scholes reminds us that "To speak [Shakespeare's]

lines with understanding is to enrich one's own ability to use the medium of spoken

English and, ultimately, one's ability to listen, read, [and] write as well" (Scholes, 1998,

p. 136). Therefore, I argue that students should not passively experience Shakespeare,

but rather experience his texts through active participation. Asking students to perform a

text requires a level of trust and respect between the students and the classroom teacher.

Ira Shor's concept of the "third idiom" provides a framework for that trust to develop,

grow and sustain this level of activity in the classroom.

Educator and long-time disciple of Paulo Freire, Ira Shor builds from the

foundation of Freire's work in "problem-posing education" with what he refers to as the

"third idiom" (Shor, 1992). Ira Shor's "third idiom" "involves a two-way transformation

of subject matter and discourse" between the teacher and his students (Shor, 1992, p. 77).

The "third idiom" is a language that teachers, with the help of their students, create in

each particular classroom. This "shared authority" is what results "when the POWER of

knowledge [is] connected to the knowledge of power" (Shor, 1997, p. 4). The traditional

top-down model of education assumes that students come to class with little prior

knowledge. The critical pedagogue knows that this derogatory assumption is not only

discriminatory; it is inaccurate. In reality, students come to class with a plethora of

knowledge. They have rich cultural experiences, and when actively engaged, students

have the ability and desire to apply new information to themselves and their world. Shor

postulates that a "critical paradigm, on the other hand, respects the knowledge,

experiences, and language of students; it does not mythologize them as deficits" (1997, p.

202). He adds, "The first responsibility of critical teachers is to research what students

know, speak, experience, and feel, as starting points from which an empowering

curriculum is developed" (Shor, 1997, p. 202). It is therefore imperative to student

success that critical teachers value student cultures and experiences. Of course,

subscribing to this model does not imply that teacher knowledge is not valued and should

not be shared in a critical classroom. It simply means that "The teacher is in a condition

similar to that of the students when critical classes convene, possessing knowledge which

can empower or disempower, depending on the learning process" (Shor, 1997, p. 203).

When teachers stop at the bottom of the anthologized page and tell their students what the

text means, when they provide only *their* interpretations of the text instead of letting the

students grapple and discover meaning for themselves, they cheat students out of the

opportunity to discover for themselves what the text means.

Conversely, when teachers and students work together in a democratic problem-

posing environment to explore the possibilities of textual meaning through performance,

authentic education occurs. Through the ensuing critical dialogue, teachers discover

themes that are relevant and engaging to students, and in turn, students engage and invest in their own educational experiences. In the end, it is the dialogic process, not just the dissemination of information, which is mutually beneficial to all members of the educational equation. LoMonico reminds educators that assignments that "incorporate higher levels of thinking and engagement…close reading of the text, and student-centered strategies" are what form "good ways to teach Shakespeare" (LoMonico, 2009, p. 22). A large part of creating a "third idiom" in the classroom centers on mutual respect between teacher and students. If TCs are to have success cultivating a "third idiom" in their classroom, particularly in conjunction with their Shakespeare pedagogy, they must gain valuable instruction in performance pedagogy and be given the opportunity to practice these strategies during the methods course. While Shakespeare pedagogy is sometimes addressed in an English methods course, and performance pedagogy is sometimes addressed in an English methods course, TCs are not always given the opportunity to combine the two and develop and hone these pedagogical skills. An investigation of performance pedagogy reveals its inherent value to student education.

Within performance studies as a discipline scholars struggle with articulating a concrete definition that successfully encapsulates its multi-faceted nature. Individuals involved in performance studies see it from many angles including postdisciplinary, interdisciplinary, antidisciplinary and predisciplinary. Performance studies has its roots in anthropology, theatre studies, and the visual arts. (Taylor, 2003, XVI). Taylor asserts "we learn and transmit knowledge through embodied action, through cultural agency, and by making choices. Performance…functions as an episteme, a way of knowing, not

simply an object of analysis" (2003, p. XVI). Another performance study scholar contends, "Performance studies struggles to open the space between analysis and action, and to pull the pin on the binary opposition between theory and practice" (Conquergood, 2002, p. 145). Performance pedagogy, therefore, goes beyond initial analysis and provides another "way of knowing" for students in the Shakespeare classroom.

Performance pedagogy, as it relates to this paper, consists of performance-based activities that *actively* involve students in the reading of a text, reading not only with their eyes, but reading with their whole bodies. Performance-based activities give students ownership of a text and challenges students to make informed decisions about the text. This active pedagogy encourages students to not only *read* a text, but to raise questions about the text and know it from the inside out. A performance approach to teaching Shakespeare opens the door for students to go beyond asking "What do the words of a Shakespeare play mean?", they open the door to deeper deliberations such as "What do these words do?" and "What can these words be made to do?" (Rocklin, 2009, p. 79). Michael Tolaydo, professor at St. Mary's College and founding actor of the Teaching Shakespeare Institute's resident faculty observes, "As teachers, I think we often forget that these plays were created to be heard and seen, and that the text we read—some of it corrupted through time by editors and printers—is actually only an attempt to capture that three-dimensional event which was performed on those old Elizabethan stages where the action often complemented the word" (Tolaydo, 1993). Tolaydo maintains, "When we read a play, we miss some of what I call the performance language of the play…It breathes only when it is performed, and for that moment only" (1993, p. 27).

Performance-based teaching moves Shakespeare's plays from the textbook's page to the classroom's "stage," where the students are central players.

A multitude of texts exist purporting the value of performance-based teaching particularly in the area of Shakespeare study. Each of these texts provides specific instructions for activities designed to help students unlock the meaning in Shakespeare's plays. Most notably is the three-volume *Shakespeare Set Free* series published by the Teaching Shakespeare Institute in association with the Folger Shakespeare Library in Washington, DC. Performance-based activities support the notion that Shakespeare study "can and should be active, intellectual, energizing, and a pleasure for teacher and student" (O'Brien, 1993, p. xii). Mary Ellen Dakin's, *Reading Shakespeare with Young Adults*, explores a collaborative method to reading Shakespeare's plays. Rex Gibson's, *Teaching Shakespeare*, acknowledges, "The key to successful classroom Shakespeare lies in directly acknowledging the theatricality of the script" (2008, p. 157). For Ralph Alan Cohen the realization that students "are gripped by a good production," that "their 'Shakesfear' dissolves, and that they forget to be intimidated by the language, or even to hear it as strange" led him to believe in the power of performance (2007, p. 13). His text, *Shakesfear and How to Cure It: A Handbook for Teaching Shakespeare*, identifies deadly preconceptions often held by Shakespeare teachers along with the ten Dos and Don'ts of teaching Shakespeare with performance. Finally, Edward L. Rocklin's, *Performance Approaches to Teaching Shakespeare*," is a comprehensive guide to any teacher looking to incorporate performance-based pedagogy into her class. All of these texts assert that successful teaching in the Shakespeare classroom involves actively engaging students

with the text. As compelling as these texts appear in description, it is student reactions to

performance that provide solid evidence for the success of performance-based pedagogy.

Student reactions to the use of performance pedagogy testify to the cogency of

these teaching practices. Jessica Sawdy, a junior from Newville, Pennsylvania had this to

say about her performance-based experiences with Shakespeare "When you read it by

yourself silently, you're examining Shakespeare from the outside and trying to look in.

When you're acting it out, though, you're inside the play, looking out at the world. Then

it comes alive" (2009, p. 36). Similarly, Aram Balian, a ninth grader from Washington,

DC found a new appreciation for Shakespeare through performance:

> By performing Shakespeare's words with emotions and gestures, I
> began to appreciate the messages he was trying to get across. I
> understood the intricate plot. I discovered the rich nuances of the
> phrases and began to feel a true affection for the characters. I related
> Demetrius' desire to impress Theseus. I laughed at Bottom's hilarious
> antics. I felt Pyramus and Thisbe's pain. Through my performance,
> I recognized Shakespeare's masterful use of subtle ironies and sarcastic
> remarks. (2009, p. 36)

When students dramatize a text the essential components of plot, theme, and vocabulary

come alive. The students see the text in a whole new way. Nick Newlin, Teaching Artist

with the Folger Shakespeare Library asserts, "Something almost magical happens when

students perform Shakespeare. They 'get' it." (Newlin, 2010, p. VII). He explains this

phenomenon for students in that "By occupying the characters and speaking the words

out loud, students gain a level of understanding and appreciation that is unachievable by

simply reading the text" (Newlin, 2010, p. VII). Beginning in the spring of 2009 I

conducted a study relating to the issues of performance pedagogy and the English

methods course.

CHAPTER THREE

PEDAGOGICAL APPROACHES TO TEACHING SHAKESPEARE

Method:

An examination of active performance pedagogy for the English methods classroom would be deficient if it did not address current pedagogical practices in the English methods course and student reactions to performance requirements in Shakespeare study. To this end, I followed a mixed methods approach blending both quantitative and qualitative data in a concurrent nested strategy for evaluation (Creswell, 2003). This approach is appropriate to this study in that it allows for "different methods to study different groups or levels" (Creswell, 2003, p. 218). Methods for data collection included instructor surveys, student surveys pre- and post-performance, student performance reflection papers, student rehearsals and student performances.

Limitations

One limitation of this study is that the students surveyed in the upper-division Shakespeare course, while at the same level of their educational experience as teacher candidates, are not necessarily teacher candidates enrolled in a teacher education program. It takes much more than one methods course to prepare a future teacher and it should be noted that course offerings such as this one combine to produce a future teacher. Teacher candidates in English are strongly advised by academic advisors to enroll in the course; however, it is not a program requirement. Therefore, student

reactions to performance requirements in this Shakespeare classroom should only be examined through the lens of personal experience rather than that of a teacher candidate looking to reproduce these performance activities with their own students in the future. However, there were five teaching option students in the Shakespeare course. I have considered their responses separately and will make that clear in the discussion later as participation in this course could affect their use of performance pedagogy in their classrooms. Also, since this is an elective course, it is possible for the participants to fall into a sub-population with a positive pre-disposition to Shakespeare, a characteristic not always shared by all English education majors.

A second limitation to the study involves the post-performance student survey. Due to normal course attrition rates and survey responses, the data collected from the post-performance survey reflects a smaller portion of the class than the pre-performance survey. Not all students returned the post-performance survey. Also, students who chose to drop the course could have done so out of a dislike for the performance component; therefore, the percentage of student attitudes reflected on the post-performance survey may be skewed.

While I am ultimately advocating that performance pedagogy be used in the Shakespeare classroom at the high school level, it is important to understand my reasons for conducting the research in an upper-division college classroom. It is my hypothesis that many teachers do not use performance pedagogy in their secondary classrooms because they have never experienced performance pedagogy for themselves or received instruction on how to use it with their students. Therefore, I am interested in analyzing

the responses of students equal to those of a methods-level teacher candidate as they experience performance pedagogy in a Shakespeare classroom.

Participants and Setting

Data of current pedagogical practices in the English methods course were collected through a volunteer survey conducted through the Survey Monkey website (see Appendix A). Initial contact with survey participants occurred during the 2009 NCTE convention, primarily through the Commission on English Education (CEE) session strands. At that time, 75 methods course instructors agreed to participate in the survey. A total of 44 English methods course instructors representing 34 institutions in 20 different states responded to the email survey for a response rate of approximately 59%. Demographically, 75% of the respondents held a Doctorate degree, 23% a Masters degree, and 2% a Bachelors degree. Of the participants, 27% had taught the English methods course for more than ten years. Equally, 27% of participants had taught the English methods course between five and nine years, while 46% had only been teaching the methods course between one and four years. All but one respondent had prior experience teaching at the secondary level in either a public school, a private school (or a combination of both), with public high school having the highest percentage at 84%.

Data Collection

In order to better understand how secondary English teachers are taught to teach Shakespeare in the English methods course, I surveyed current English methods course instructors about their pedagogical practices regarding Shakespeare instruction for

teacher candidates. Participants completed a 10 question survey via email during the spring semester of 2010. The survey was created and disseminated through Surveymonkey.com.

Initial survey questions focused on instructor qualifications for teaching the English methods course covering background and experience in teaching at both the secondary and tertiary levels; it also asked participants to indicate their highest degree held. Further questions investigated the specific texts and methods used by instructors in teaching their methods course. Additionally, questions addressed specific approaches for teaching teacher candidates to teach Shakespeare, followed by a breakdown of those practices and any supplemental materials purposely used for teaching Shakespeare. Instructors were then asked to provide their own history of learning how to teach Shakespeare. Finally, instructors were invited to record any additional information that they felt was relevant to the survey.

Results

Surprisingly, or perhaps not so surprisingly given LoMonico's earlier testimony, nearly half (47.7%) of the survey participants reported never having been taught how to teach Shakespeare. The remaining participants reported learning to teach Shakespeare through a variety of methods, including: as a text only, text with supplemental recording, and a mere 22%, through performance. It is not surprising then, following the tenets of Lortie's "apprenticeship of observation," that 30% of these same English methods course instructors *do not* even address specific approaches to teaching Shakespeare with their TCs.

For the participants who do specifically address approaches to teaching Shakespeare with their TCs, 83% address reading instructional strategies, 77% address film interpretation, 38% address theoretical approaches for textual interpretation, and an impressive 97% report that they address performance activities for teaching Shakespeare (see Figure 1). Or is it impressive? When that statistic is further unpacked it reveals a much lower level of participation, that 97% shrinks to 48% (30% of the overall 44 respondents) when the question changes from *address* to *actively participate* in performance activities.

Open responses from these instructors indicate a variety of performance strategies, including: "drama warm-up activities," "tableau," "putting a scene on its feet," "student design of a process drama," "writing missing scenes from the play," "acting out textual metaphors," "readers' theatre," "one-minute performances of scenes and acts," "improvisation and role play" and a reliance on "the Folger Shakespeare Set Free texts." Unfortunately, the open responses to this question also indicated that usage of the performance-based strategies "doesn't always happen" and that they are only "sometimes" or "usually" demonstrated, implying that even the top 30% do not *always* expose their TCs to this higher level of performance pedagogy. This data shows that few English methods course teachers utilize the crucial pedagogy of independent practice with their TCs by having them actively *participate* in these strategies during the methods course. Supplemental resource use in the English methods course for Shakespeare pedagogy varied widely, including journal articles, Folger Shakespeare Library materials, websites, and textbooks.

CHAPTER FOUR

STUDENT REACTIONS TO PERFORMANCE REQUIREMENTS

Method

Data were collected in 2009 in an upper-division Shakespeare course at a western land grant institution in which I participated as a researcher. The course was not required for graduation, although teaching option students are advised to take it as part of their program. Course requirements pertinent to this study involved students reading a total of 9 Shakespeare plays, participating in one group performance, writing a performance reflection paper discussing their participation in their performance group, and writing a peer review of one other student performance group. There were seven performances in all; however, for this discussion I will focus primarily on two performance groups: *Troilus and Cressida* and *Anthony and Cleopatra*. Additionally, opportunities for students to do impromptu readings based on current class discussions appeared throughout the course.

Participants and Setting:

The course began with 37 students and finished with 32. Student demographic breakdown included 26 female students ranging in age from 19 to 41, leaving eleven 11 students ranging in age from 21 to 36. Students completed both a pre- and post-performance survey in order to share their experience with and their attitudes toward performance in the Shakespeare classroom. Results of the pre-performance survey

indicated that most students had studied Shakespeare before in either their high school or college courses; however, the majority of that experience came from either reading or viewing Shakespeare plays. Only about 50% of students had any previous experience with a performance component, most of which involved simpler forms of performance such as tableaux or short scenes. Fewer than ten students had high school experience with performing a full act, and only one student had participated in a complete high school production. At the college level, those numbers drop to only three students who had been involved in a full scene and none with full production experience. Five students, or 14%, had some experience with theatre at the community level.

There were three aspects of the performance component in this course: 1) students were to participate in a performance group of four or five people where they would present to the rest of the class a performance relating to one of the plays that lasted between 20 and 30 minutes; 2) students had the option to perform a condensed version of the entire play, or to select a specific scene or focus to perform; 3) at the end of the performance, students participated in a "talk back" session with their classmates and instructor allowing the audience to question the group members about their interpretation of the play.

Students signed up for their performance groups during the first two weeks of classes. They were encouraged to develop the focus of their production as soon as possible. Students were responsible for writing their own scripts; therefore, it was necessary to discuss the play, act, scene etc. as a group and make collaborative decisions for cuts and edits. Students were encouraged to use creative frameworks, to set their

production in whatever time period or place they desired, and to double parts as needed. Memorization of all lines, blocking, props, and the rationale of performance choices were strongly emphasized throughout the course and were a large part of the questioning during the talk back sessions.

The second aspect of performance concerned performance reflection papers. Within one week of their performance students were required to write a two-page paper that discussed their experience in the performance group. Here, the students described the process of how the performance was put together; they explained their approaches to individual characters, and concepts of their production. Finally, students wrote performance review papers approximately four pages in length discussing another performance group's presentation of a particular play. This paper's focus concerned the choices made by a particular group in light of the performance history of the play.

Data Collection

To examine the classroom context, I collected course documents (e.g., student performance reflection papers, peer performance reviews), videotaped student rehearsals and performances and conducted a pre-performance survey (see appendix B) and a post-performance survey (see Appendix C). In all, 37 student papers were reviewed, 15 performances were videotaped, and 62 surveys were completed.

Data Analysis

In the Pre-performance Course Survey, students expressed their levels of excitement and apprehension regarding the studying of Shakespeare and the performance component on a Likert scale ranging from strongly agree, agree, neutral, disagree and

strongly disagree (See Figure 2). Overall, most students were excited about the class.

Many identified an interest in "expanding my knowledge," or "the discussions of the

deeper issues and themes" as a reason for their excitement. Others were excited in

"Learning about, becoming familiar with, and reading Shakespeare" because "People

reference Shakespeare in class and I want to get it." Some went so far as to say they

looked forward to "interacting with class members on performances, reading,

discussions, etc." However, there was a fair amount of apprehension articulated in

student responses. As expected, "memorization of lines" and "fear of

presenting/performing in front of a group" were the primary causes of student

apprehension.

Performance Reflections *Troilus and Cressida:* An analysis of group rehearsal

video, performance video, and student reflection papers revealed group thinking,

discussion and decisions. Building from Pandarus' question "Is this a generation of

love?", the *Troilus and Cressida* performance group chose to highlight "The plays

contrast between the free love, shared by Troilus and Cressida," and "Helen and Paris…

and the bloody stalemate of the Trojan War" which "reflected the same social and

cultural struggle that occurred during the Vietnam War in the 1960's ." In order to

represent their textual interpretation of the play, it was the group's intent to "overstate the

affection between Paris and Helen and emphasize Paris' passive attitude toward fighting

and his dedication to his love interest, Helen." Student reflections also indicate that they

chose this time period for their performance because its openly sexual experimentation

allowed them to depict their group's perception of the "homoerotic relationship" evident

between Achilles and Patroclus. The group's ability to textually support their decision for a 1960s era representation of *Troilus and Cressida* in their performance is a clear indication of the depth of their thematic understanding of the text. The close reading, group discussion and textual navigation necessary to prepare for performance created opportunities for students to "talk back" to the text (Scholes, 1998). This group also showed tremendous insight into their characters.

The *Troilus and Cressida* group showed a rather interesting reading of the two female characters in this play. Their analysis viewed Cressida and Helen as "essentially the same woman." To highlight their reading of these characters, they chose to have the same student portray both women in their performance with minor differences in costume, "to highlight their similarities in both physical appearance and emotional motivation." They saw both Helen and Cressida as "strong willed, beautiful women who follow their desires and [did] as they please[d], much like the women during the 1960's sexual revolution and rise of feminism." This character analysis further connects the group's choice of theme with the characters' actions within the play. Nuances such as this similarity in characterization are often overlooked when a play is studied only as text. When students have the opportunity to put a text on its feet characters become multi-faceted; students view characters more closely. They make decisions regarding the characters--decisions like what costuming do we give this character, how does this character behave in relation to other characters. Therefore, the discussion involved in deciding who will play Helen and Cressida and how they will portray them result in a much deeper understanding of both women by the students.

One of the most compelling arguments for the benefits of performance pedagogy

comes from a discussion that occurred during a rehearsal for the *Troilus and Cressida*

group. The group was working on their blocking and staging of a particular scene when

two group members were reasoning out the staging for Act III scene I. In this scene,

Pandarus asks, "What music is this" (3.1.16). The students could not decide whether to

begin playing music right before Pandarus speaks the line or if they should have music

playing from the beginning of the scene and show Pandarus as unaware of the music until

the time of his line. The stage directions indicate only that "music sounds within." The

resulting discussion of how to portray this particular line led to a deeper textual analysis

and, I argue, a deeper understanding of Pandarus' character and the scene's staging. The

students collectively decided that since Pandarus is both self-absorbed and self-important

it would be better if the music were playing softly from the beginning and have Pandarus

acknowledge the music only at the time of his line. The group's discussion concerning

their performance of Pandarus' line, in conjunction with the given stage directions,

helped these students understand that in Shakespeare, stage directions are often inherent

in the language itself; therefore, in order to understand the action of the play, one must

first decipher the text and the characters. I would argue that in a textual reading of the

play Pandarus' line would not have garnered much attention from students and the

resulting discussion about Pandarus' character would not have occurred.

Performance Reflections *Anthony and Cleopatra*: My final example comes from

the *Anthony and Cleopatra* performance group. This group's interpretation and

subsequent performance are clear indications of the power of performance pedagogy.

For their performance, students in this group chose to highlight the complicated nature of the play's geography and Cleopatra's character. To demonstrate the geographical complexity of the play, the group skillfully designed their set around an ornate screen. All Egyptian characters entered and exited from the right of the screen, while all Roman characters entered and exited the stage from the left of the screen. When considering how they could best portray Cleopatra's character, the group decided to have three different students each play a version of Cleopatra. This group saw Cleopatra as deeply complicated and felt that using three individuals would best show her many personalities. One group member reflected that this depiction captured the "Egyptian emphasis on letting one's many passions and elements of personality rule a person that is implied in the many faces of Cleopatra." One student portrayed Cleopatra's angry, jealous nature, another showed the "slightly meek and in love" Cleopatra, while a third portrayed the suicidal Queen. Each girl also played a number of minor roles, both Roman and Egyptian. To ensure that the audience understood their intended interpretation, the girls wore colorful saris when performing as Cleopatra, while all minor characters had simple costuming to emphasize the differences. Those differences were further emphasized by having the Romans clad in plain white, while the Egyptian characters had color in their clothing, even if it was a simple servant's wrap. This group's performance demonstrates the depth of analysis with which they approached the text within their performance group meetings. Their performance, set and costume decisions clearly reveal their overall insight into the complexities of geography and character in *Anthony and Cleopatra*.

For the final death scene, the group decided that all of the female characters should "rest" in contact with each other. Even though two of them were playing other minor characters for this scene, the choice worked to further extend their use of all three girls as Cleopatra. One student's performance reflection demonstrates the level of understanding that this multi-faceted depiction of Cleopatra provided. He points to the line "If she first meet the curlèd Anthony, / He'll make demand of her, and spend that kiss / Which is my heaven to have" (5.2.300). He felt that the line "becomes more interesting because they are both Cleopatra, [referring to the female student who also plays an earlier "face" of Cleopatra, but is currently playing Iras, Cleopatra's rival for Anthony], adding another layer to the meaning of that line." The audience greatly appreciated the effect as was evidenced by their post-performance comments. Responses pointed out how "moving" the ending was and that the group had done a "nice job capturing" the mood of the scene.

Post-Performance Survey

In the final survey, students expressed their attitude and feelings toward their participation in the course performance component post-performance. The survey consisted of eight questions identifying performance group in which the student participated, whether they performed specific scenes from the play or performed an abridged version and their rationale for this decision. As with the pre-performance survey, several questions asked students to rate their agreement regarding the studying of Shakespeare and the performance component on a Likert scale, ranging from strongly agree, agree, neutral, disagree and strongly disagree.

Post-performance reflections indicated that the students completing the survey primarily felt that actively participating in a performance of Shakespeare significantly affected their understanding of individual characters, their understanding of specific scenes and their understanding of the play as a whole. Clearly, student engagement is high and understanding of textual components is enhanced through performance activities in the Shakespeare classroom.

Discussion

When I first started teaching Shakespeare, I had never heard of performance-based pedagogy. I was afraid to let my students out of their seats. My lessons were grounded in the page and supported with exhaustive explanations. However, after I stumbled across the Folger workshop something changed: I realized the power of performance pedagogy. Through my graduate research and through my participation in the Teaching Shakespeare Institute (TSI) for four weeks in the summer of 2010, I now see what I lacked as a new teacher was exposure and experience with this crucial pedagogical philosophy.

In order for students to create authentic knowledge as opposed to storing banked deposits, they must be given the opportunity to "situate and comprehend a range of texts in different genres, and…to produce new texts of their own in response to what they have read and considered" (Scholes 132). Performance not only gives students a creative way to interact with text, it is an excellent way for them to create their own meaning. When students get up, start moving around and placing themselves in physical relation to the text, they begin to actively question the text. Do the conflicts of the 1960s accurately

felt that "Performance is a <u>huge</u> part of understanding Shakespeare" (emphasis in original). Another felt, "Performance also helps immensely in understanding and engaging in a text." A third student "learned that the theatrical aspect is important to teach in order for students to grasp the storyline and the language."

Teachers are much more likely to provide performance opportunities to their students when they have prior first-hand experiences with them through the methods course. Thirty percent of English methods teachers actively exposing their TCs to performance pedagogy "sometimes" is not enough. I argue that performance strategies are a necessary component to the English methods course curricula. If teacher candidates are given the opportunity to participate in performance activities with fellow TCs in the methods course, they are more likely to use these strategies with their own students in the future. The methods course allows TCs the opportunity to develop and use performance strategies. Students respect confident teaching and reject tentative teaching. A dramatic text is not the same as a novel, a short story or a poem and should not be taught in the same manner. Shakespeare wrote plays that change with every cast, every audience, every interpretation: every performance. To fully grasp this essential characteristic of dramatic texts, students must be encouraged to *play*.

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APPENDICES

APPENDIX A

LIST OF FIGURES

FIGURE 1

Survey Question 6: Breakdown of Shakespeare pedagogy used in the English methods course.

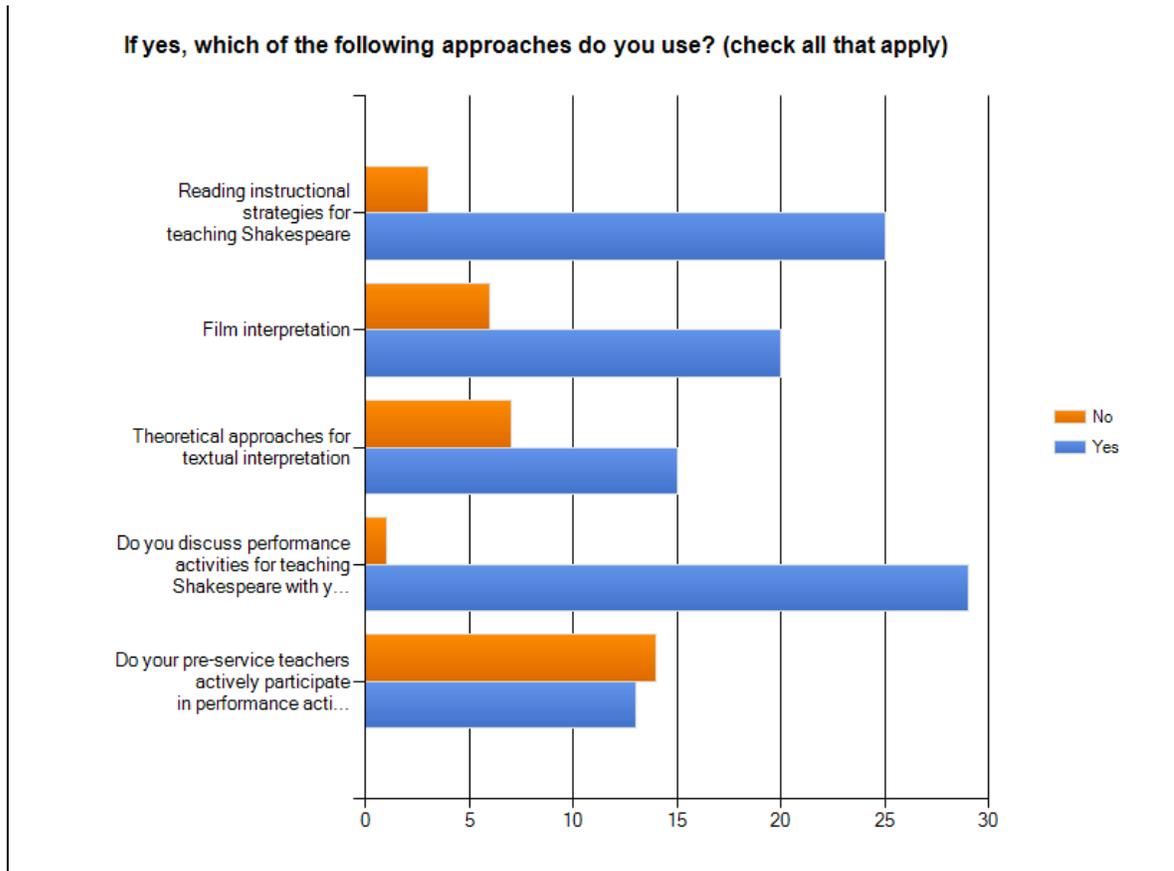If yes, which of the following approaches do you use? (check all that apply)

FIGURE 2

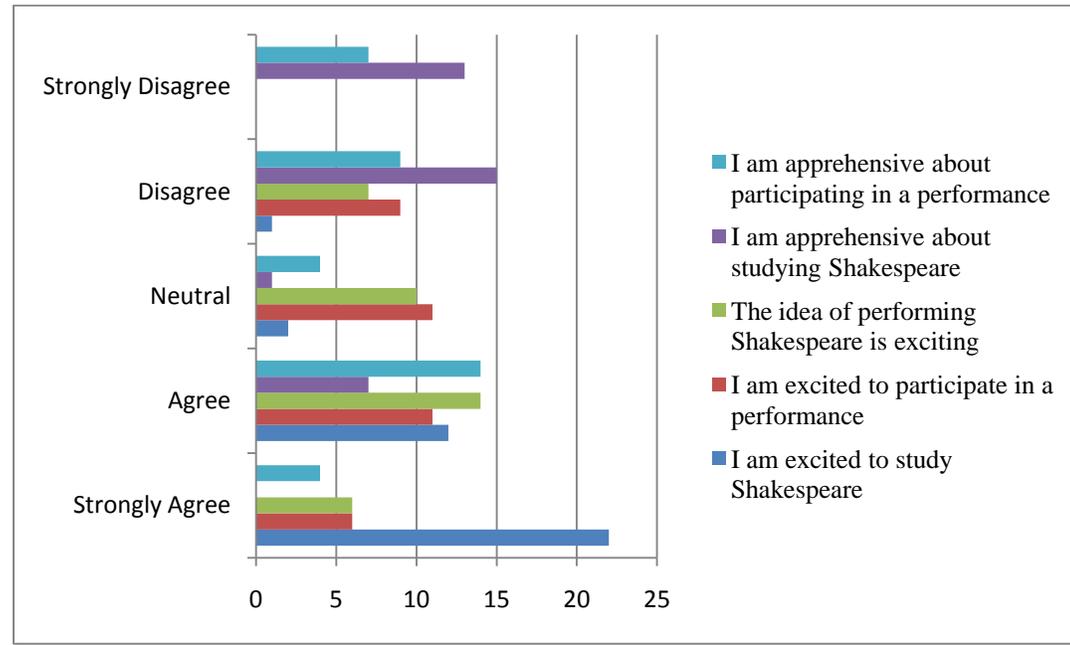Pre-Performance Student Survey: Levels of apprehension and excitement
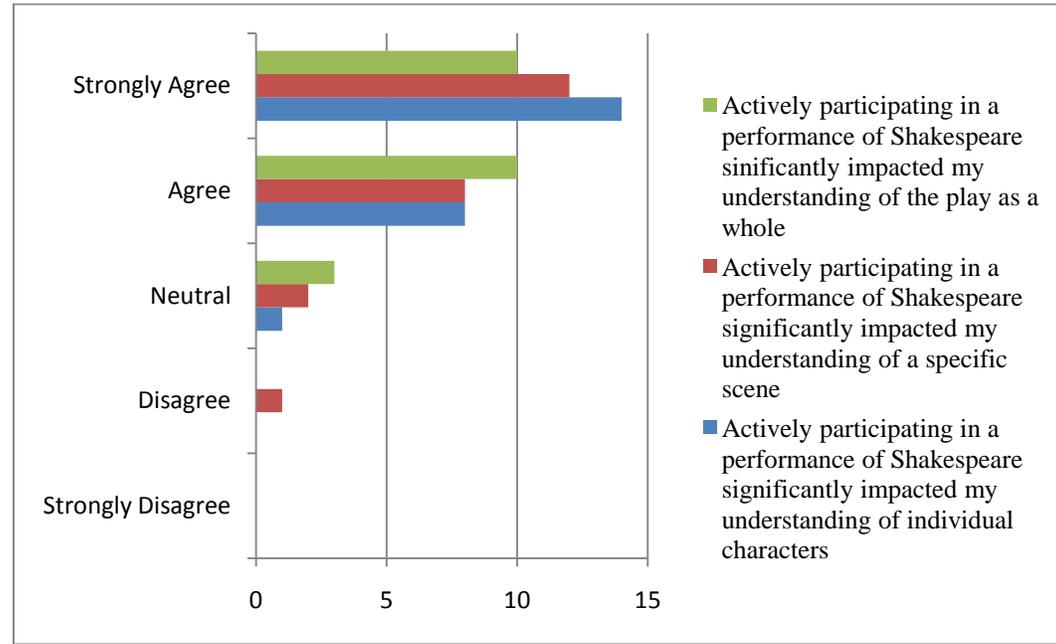
FIGURE 3

Post-Performance Student Survey: Effect of performance participation on student understanding

APPENDIX B

PEDAGOGICAL APPROACHES TO TEACHING SHAKESPEARE

Pedagogical Approaches to Teaching Shakespeare

This survey is an investigation of English methods teaching in university education programs as it relates to Shakespeare pedagogy for future secondary educators. Your information will contribute to my understanding of how secondary teachers are taught to teach Shakespeare in the English methods course.

Your information will be stored anonymously in a data file. Please give the most honest of answers. The survey itself is anonymous, unless you opt to provide an e-mail address for possible follow-up interviews. The data will be aggregated in order to construct a profile of secondary English instruction in the specific areas indicated on the survey.

Participation is strictly voluntary.
The survey is estimated to take 10-15 minutes or less to complete.

Thank you for taking the time to participate in this research study.

Sincerely,

Danette Long
TA English Dept.
Montana State University

Human Subjects Statement: If you have any questions about this research, please contact: Danette Long, Graduate Teaching Assistant, Department of English, Montana State University at (406) 994-5183 or via e-mail at danethesisurvey@aol.com

Pedagogical Approaches to Teaching Shakespeare
1. How long have you been teaching the methods course?
   o 1-4 years
   o 5-9 years
   o 10 + years

2. What is your degree level?
   o Doctorate
   o Masters
   o Bachelors

3. Do you have experience teaching at the secondary level? (check all that apply)
   o Yes, I have taught **public** middle school
   o Yes, I have taught **private** middle school
   o Yes, I have taught **public** high school
   o Yes, I have taught **private** high school
   o No, I have never taught at the secondary level

4. What is your primary text for the methods course?

5. Do you address specific approaches to teaching Shakespeare in your course?
   o Yes
   o No

6. If yes, which of the following approaches do you use? (check all that apply)
   o Reading instructional strategies for teaching Shakespeare
   o Film interpretation
   o Theoretical approaches for textual interpretation
   o Through performance
     ▪ Do you discuss performance activities for teaching Shakespeare?
       • Yes
       • No
     ▪ Do your pre-service teachers participate in performance activities in your class?
       • Yes
         o If yes, please describe.
       • No

7. What, if any, supplemental materials do you use in your teaching of Shakespeare pedagogy?
   - o Journal Articles
   - o Textbooks
   - o Web sites
   - o Other, please describe
   - o None

8. How were you taught to teach Shakespeare?
   - o As a text only
   - o Text with supplemental recording
   - o Through performance
     - o Please describe the types of performance activities in which you actively participated.

9. Please feel free to add any additional information regarding your approaches to teaching
   pre-service teachers how to teach Shakespeare.

10. (optional) Please record your email address so that I may contact you for follow up questions or clarification of answers.

APPENDIX C

PRE-PERFORMANCE COURSE SURVEY

Pre-Performance Course Survey

Background Demographics:

Gender: _____ Male _____ Female _____ Age

Year: _____ Freshman _____ Sophomore _____ Junior
_____ Senior _____ Graduate

Where are you from?

_____
(Please include city and state)

Have you studied Shakespeare before? _____ Yes _____ No

*For the purposes of this survey the term "performed" includes any method of physical involvement with depicting the meaning of a text. This experience could include something as simple as a brief tableau, a readers' theater experience or a full staged production of a play.

In what context have you studied Shakespeare? (Check all that apply)

High School: _____ No _____ Yes (If yes, please answer the following questions)

_____ English Class (_____ read _____ viewed video _____ personally performed)

*If you answered "personally performed" please indicate your level of involvement

_____ Tableau (frozen depiction of a line or scene involving no vocalization)

_____ short scene (reader's theater or mini-skit. May involve some memorization of lines)

_____ one full act (memorization of several lines, may or may not include costumes and props)

_____ full production (Formal production involving costumes, lines, and rehearsals etc)

_____ Theater Class (_____ read _____ viewed video _____ personally performed)

*If you answered "personally performed" please indicate your level of involvement

_____ Tableau (frozen depiction of a line or scene involving no vocalization)

_____ short scene (reader's theater or mini-skit. May involve some memorization of lines)

_____ one full act (memorization of several lines, may or may not include costumes and props)

_____ full production (Formal production involving costumes, lines, and rehearsals etc)

College Courses: _____ No _____ Yes (If yes, please answer the following questions)

_____ English Class (_____ read _____ viewed video _____ personally performed)

*If you answered "personally performed" please indicate your level of involvement

_____ Tableau (frozen depiction of a line or scene involving no vocalization)

_____ short scene (reader's theater or mini-skit. May involve some memorization of lines)

_____ one full act (memorization of several lines, may or may not include costumes and props)

_____ full production (Formal production involving costumes, lines, and rehearsals etc)

_____ Theater Class   (_____ read   _____ viewed video   _____ personally performed)

*If you answered "personally performed" please indicate your level of involvement

_____ Tableau (frozen depiction of a line or scene involving no vocalization)

_____ short scene (reader's theater or mini-skit. May involve some memorization of lines)

_____ one full act (memorization of several lines, may or may not include costumes and props)

_____ full production (Formal production involving costumes, lines, and rehearsals etc)

Community: _____ No   _____ Yes (If yes, please answer the following questions)
(_____ read   _____ viewed video   _____ personally performed)

*If you answered "personally performed" please indicate your level of involvement

_____ Tableau (frozen depiction of a line or scene involving no vocalization)

_____ short scene (reader's theater or mini-skit. May involve some memorization of lines)

_____ one full act (memorization of several lines, may or may not include costumes and props)

_____ full production (Formal production involving costumes, lines, and rehearsals etc)

Please list the Shakespeare plays that you have read/studied. (Please use additional paper if necessary)

Please list the Shakespeare plays in which you have participated in some form of performance*.
Attitudes toward Shakespeare:

At the beginning of any new course people are often both excited and apprehensive. Please assess your level of excitement and/or apprehension by answering the following questions.

I am excited to study Shakespeare.

_____ Strongly Agree _____ Agree   _____ Neutral _____ Disagree   _____ Strongly Disagree

I am excited to participate in a performance*. (Please see the earlier definition of performance)

_____ Strongly Agree _____ Agree   _____ Neutral _____ Disagree   _____ Strongly Disagree

The idea of performing Shakespeare is exciting.

_____ Strongly Agree _____ Agree   _____ Neutral _____ Disagree   _____ Strongly Disagree

How excited are you?

(Not very excited)   1   2   3   4   5 (Very excited)

What do you most look forward to? (Please use additional paper if necessary)

I am apprehensive about studying Shakespeare.

_____ Strongly Agree _____ Agree   _____ Neutral _____ Disagree   _____ Strongly Disagree

I am apprehensive about participating in a performance.

_____ Strongly Agree _____ Agree   _____ Neutral _____ Disagree   _____ Strongly Disagree

How apprehensive are you?

(least apprehensive)   1   2   3   4   5 (Most apprehensive)

What makes you apprehensive? (Please use additional paper if necessary)

What are your favorite Shakespeare plays? (Please use additional paper if necessary)

APPENDIX D

POST-PERFORMANCE COURSE SURVEY

Post-Performance Course Survey

Background Demographics:

Gender: _____ Male _____ Female _____ Age

Year: _____ Freshman _____ Sophomore _____ Junior _____ Senior _____ Graduate

Where are you from?

_____
(Please include city and state)

Have you studied Shakespeare before? _____ Yes _____ No

> *For the purposes of this survey the term "performed" includes any method of physical involvement with depicting the meaning of a text. This experience could include something as simple as a brief tableau, a readers' theater experience or a full staged production of a play.

In what context have you studied Shakespeare? (Check all that apply)

High School: _____ No _____ Yes (If yes, please answer the following questions)

    _____ English Class (_____ read _____ viewed video _____ personally performed)

      *If you answered "personally performed" please indicate your level of involvement

      _____ Tableau (frozen depiction of a line or scene involving no vocalization)

      _____ short scene (reader's theater or mini-skit. May involve some memorization of lines)

      _____ one full act (memorization of several lines, may or may not include costumes and props)

      _____ full production (Formal production involving costumes, lines, and rehearsals etc)

    _____ Theater Class (_____ read _____ viewed video _____ personally performed)

      *If you answered "personally performed" please indicate your level of involvement

      _____ Tableau (frozen depiction of a line or scene involving no vocalization)

      _____ short scene (reader's theater or mini-skit. May involve some memorization of lines)

      _____ one full act (memorization of several lines, may or may not include costumes and props)

      _____ full production (Formal production involving costumes, lines, and rehearsals etc)

College Courses: _____ No _____ Yes (If yes, please answer the following questions)

    _____ English Class (_____ read _____ viewed video _____ personally performed)

*If you answered "personally performed" please indicate your level of involvement

_____ Tableau (frozen depiction of a line or scene involving no vocalization)

_____ short scene (reader's theater or mini-skit. May involve some memorization of lines)

_____ one full act (memorization of several lines, may or may not include costumes and props)

_____ full production (Formal production involving costumes, lines, and rehearsals etc)

_____ Theater Class   (_____ read   _____ viewed video   _____ personally performed)

*If you answered "personally performed" please indicate your level of involvement

_____ Tableau (frozen depiction of a line or scene involving no vocalization)

_____ short scene (reader's theater or mini-skit. May involve some memorization of lines)

_____ one full act (memorization of several lines, may or may not include costumes and props)

_____ full production (Formal production involving costumes, lines, and rehearsals etc)

Community: _____ No   _____ Yes (If yes, please answer the following questions)

(_____ read   _____ viewed video   _____ personally performed)

*If you answered "personally performed" please indicate your level of involvement

_____ Tableau (frozen depiction of a line or scene involving no vocalization)

_____ short scene (reader's theater or mini-skit. May involve some memorization of lines)

_____ one full act (memorization of several lines, may or may not include costumes and props)

_____ full production (Formal production involving costumes, lines, and rehearsals etc)

Please list the Shakespeare plays that you have read/studied. (Please use additional paper if necessary)

Please list the Shakespeare plays in which you have participated in some form of performance*.

Attitudes toward Shakespeare:

At the beginning of any new course people are often both excited and apprehensive. Please assess your level of excitement and/or apprehension by answering the following questions.

I am excited to study Shakespeare.

_____ Strongly Agree _____ Agree _____ Neutral _____ Disagree   _____ Strongly Disagree

I am excited to participate in a performance*. (Please see the earlier definition of performance)

_____ Strongly Agree _____ Agree _____ Neutral _____ Disagree   _____ Strongly Disagree

The idea of performing Shakespeare is exciting.

_____ Strongly Agree _____ Agree _____ Neutral _____ Disagree   _____ Strongly Disagree

How excited are you?

(Not very excited)   1   2   3   4   5 (Very excited)

What do you most look forward to? (Please use additional paper if necessary)

I am apprehensive about studying Shakespeare.

_____ Strongly Agree _____ Agree _____ Neutral _____ Disagree   _____ Strongly Disagree

I am apprehensive about participating in a performance.

_____ Strongly Agree _____ Agree _____ Neutral _____ Disagree   _____ Strongly Disagree

How apprehensive are you?

(least apprehensive)   1   2   3   4   5   (Most apprehensive)

What makes you apprehensive? (Please use additional paper if necessary)

What are your favorite Shakespeare plays? (Please use additional paper if necessary)