Monk, Nicholas, Carol Chillington Rutter, Jonathan Neelands, and Jonathan Heron. "Learning to Play with Shakespeare." *Open-space Learning: A Study in Transdisciplinary Pedagogy*. London: Bloomsbury Academic, 2011. 57–91. The WISH List. *Bloomsbury Collections*. Web. 26 Apr. 2023. <<http://dx.doi.org/10.5040/9781849662314.ch-003>>.

Downloaded from Bloomsbury Collections, www.bloomsburycollections.com, 26 April 2023, 09:47 UTC.

Copyright © Nicholas Monk, Carol Chillington Rutter, Jonathan Neelands, and Jonathan Heron 2011 2011. You may share this work for non-commercial purposes only, provided you give attribution to the copyright holder and the publisher, and provide a link to the Creative Commons licence.

CHAPTER THREE

Learning to Play with Shakespeare

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

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

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

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

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

And voices from the classroom:

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

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

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

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

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

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

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

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

- **Do it on Your Feet:** The best classroom experience we can offer is one which allows young people to approach a Shakespeare play as actors do – as an ensemble, using active, exploratory, problem-solving methods to develop a greater understanding and enjoyment of the play ... Schools that Stand up for Shakespeare ensure that introductory teaching of Shakespeare is rooted in active, exploratory approaches, they maintain these approaches with older students, and they give young people the chance to create their own performances of Shakespeare’s plays.
- **See it Live:** A script is like a musical score, telling only half the story. The text comes alive with the physical dynamic of the actors and the information which the set, lighting and music provide. Shakespeare was an artist working through the most collaborative of art forms – theatre ... The live experience can include performances created by the students themselves and shared with their peers as well as professional productions in school or at the theatre ... Schools that Stand up for Shakespeare recognize the importance of young people seeing live theatre.
- **Start it Earlier:** The later Shakespeare is introduced, the harder it can seem. Perhaps the most challenging time for first contact is early teenage years, when self-consciousness can inhibit the active ways of working most likely to foster a positive initial understanding. Teenagers

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Year 1

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

Year 2

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

Year 3

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

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

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

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

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

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

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

The course aims are to:

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

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

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

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

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

Table 3.1 Wisconsin principles for effective pedagogy

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

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

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

As an organization, the RSC has eight values: in all our work, whether in staging our productions or in our education work with teachers and young people, we aim to be:

- Creative
- Collaborative
- Ambitious
- Inquiring
- Engaging
- Inclusive
- Responsible
- Mutually respectful

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

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

Reflection:

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

2. Ten-second tableaux. Countdown from 10.

In your groups make a picture of a classroom where there is a great teaching/learning experience in progress. What are the barriers within the classroom to great teaching/learning? Physicalize them.

Reflection:

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

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

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

- (i) Multiple entry routes into Shakespeare's texts. Teachers are able to share their enthusiasm for Shakespeare, and both teachers and students are able to bring their own interests to the plays.
- (ii) An articulated commitment to the importance of ensembles – which build interpersonal commitment, trust, recognition and valuing of difference and instill processes such as joint decision making, collaborative and team work.
- (iii) A pedagogy which overtly supports experience based engagement and stands for something other than atomized and abstracted

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

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

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

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

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

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

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

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

- The assignment that you will be expected to complete has been designed to develop your skills of critical inquiry and research methods through a small-scale classroom inquiry investigating the impact of the RSC training in the teaching of Shakespeare on students' own classroom practice.
- You will focus on the effect of your own learning and the impact that this has on your pupils by producing a piece of writing that investigates the effects of and your critical responses to the academic and practical content of the course.
- What is practitioner research? By 'practitioner research' we mean those processes of systematic and rigorous inquiry into the effectiveness of teaching and its impact on pupils' learning that are led by school based professionals. We understand that professionals engage in practitioner research in order to improve their own and colleagues' effectiveness and also to contribute to an emergent knowledge base that can benefit other professionals working in similar contexts and facing similar issues and concerns.

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

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

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

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

Table 3.2 Characteristics of improved classroom learning

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Artistic/Academic skills and knowledge

Vocational application of A/A skills and knowledge

Evaluation and reflection; ensemble making

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

Table 3.6 HAVE index for Shakespeare

Humanistic	Academic/Artistic
<ul style="list-style-type: none"> • ethical and social issues • problems and dilemmas • cultural/plural interpretations; commonwealth of culture • relevance to personal and social worlds now • philosophy and sociology of character, intention and motivation • psychology of human behaviour • awareness of socio-historical context and how this shaped plays, playmaking then and now 	<ul style="list-style-type: none"> • language • text in performance • theatre craft • critical review • textual analysis • historical context (performance history) • cross-curricular applications • awareness of context • plot • dramatic structure • interpretation
Vocational	Evaluatory
<ul style="list-style-type: none"> • applied theatre craft (page to stage) • acting/directing/design • interpretative choices (making and realizing) • the 'doing', the 'showing' • the 'application', the 'responding' • emotional response • communication • authentic achievement through mirroring the work of actors, directors and critics 	<ul style="list-style-type: none"> • personal connection and growth • personal, peer and teacher feedback on quality of learning and living together • collective experience of learning in and through Shakespeare • analysis of judgement, opinion and performance • developing and critically reflecting on ensemble building • target setting and monitoring

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

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

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

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

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

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

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

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

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

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

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

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

I began by asking them for definitions of 'ensemble' what it might mean and how it might work and was pleased by how many responses I had. I asked the students to suggest a 'code of practice' that would help make the classes as productive as possible – for everyone ... They had a number of suggestions – and insisted we frame our code as an acronym, PERL:

Participation: willingness to participate, to take risks and be bold

Ensemble: working enthusiastically as part of an ensemble

Respect: for each other's work

Listening: to instructions and to each other.⁵

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

At the heart of our developing practice at the RSC, there's a set of values and behaviours which we have found are both required and enabled by ensemble working. They are the foundations of our ability to achieve community amongst wildly diverse artists, as well as our creativity.

- Cooperation: the intense, unobstructed traffic between artists at play and the surrender of the self to a connection with others, even while making demands on ourselves.
- Altruism: the moral imagination and the social perception to realize that the whole is greater than the sum of its parts. The stronger help the weaker, rather than choreographing the weak to make the strong look good.
- Trust: the ability to be appallingly honest and to experiment without fear.
- Empathy: caring for others with a forensic curiosity that constantly seeks new ways of being together and creating together.
- Imagination: keeping ideas in the mind long enough to allow them to emerge from the alchemy of the imagination and not the factory of the will.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Defining the RSC ensemble:

The term ensemble can describe any company of actors, whether they are brought together for a repertoire or a single show, as long as they share the same values: trusting each other and embracing a duty to experiment.

The values that define the RSC's approach to ensemble are:

- A commitment to the unexpected, borne out of trust and the time the company spends together.
- A belief that the whole is greater than the sum of its parts.
- A rigorous approach to training.
- A duty to experiment.
- A celebration and nurturing of the skills of emerging artists.

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

Criteria for Authentic Pedagogy (Newman):

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

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

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

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

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

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

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

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

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

And:

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

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

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

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

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