Monk, Nicholas, Carol Chillington Rutter, Jonathan Neelands, and Jonathan Heron. "Notes." *Open-space Learning: A Study in Transdisciplinary Pedagogy*. London: Bloomsbury Academic, 2011. 135–137. The WISH List. *Bloomsbury Collections*. Web. 26 Apr. 2023. <<http://dx.doi.org/10.5040/9781849662314.0009>>.

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Notes

Preface

- 1 The capital investment from HEFCE allowed the University of Warwick to convert a former industrial building adjacent to the campus into a fully equipped theatrical studio accommodating sixty individuals, and a theatrical rehearsal room able to accommodate forty. This is in addition to a suite of offices and a large foyer.
- 2 Fail Better Productions was established in 2001. More information at <http://www.failbetter.co.uk> [accessed August 2010].
- 3 <http://www.rsc.org.uk/education/sufs.aspx> [accessed 30 January 2010].
- 4 'Creative Partnerships' is England's flagship creative learning programme, designed to develop the skills of children and young people across England, raising their aspirations, achievements, skills and life chances. It is one of a number of programmes generated by the new national organization, Creativity, Culture and Education (CCE): <http://www.creative-partnerships.com/> [accessed 30 May 2010].

Introduction

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

Chapter 1

- 1 All references to Shakespeare are from the Norton edition (Shakespeare 2008).
- 2 Our thanks are due to Mary Johnson, Acting Head of Education at the RSC from 2006–7, for originating the idea of the 'open space rehearsal room'.

Chapter 2

- 1 This indictment was devised and written by Paul Raffield. The sentencing that appears in Act III, Scene 1 reproduces verbatim the Tudor sentence for treason.
- 2 This exercise was devised and written by Paul Raffield.
- 3 Our theory and practice owes much to Professor Allan Owens of Chester University, who brought us examples of his own commonplace books used in teaching and shared with us his experience of 'Enhancing professional learning through sketchbooks: cases from business, theatre and education'. He quotes da Vinci: 'You must go about, and constantly, as you go, observe, note and consider the circumstances and behaviour of men in talking, quarrelling or laughing or fighting together: And take a note of them with slight strokes thus, in a little book which you should always carry with you.' And Alfred Hitchcock: 'I don't understand why we have to experiment with film. I think everything should be done on paper ... And I think that students should be taught to visualize.' The commonplace book used

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

- 4 The author of this commonplace book is Ankesh Chandaria.
- 5 The collaborators on 'Venice v. Iago' were Anthony Thomas, Gareth Nash, Angharad Evans and Jennifer Hoovers. Quotations are taken from their trial script.
- 6 The collaborators on 'The Trial of Quintus Andronicus and Martius Andronicus' were Ankesh Chandaria, Christopher Brooksby and James Brennan, from whose trial script and reflective essays quotations are taken. In performance, they were supported by Angharad Evans, Gareth Nash and Anthony Thomas.
- 7 James Brennan.
- 8 James Brennan.
- 9 Angharad Evans.
- 10 Ankesh Chandaria.
- 11 Ankesh Chandaria.
- 12 Jennifer Hoovers.
- 13 Jennifer Hoovers.
- 14 Anthony Thomas.
- 15 Anthony Thomas.
- 16 Gareth Nash.

Chapter 3

- 1 The RSC commissioned research from the Centre for Educational Development, Appraisal and Research (CEDAR), based on a survey of student attitudes to, and engagement with, Shakespeare. CEDAR is an internationally acknowledged research centre that undertakes research on a wide range of educational issues: <http://www2.warwick.ac.uk/fac/soc/cedar/>
- 2 UK government Department for Education National Strategies document: <http://nationalstrategies.standards.dcsf.gov.uk/node/113512> [accessed 19 July 2010].
- 3 Postgraduate Certificate in Teaching Shakespeare course specification, University of Warwick, June 2006.
- 4 For 'Authentic Achievement' research at the University of Wisconsin, see: [http://www.wcer.wisc.edu/archive/riser/Brief per cent20 per cent20text per cent20only.pdf](http://www.wcer.wisc.edu/archive/riser/Brief%20per%20cent20text%20only.pdf). For the *New Basics* project in Queensland, Australia, see: <http://education.qld.gov.au/corporate/newbasics/>
- 5 Provided by a colloquium participant from her own direct experience with a class, Melbourne 2008.

Chapter 4

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

- 2 García Lorca's *Play Without a Title* was translated by David Johnston and published by Oberon Books; directed by Jonathan Heron; designed by Nomi Overall; lighting designed by Dave Thwaites.
- 3 The team comprised Catherine Allen, Pesala Bandara, Rowan Rutter and Oliver Turner.
- 4 For the Shakespeare Birthplace Trust's library and archive, see: http://www.shakespeare.org.uk/index.php?option=com_content&view=article&id=19&Itemid=19 [accessed 20 March 2010].
- 5 For the National Theatre archive, see: <http://www.nt-online.org/7058/archive/the-archive.html> [accessed 20 March 2010].
- 6 For the Arts and Humanities Data Services 'Designing Shakespeare' resource, see: <http://www.ahds.ac.uk/catalogue/collection.htm?uri=pa-1018-1>
- 7 For the University of Warwick's open access resource on Elizabethan and Jacobean drama, see: http://www2.warwick.ac.uk/fac/arts/ren/elizabethan_jacobean_drama [accessed 20 March 2010].
- 8 For the Globe Theatre webpage on Footsbarn's Shakespeare Party, see: <http://www.shakespeares-globe.org/theatre/annualtheatreseason/shakespeareparty/> [accessed 20 March 2010].
- 9 Tocil Field is an outdoor space opposite the Warwick Arts Centre, Coventry. The Footsbarn tent was simultaneously a stage, backstage and auditorium.

Chapter 5

- 1 One of the ambitions of the OSL project is to secure funding to explore this relationship in controlled circumstances.
- 2 The University of Warwick's Learning and Development Centre (LDC) devotes much effort to its key sessions in its Postgraduate Certificate in Academic and Professional Practice (a qualification that junior academics must gain to pass probation) on large and small group teaching – known as A1 and A2 respectively. These sessions are regarded as central to the programme.
- 3 Again, these are areas that need further research before we can feel more confident about this hypothesis. We need to know more, for example, about why students who study in these ways seem to learn better than those who do not.
- 4 We are now engaged, as the next phase of OSL, in a longitudinal survey of students that will follow them through their academic careers and beyond into the world of work.
- 5 Transculturation involves a recognition that in the chaotic mixing of any cultures – such as that occurring in the process of colonization, for example – elements from both are lost and elements from both remain.
- 6 For the Faust project website see: <http://www2.warwick.ac.uk/fac/arts/english/undergraduate/current/modules/fulllist/special/inter-disciplinaryandcreativecollaboration> [accessed 27 May 2010].
- 7 For the 'Democratic Possibilities in Singapore' module at National University of Singapore, see: <http://www.cdnl.nus.edu.sg/link/mar2004/idm1.htm> [accessed 27 May 2010]. For the 'From Chemistry to Classics' module at Howard Hughes Medical Institute in Minnesota, see: <http://www.hhmi.org/news/neuhauser20090908.html> [accessed 27 May 2010].