

Creative Shakespeare: Exploring a creative pedagogy for teaching *The Merchant of Venice* at Grove End Secondary school within their English Home Language Learning Area

Derosha Moodley

206501689

University of KwaZulu-Natal

2013

Ethical clearance protocol number: HSS/0339/011M

Supervisor: Tamar Meskin

Co-supervisor: Tanya van der Walt

Discipline: Drama and Performance studies, School of Literary Studies, Media and Creative Arts.

DECLARATION

I DEROSHA MOODLEY (206501689) declare that:

- (i) The research reported in this dissertation, except where otherwise indicated, is my original work.
- (ii) This dissertation has not been submitted for any degree or examination at any other university.
- (iii) This dissertation does not contain other persons' data, pictures, graphs or other information, unless specifically acknowledged as being sourced from other persons.
- (iv) This dissertation does not contain other persons' writing, unless specifically acknowledged as being sourced from other researchers. Where other written sources have been quoted, then:
 - a) Their words have been re-written but the general information attributed to them has been referenced;
 - b) Where their exact words have been used, their writing has been placed inside quotation marks, and referenced.
- (v) Where I have reproduced a publication of which I am an author, co-author or editor, I have indicated in detail which part of the publication was actually written by myself alone and have fully referenced such publications.
- (vi) This dissertation does not contain text, graphics or tables copied and pasted from the Internet, unless specifically acknowledged, and the source being detailed in the dissertation and in the References sections.

Signed: _____

As the candidate's Supervisor I agree/do not agree to the
submission of this dissertation.

ACKNOWLEDGEMENTS

I would like to place on record my gratitude to the following people:

- Devan and Jenny Moodley, who mean everything to me.
- Tamar Meskin, for being an extraordinarily inspiring, wise and nurturing lecturer during my journey as a drama student.
- Tanya van der Walt, for your help and guidance which is greatly appreciated.
- Mrs. N. Moodley, Mr. K.M. Subrayen, Mrs. Z.B. Maharaj, Dr. K.M. Govender, Mrs. S. Laljeeth, Mr. P. Bachen and Mr. M.A.D. Banoobhai for your assistance at Grove End Secondary School.
- To the 18 Grove End Secondary Grade Ten learners who selflessly gave me the opportunity to conduct my research.
- Genodhren Moodley for technical expertise, love and support.
- Ashwin Singh for prompt and valuable proofreading.
- Professor Mervyn McMurtry, Dr. Christopher John, Dr. Miranda Young-Juhangeer, Lliane Loots, Verne Rowin Munsamy and Clare Craighead, for your admirable abilities as academics and practitioners in the field of Drama and Performance.
- Kivendhren & Rani Moodley, Leesha Mohan, Radha & Rajhgopaul Naicker for immeasurable love and support.
- Mr. M.T. Shaik, who taught me that the theatre is a liberating space.
- To William Shakespeare, for writing the many words which inspire me.
- To the National Research Foundation (NRF) for your financial support.

Ben Jonson said of Shakespeare:

“He was not of an age, but for all time!”

(www.william-shakespeare.info)



Above: Some of the case study learners and I at Grove End Secondary.

17 June 2011

Ms D Moodley (206501689)
School of Drama and Performance Studies
Faculty of Humanities, Development &
Social Sciences
Howard College Campus

Dear Ms Moodley

PROTOCOL REFERENCE NUMBER: HSS/0339/011M
PROJECT TITLE: *Getting Creative with Shakespeare in the classroom: Investigating a pedagogy for The Merchant of Venice at Grove End Secondary within their English Home Language Learning Area*

In response to your application dated 13 June 2011, the Humanities & Social Sciences Research Ethics Committee has considered the abovementioned application and the protocol has been granted **FULL APPROVAL**.

Any alteration/s to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form, Title of the Project, Location of the Study, Research Approach and Methods must be reviewed and approved through the amendment /modification prior to its implementation. In case you have further queries, please quote the above reference number.

PLEASE NOTE: Research data should be securely stored in the school/department for a period of 5 years.

I take this opportunity of wishing you everything of the best with your study.

Yours faithfully



Professor Steven Collings (Chair)
HUMANITIES & SOCIAL SCIENCES RESEARCH ETHICS COMMITTEE

cc: Supervisor: Ms T Meskin
cc Mrs S van der Westhuizen

ABSTRACT

This dissertation is an investigation of a creative pedagogical approach formulated to teach the Shakespearean play in a KwaZulu-Natal public high school, namely Grove End Secondary in Phoenix, Durban. The study explores how my formulated creative pedagogy for teaching *The Merchant of Venice* (1980) functions as an alternate creative teaching methodology to the current pedagogical approach, namely the text-based approach, which appears not to acknowledge the performative element inherent within Shakespearean plays.

This study argues that through creative learning processes such as drama in education, creative drama, experiential learning, group dynamics and playmaking, learners can engage the performative aspect within the plays. The study also argues that creative learning processes can diminish the apprehension with which learners currently approach Shakespearean play study, since creative processes stimulate the learners' imaginative ideas, as opposed to the educator-centered text-based approach, which requires little or no input from the learners during the learning process.

Through the implementation of the creative pedagogy with eighteen learners from Grove End Secondary, the research aimed firstly, to evoke a positive attitude change from learners towards Shakespearean play study and secondly, to guide the learners towards a better understanding of the Shakespearean play narrative and Shakespearean language.

The research was conducted through classroom action research. Research methods included data collection of journals, surveys, and questionnaires that were analysed throughout the course of the case study. Outcomes of the continuous data analysis reflected upon during the case study resulted in the adaptation of the creative pedagogy to suit the learners' needs.

The qualitative nature of this research led to findings which reveal that the creative pedagogy is an effective methodology for teaching Shakespearean plays, but is problematic when trying to integrate the educational aims of the creative pedagogy, with the constraints and structures of the current curriculum and public school system. The research also produces data which can benefit future inquiry into the creative teaching of Shakespearean plays in KwaZulu-Natal public high schools.

CONTENTS

LIST OF ABBREVIATIONS.....	3
LIST OF VISUALS	4
INTRODUCTION	5
CHAPTER ONE.....	11
1.1 Studying Shakespeare in school: a personal response	11
1.2 Education and ideology: South Africa 1900-1994.....	15
1.3 Political factors found within Shakespearean play study in South Africa	18
1.4 Effects of English literature on colonised societies	27
CHAPTER TWO	37
2.1 Definition of the text-based approach	37
2.2 Politics of the text-based approach at Grove End Secondary	39
2.3 Problematizing the current teaching methods used in the text-based approach at Grove End Secondary.....	44
CHAPTER THREE	51
3.1 Alternate creative teaching strategies.....	52
CHAPTER FOUR.....	76
4.1 The creative pedagogy: introduction.....	76
4.2 The creative pedagogy: eight step application process	90
CHAPTER FIVE	111
5.1 Action Research as chosen research methodology	111
5.2 The Grove End Case Study.....	112
CONCLUSION.....	168
APPENDICES	183

Appendix 1: Consent agreements.....	183
Appendix 2: Educator Interviews.....	187
Appendix 3: Chronological list of racially specific South African education occurrences during the period of 1900-1994.....	192
Appendix 4: Group dynamic exercises	196
Appendix 5: My action research reflective journal entries during the case study	199
Appendix 6: Data collected from a learner (see also learners data on CD)	208
Appendix 7: Shakespearean play resource pack	227

LIST OF ABBREVIATIONS

CAPS	Curriculum and Assessment Policy Statement
CBD	Central Business District
CNE	Christian National Education
DIE	Drama In Education
EEA	Employment Equity Act
IATC	International Association of Theatre Critics
KZN	KwaZulu-Natal
MOV	<i>The Merchant Of Venice</i>
NCS	National Curriculum Statement
NYU	New York University
OBE	Outcomes Based Education
SA	South Africa
SAIDE	South African Institute for Distance Learning
TIE	Theatre In Education
UKZN	University of KwaZulu-Natal

LIST OF VISUALS

Figures

- Figure 1.1 A flowchart of the Shakespearean play lesson: educator
Figure 1.2 A flowchart of the Shakespearean play lesson: learner
Figure 2 Learners creative surveys at the beginning
Figure 3 Amended creative pedagogy
Figure 4 Journal entries thus far: 23 March 2011
Figure 5 Journal entries thus far: 29 March 2011
Figure 6 Learners creative surveys at the end
Figure 7 Learners surveys at end of case study
Figure 8 Learners concluding remarks

Images

- Image 1 First session-group dynamics
Image 2 Group dynamics: trust exercises
Image 3 Group dynamics: focus and relaxation exercises
Image 4 Group dynamics: partner presentations
Image 5 Object improvisation
Image 6 Shakespearean scene improvisation
Image 7 Text and improvisation work
Image 8 Last scene presentation

Graphs

- Graph 1 Shakespearean play attitude scale: beginning
Graph 2 Academic Shakespearean self-assessment: beginning
Graph 3 Shakespearean play attitude scale: end
Graph 4 Academic Shakespearean play self-assessment: end

Tables

- Table 1 Learners mark comparison

INTRODUCTION

This dissertation seeks to explore a creative pedagogy that I developed for teaching William Shakespeare's play,¹ *The Merchant of Venice* (1980),² which was part of Grove End Secondary's Grade Ten³ English Home Language Learning Area⁴ syllabus for 2011. Grove End Secondary is a public high school in Phoenix (a suburb in Durban, KwaZulu-Natal, South Africa), with an approximate enrolment of 400 learners encompassing a broad demographic⁵. This investigation documents and analyses what occurred when I, as an action researcher, implemented my formulated creative pedagogy for teaching Shakespearean plays, with eighteen learners at Grove End Secondary during March 2011.

By the term, creative pedagogy, I suggest a teaching methodology in which learners may exercise their imaginations whilst engaging with creative topics, like a Shakespearean play. The Shakespearean play was born out of a creative writing process and I consider it essential that when studying such a play we acknowledge its original creative form in the way we teach it. Learners should be allowed to experiment with ideas, images and thoughts generated from reading the play. Creative processes such as drawing images of scenes, acting out events and characters, playing games, learners sharing ideas and opinions about the play with one another, should be encouraged at the outset of any play lesson. Through informal contact with educators and through my own experience at a public high school, I

¹ The term 'play' or 'play text', refers to any written text that consists of a dialogue and characters which could be enacted.

² I have chosen to use the Stratford edition of *The Merchant of Venice* as this is the edition utilised by the learners. This edition of *The Merchant of Venice*, is the only edition referenced throughout the dissertation.

³ Grade Ten usually comprises of learners between the ages of 15 and 16.

⁴ A Language Learning Area is a subject or genre of study in South African schools. The focus of this dissertation is on the study of Shakespearean plays within the drama section of the English Home Language Learning Area.

⁵ Census 2001 reveals that the majority of the residents in this suburb are "first language English speakers (92.48%) whilst the remaining (7.52%) linguistic profile is shared among the isiZulu, Other, isiNdebele, isiXhosa, Afrikaans, Sesotho, Setswana, Sepedi, SiSwati, Tshivenda and Xitsonga speakers" (www.adrianfrith.com). The demographics of this area are offered to demonstrate that the creative pedagogy seeks to cater for the various languages in Phoenix. The specific debates around helping second and third language English speakers with understanding the Shakespearean play are not the focus of this dissertation. However, one potential benefit of the study is that the creative pedagogy might be utilised to assist second and third language English speakers approach the Shakespearean play through interrogating indigenous African languages in the learning process.

have discovered that these creative processes are often missing in the study of Shakespeare at certain KZN public high schools of today.

The creative pedagogy was constructed in order to offer an alternative to the school's current pedagogical approach, namely the text-based approach, which does not acknowledge the performative aspect inherent within a Shakespearean play. Therefore, this creative pedagogy utilises the necessary creative processes to acknowledge and foreground this element.

This study is located strictly within a post-colonial South African educational context. This research is situated in the discourses of:

1. Post-colonial Shakespearean criticism (Orkin, 1987; Johnson, 1996; and Distiller, 2009).
2. Drama and theatre teaching methodologies (Hodgson, 1971; Wagner, 1976, McGregor; 1977, Polsky, 1980; McCaslin, 1996; and Boal, 2002)
3. Post-colonial and canonical counter-discourse (Tiffin, 1989; Freire, 1993; Gilbert & Tompkins, 1996; and Nicholson, 2011).
4. Educational theory and curriculum reference (Heathcote, 1976; Kolb, 1984; McCaslin, 1996; the South African National Curriculum Statement's (NCS) Curriculum and Assessment Policy Statement (CAPS), 2011; and the South African National Policy of the NCS, 2012).

The application of my formulated creative pedagogy will be framed as a classroom action research (McNiff, 1996 and Hendricks, 2009) teaching project, and will form the case study for this dissertation.

My primary research within the teaching project of the case study is intended to generate two outcomes:

1. To evoke attitude change for learners toward the Shakespearean play.
2. To assist the Grove End Secondary learners with an enhanced understanding of the Shakespearean play narrative and Shakespearean language.

This dissertation does not intend to examine the entire field of D.I.E. (Drama in Education) in relation to the study of Shakespeare; rather it focuses on how my formulated creative pedagogy, which utilises D.I.E.⁶ strategies, may generate data that could possibly benefit the teaching of Shakespearean plays within the English Home Language Learning Area at Grove End Secondary, and other KwaZulu-Natal public high schools alike.

My personal passion for performing Shakespearean works influenced the study of this dissertation. During my years as a student performer at the University of KwaZulu-Natal in the Howard College Drama and Performance Studies Department's annual Shakespeare productions, my love for Shakespearean performance was nurtured and realised. During my experiences as a public school learner, I felt that the educational environment for teaching Shakespearean plays did not fully cater to the performative nature of the Shakespearean plays and I wanted learners to feel the same passion and satisfaction I felt when practically engaging with the Shakespearean characters, stories and language. My own performance experience, thus, provided the impetus to address what I felt was missing from Shakespearean play study in KwaZulu-Natal public high schools. As a result, I set upon creating a pedagogy which realised the performative element in a teaching environment.

I hoped that through the case study the eighteen learners with whom I worked would firstly, rethink the apprehension they felt towards

⁶ The focus of this dissertation is not on analysing the vast body of knowledge surrounding D.I.E. techniques within the teaching of the English language. However, I do acknowledge the works of Michael Flemming (1994), Cecily O'Neil (1982), Alan Lambert (1982) and John Douglil (1987) who are among many academics and practitioners who have contributed by providing methodologies and research surrounding the use of D.I.E. as a teaching methodology for the English Language.

Shakespearean play study prior to their case study experiences, and secondly, reference the creative pedagogy when they interact academically with Shakespearean plays in the future.

The learners' experiences with the creative pedagogy are represented through their journal entries, which is one of the data collection procedures inherent within the classroom action research methodology. The learners' journal entries (illustrated within chapter five) were under constant evaluation and proved to be effective material from which to address any problematic factors found with applying the creative pedagogy for public high school learners.

Educator interviews were also conducted through email and these interviews provided relevant data that helped to shape my argument.

Chapter one commences with a discussion of my personal experiences with studying Shakespeare in a KwaZulu-Natal public high school, which led to research that evidences how Shakespearean play study was subjected to economic and racist ideologies during the period 1900-1994⁷ in South Africa. This discovery led to further investigation into the various effects English canonical literature had on colonised societies, and an exploration of canonical counter-discourse (Gilbert & Tompkins, 1996) as a form of literature which uses elements of adaptation and performance to re-image dominant readings of canonical texts. The use of adaptation and performance as tools to produce canonical counter-discourse draws parallels with how the creative pedagogy can also be categorised as an appropriated form of canonical counter-discourse, as the creative pedagogy utilises elements of adaptation and performance to re-image Shakespearean scenes.

⁷ For the purposes of this dissertation, the timeframe 1900-1994 is used to refer to a period during which Shakespearean play study was subject to a particular set of ideological influences as a result of overtly racialised educational policies in South Africa. These policies (which will be expanded upon in chapter one) were implemented by both the British colonialist regime and the various South African governments in power prior to 1994, and have impacted on the study of Shakespearean plays in the current context. The specification of this historical time frame is not intended to suggest that there are not ideological influences in evidence with regard to the study of Shakespearean plays in the post-apartheid context; however, that discussion is beyond the scope of this study.

Chapter two discusses the politically contentious history of Shakespearean play study which leads to a definition of the text-based approach as an approach that utilises a political pedagogical imperative theorised as banking education (Freire, 1993). The teaching methodology employed to implement the text-based approach is then problematised in terms of its lack of acknowledgment of the performative element inherent within Shakespearean plays, which points to creative processes being the chief element missing from the text-based approach.

Chapter three discusses five alternative creative methodologies which acknowledge the performance element missing from the current text-based approach to Shakespearean plays. This is undertaken in order to provide a broader discussion to foreground the multiple possibilities that exist within educational practices for engaging different creative methods in public high schools like Grove End Secondary.

Chapter four will define the four methodologies that were put together to create the creative pedagogy. I will also explain how the creative pedagogy was sourced, developed and how each of the eight steps within the creative pedagogy function.

Chapter five will firstly, discuss the methodology employed in this dissertation, namely classroom action research. Secondly, I will also illustrate and evaluate through data which includes photographs,⁸ journal entries, surveys, questionnaires and graphs demonstrating how the creative pedagogy functioned at Grove End Secondary. The data analysis also reveals the limitations of the research, notes, problems encountered with the creative pedagogy and offers future suggestions for the development and use of the creative pedagogy.

The conclusion reveals that the creative pedagogy may function as an effective pedagogical approach in that it achieved the primary research aims

⁸ Consent for the use of learners' photographs is attached in Appendix 1.

of evoking attitude change and guiding the learners towards a better understanding of the Shakespearean narrative and language. There are, however, questions regarding the potential implementation of the creative pedagogy that need to be addressed, and the limitations of the research will be addressed.

This research provides beneficial data for educators and learners seeking enhancing methods to assist Shakespearean play study. The findings of the research contribute to the body of knowledge surrounding methods for, and approaches to, Shakespearean play study in KwaZulu-Natal public high schools.

CHAPTER ONE

Rex Gibson, a Shakespearean academic, says:

Every student is entitled to make the acquaintance of genius. Shakespeare remains a genius of outstanding significance in the development of the English Language, literature and drama. All students should have opportunities through practical experience, to make up their own minds about what Shakespeare might hold for them. (Gibson, 1998:6)

The above quotation exemplifies my attitude toward Shakespearean play study, namely that it is a subject with which every student of English should have the opportunity to be acquainted, on his/her own terms. As a former public high school English learner, I had the opportunity to be acquainted with Shakespearean plays, but never on my own terms. In addition, I never had the opportunity to reveal what my imagination produced from interacting with Shakespearean plays. Therefore, as a background to the rationale of this research, I share a brief history of my personal experience with Shakespearean play study below.

1.1 Studying Shakespeare in school: a personal response

The plays of William Shakespeare became a source of wonder for me at the age of eleven. Through watching an adapted screenplay version of *A Midsummer Night's Dream* (1999) by Michael Hoffman, I began to appreciate the layers of symbolism and imagery found within Shakespeare's language. It must be noted that my first encounter with the Shakespearean play was through a visual, performance-based medium; this visual experience made me anticipate some sort of exciting introductory lesson on the Shakespearean play at my high school.

In 2003, my Grade Ten year arrived and brought my first academic interaction with the Shakespearean language, to which I had already developed a personal attachment. I eagerly awaited my first lesson on *The Merchant of Venice*, our prescribed text for that year. However, to my

disbelief, during every Shakespearean play lesson as a learner, I sat in my seat, occasionally having the opportunity to speak aloud some lines of the characters, but largely listening to a teacher give a dry textual analysis. I could not understand why we were not allowed to act out the characters or the scenes; after all, we were learning about the Shakespearean play within the drama section⁹ of the English Home Language Learning Area. Accordingly, I had hoped for some sort of dramatic/theatrical task to be given to us. As a result of those somewhat disappointing lessons, I came to understand why many of my older school friends complained about studying Shakespearean plays, because I had realised for myself how monotonous the Shakespearean play lessons were.

Today, in 2012 in South Africa, Shakespearean play study is non-compulsory within the drama syllabus of the English Home Language Learning Area at public high schools. According to the 1996 Curriculum Transformation Act, as articulated by the English Curriculum Advisor for the Western Cape, “When curriculum transformation was discussed in 1996, Phumla Satyo suggested that Shakespeare should not be compulsory for the English first/home language syllabus. 99.9% of educators who responded to that - said ‘English without Shakespeare, would be no English’” (Distiller, 2009:179). Despite the fact that 99.9% of educators who responded disagreed with the non-compulsory state of Shakespearean play study, this decision was legislatively approved.

I, together with that 99.9% of educators, believe that the study of Shakespeare’s work should be compulsory for public school learners whose home language is English. Reasons for this assertion is that I believe learners benefit from exposure to, and development of, an understanding of one of the most influential language styles in the English language, through studying one of the world’s most performed English playwrights – William

⁹ During 2003-2005, the only play text taught to senior learners (from Grades Ten to Twelve) within the Drama section of the English Home Language Learning Area at my high school (Mountview Secondary school) was the Shakespearean play.

Shakespeare – within the drama syllabus of the English Home Language Learning Area.

Besides the fact that Shakespearean plays provide a good exposure to an historically and literarily significant English language style, the plays are important for learners in the current global environment we inhabit because of their undeniable impact on the history of English language studies. Certainly, opinion about Shakespeare is divided; Shakespearean plays can be deemed great works and also heavily contentious works. However, whichever way one looks at it, the fact remains that the plays were revolutionary in their time, revolutionary in that Shakespeare's expression of human nature "transcended national boundaries" (Johnson, 1996: 80) because his expressive capacity and his understanding of human nature were so powerful as to have lasting impact in his own time in England and, subsequently, all over the world. The plays provided a marker for understanding the progression of English literature. It is my contention that learners need to fully understand that Shakespearean plays are historically significant in order to appreciate and make comparisons with literatures of today.

I do not insist that studying Shakespearean plays should be compulsory in every senior high school year (that is from Grades Ten-Twelve), but I do suggest that studying a Shakespearean play should be compulsory in at least one of the senior years of the English Home Language Learning Area drama syllabus. I think it would be disadvantageous to our South African English Home Language Learning Area learners if they were denied the opportunity to study the work of a writer whose English language style is iconic within international English language study.

The non-compulsory state of Shakespearean play study within the current South African English Home Language Learning Area drama syllabus, is another research project altogether, but this question does inform my reasons for taking up this research. It is my belief that Shakespearean play

study might have shifted from its compulsory to non-compulsory state, in part at least because of the apathetic response to the plays by the high school learners, due to poor pedagogical approaches employed for teaching Shakespearean plays, similar to my own public high school experience.

From my observations, the monotonous pedagogical approaches employed in certain KwaZulu-Natal public high schools were, and are not, thoroughly deliberated because of the political factors surrounding Shakespearean play study during the period of 1900-1994 South Africa. The various social and educational issues¹⁰ surrounding Shakespearean play study during this period placed the future of Shakespearean play study in a very contentious position within the South African educational curriculum. As a consequence, little attention has been paid to the development of appropriate pedagogical approaches to these works in the current context.

As a result of my observations on the current state of Shakespearean play study, I decided to embark on researching and formulating a pedagogical approach which uses theories and methodologies, derived largely from my studies in drama, that aims to help learners better understand the language and narrative¹¹ of the Shakespearean play, through stimulating creative processes.

It was only whilst conducting my research for this dissertation that I came to realise that my tedious Shakespearean play lessons were not completely the fault of my educator, because I found that educators are not offered much guidance for teaching Shakespeare. As one educator pointed out, “Teaching methodology is not prescribed by the subject advisory services or the education department. This is left entirely upon the educator as long

¹⁰ The various issues concerning Shakespearean play study within this period include the suggestion that the plays were being used as a medium subtly to coerce public school learners into abiding by the ideologies of the ruling government (Orkin, 1987; Johnson, 1996 and Distiller, 2009). These, and other issues, will be discussed in detail within section 1.2 of chapter one.

¹¹ In this dissertation, the term ‘narrative’ refers to the storyline or sequence of events within a text.

as the specified outcomes are achieved” (Educator 2,¹² 2010: appendix 2, 193).

The abovementioned neglect shown towards Shakespearean play pedagogical approaches may have been due to the contentious history surrounding the function of Shakespearean plays in South Africa during 1900-1994. Given this observation, I now want to contextualise the function of Shakespearean play study during this period in order to decipher how Shakespearean play study acquired its current contentious position within the South African educational curriculum.

1.2 Education and ideology: South Africa 1900-1994

I limit my discussion on Shakespearean play study in South Africa to the period between 1900-1994 because this was the period which saw the most significant educational effects firstly, from British rule which ended in 1910, and secondly, from the subsequent South African governments both prior to and after the declaration of the Republic and the entrenchment of the apartheid regime. The period between 1900-1994 in South Africa saw various educational policies¹³ drawn up for certain race groups, by both British and South African governments. These policies demonstrate that the politically loaded topic of race entered the educational sector of South Africa when these racially specific policies were created. It was only in 1994 when democracy was achieved that education policies were rewritten as not officially racially specific.

When trying to pinpoint that specific author and date of a policy which politicised Shakespearean play study, I discovered that there is no direct

¹² I conducted email interviews with two educators from Grove End Secondary school and these interviews are attached to this dissertation in Appendix 4. All educators who participated in this study are referenced by a number (for example, Educator 2), to keep their anonymity protected.

¹³ Examples of racialised educational policies, acts, bills, clauses, memorandums, curriculums, teacher qualifications/privileges, government budgets, statistics, surveys, associations, organisations, committees, school/university enrolment quota systems and separate educational facilities during 1900-1994 South Africa, are put into a timeline and briefly defined in Appendix 3.

stipulation that Shakespearean plays should be taught in a certain way to satisfy the specific ideological motives of a specific ruling government. Rather, I realised that it was a function of ideologies in operation during the period of 1900-1994, which coerced – albeit in subtle ways – school officials to teach the Shakespearean play in ways that entrenched the ideologies of their current government.

As an example of how South African education from 1900-1994 was used to satisfy political ideologies, I refer to the work of Peter Kallaway, an academic whose research lies within the analysis of black¹⁴ education during apartheid.¹⁵ He gives some insight as to how education was used:

The dependent nature of schooling systems on both the political (ideological and control) functions and the economy as producers of specific types of ‘manpower’ were relevant to the needs of the dominant systems of production in society. (1984:1)

Kallaway is pointing to how education was used to educate black people so they could function as labour to support the demanding industrialisation process that began in the 1880s. He further suggests:

The history of British education reveals a clear periodisation of policy initiatives. Prior to the middle of the nineteenth century, there was little attempt to educate the growing industrial proletariat on the argument that ‘a little knowledge is a dangerous thing’. Workers who were required to do simple manual labour on the factory floor were kept in ignorance ‘for their own good’, lest they become tainted by ‘foreign’ ideologies that might give them ideas above their station and lead them to put forward ‘unreasonable’ political demands for social change. (Kallaway, 1984:11)

¹⁴ This is a term in common usage in South Africa used to describe people of African extraction. Under apartheid, terms such as ‘black’ were politically loaded and therefore have to be carefully managed today. In the post-apartheid context, the South African Employment Equity Act, no. 55 of 1998 defines ‘black’ as “a generic term which means Africans, Coloureds and Indians” (SA EEA, 1998: 3).

¹⁵ Apartheid was a defining period in South African history, where the Nationalist government enforced laws of racial segregation. This policy began in 1948 and officially ended when democracy was achieved in 1994.

I reference Kallaway's explanation on how education was used merely to teach members of the proletariat how to function as manual labourers during the burgeoning industrialisation period in South Africa, to support the idea that South African education during this period was impacted by the political and economic ideologies of the government. Thus, such political ideologies have a history of affecting education in South Africa and the inclusion of the Shakespearean play was no exception in the process of politicising education in South Africa.

The Shakespearean play specifically, was part of the ruling government's broader plans to promote their ideology, as is explained by David Johnson, a leading Shakespearean academic:

English teachers played a mediating function, they are acting for the state and against the secluded masses. Shakespeare is no longer a spiritual resource in the fight against apartheid; rather he is an important cultural weapon of a state education system dedicated to the production of a respectful and obedient work force. (1996:173)

Shakespearean play study increasingly was removed from its linguistic value in the classroom, becoming rather a device for the ruling party to manufacture consent to their ideological positions. Literary education in this period was influenced by "colonial masters who imposed their value system through Shakespeare" (Loomba & Orkin in Loomba & Orkin, 1998:9). David Johnson further adds that "The use of Shakespearean plays in South Africa has been a part of much larger histories of imperial violence in which the Bard plays a central and deeply compromising role" (Loomba & Orkin, 1998:194).

The 'much larger histories' of which Johnson speaks above, are what I consider to be three of the most important, but often buried factors about the political history of Shakespearean play study in South Africa. I consider these factors as buried because it is not knowledge that is widely taught.

Personally, it was only when I attended a university that I discovered the following alarming facts about the political uses of Shakespearean play study in South Africa.

1.3 Political factors found within Shakespearean play study in South Africa

The first factor is, in my opinion, one of the most controversial because it deals with a socially sensitive and politically loaded topic, namely racism.

South African Shakespearean academic Laurence Wright comments:

The presence of Shakespeare in South Africa is a fact of colonial history. He was imposed on the country, along with many other facets of large-scale globalising society, as an integral part of the deeply one-sided colonial exchange: ownership of the land, gems, minerals and other raw materials for Christianity, 'civilisation' and western education. Shakespeare, the cultural cherry-on-the-top. He became an important part of South Africa's colonial education, as was the case throughout the British Empire. (2009:3)

The above quotation reveals that the exploitation of Shakespeare's plays was an important tool to aid British colonialists in their quest for, what they might have termed, a 'moralisation of those heathens in Africa,' or for propagating their governmental regimes. Wright's statement, however, merely scratches the surface of a political history of Shakespearean play study in the South African education system.

Natasha Distiller, another leading South African Shakespearean academic, in her discussion of the history of the teaching of Shakespeare in South Africa, points out:

The two most influential scholars of Shakespeare in schools are Martin Orkin and David Johnson. Orkin (1987) argued that Shakespeare had been mobilised in the name of apartheid education to naturalise and authorise state practices, and went on to assert in later work that the Shakespeare text edited for South African schools epitomised a conservative political ethos (1993a). (2009: 178)

Distiller defines education during the colonialist period as education where “‘Great’ literary texts served to reinforce the dominant order’s hegemony” (Orkin, 1987:10). In the context of this dissertation, the Shakespearean play text was used as such a tool and in the service of the various governments between 1900-1994 in South Africa. Distiller later explains the political ethos that informed and affected the study of Shakespearean plays:

While the teaching of Shakespeare presents challenges for very many teachers, the ‘problem’ of Shakespeare in the South African classroom is inevitably exacerbated by also being racialised, which in part means linked to issues of access to resources. During apartheid, studies of Literature in the ‘black’ classroom invariably engaged with the question of the problematic teaching of Shakespeare. Andre Lemmer describes excruciating teaching methods for second language learners of Shakespeare. Lemmer suggested the need for tailored editions to help address this problem, something the Shakespeare Schools Text project went on to produce resulting in versions of *Macbeth*, *Othello*, *Romeo and Juliet*, *The Merchant of Venice* and *Julius Caesar*. (Distiller, 2009:179)

The above discoveries reveal that certain plays of Shakespeare were used in certain ways to satisfy certain intentions at certain schools. For example, the reason behind creating the specific ‘English aided texts’ of the Shakespearean play, was that there was a need to cater for second language English speakers. However, what eventually happened was that such practices (like that of the English aided texts), made it possible for Shakespearean plays to be used to promote a particular nationalist agenda based on apartheid policies of racial segregation, thus giving reasons as to why I state above that racist undertones emerge from the history of Shakespearean play study. For example, South African theatre and Shakespeare academics, Tamar Meskin and Tanya van der Walt reveal that:

Romeo and Juliet was often set for Indian¹⁶ students to reflect the potential dangers of intermarriage and cross-cultural

¹⁶ This is a term in common usage in South Africa to refer to certain persons whose ancestors immigrated to South Africa from the Indian sub-continent.

mixing; *King Lear* and *Hamlet*, by contrast were usually reserved for white¹⁷ students who were deemed capable of grappling with philosophical questions perceived to be underpinning those texts. (2007:76)

In addition to the above quotation, Distiller explains in detail the propaganda underlying the study of *Macbeth* at black schools. She explains how a colonialist form of moral policing was embedded within the Macmillan edition (1994) of the *Macbeth* play text:

There is a page of ‘suggestions for discussions and activities’ to be completed before reading each act. These include culturally loaded questions like, ‘Do you believe in witches? Do other people believe in them? Why?’ (p.7). Given the frequency with which *Macbeth* is considered ‘appropriate’ for Africans because of its superstition and its clannishness (Distiller 2004), this question would seem to be designed to encourage pupils to connect the world of the play with a particular notion of African ‘tradition’, presumably to point out its ‘relevance’ to the South African locale. (Distiller 2009:180)

The first political factor under discussion demonstrates that Shakespearean plays were at least potentially being used as tools to reinforce harsh racial regimes, through subtle forces of social and intellectual coercion in the classroom. It seems as though the classroom became a site for exploitation rather than a site for effective learning. This racialised use of Shakespearean plays may not be imposed upon learners of today in the same manner, but the potential for the plays to be used as tools for racial exploitation, in the way it has been used in the past, still exists; thus, for some people, the plays may still bear an imprint of being agents for racist ideology. This factor may have contributed to the current non-compulsory position of Shakespearean play study, as many department officials may have argued against Shakespearean plays being studied in a post-apartheid

¹⁷ This is a term in common usage in South Africa to refer to certain persons whose ancestors immigrated to South Africa from the European continent.

educational institution, due to this controversial and contentious factor within South African educational history.

The second political factor is found within Shakespeare's racial and cultural identity as a European playwright from the 16th /17th century, being taught in post-colonial, South African schools.

In my reading I continually came across the question as to why South African learners should study plays written by a European author from the 16th /17th century, within a post-colonial South African context. Surely there must be African, and more specifically South African, writers whose works carry the same literary value found within Shakespearean plays, who do not write in a language that is archaic, unfamiliar, and difficult to understand by our learners? Whose writings are also not burdened with the same harsh political baggage? So, why then should Shakespearean plays be studied in South Africa, least of all as a compulsory topic of study?

One journalist, David Macfarlane of the South African *Mail & Guardian*, addressed this question in a 2007 article, discussing Distiller's view on Shakespeare's role in South Africa:

The relevance of Shakespeare in the South African educational curriculum "often raises questions from various sectors", the press release that arrived in my inbox posed, rather less accurately but still pertinently, one such question: "Why should Shakespeare be recommended as a national setwork year in and year out, when we have internationally renowned works from African writers like Chinua Achebe and Wole Soyinka?". Apparently no "internationally renowned works" by any South African writer occurred to whoever penned this release. This is a blind spot that incidentally illustrates a point made by all the radical theorists Distiller surveys and assesses, namely that the worshipful obeisance to "the international" - more usually Europe and North America, admittedly, than Nigeria - that is characteristic of the colonial mindset invariably involves an implicit denigration and even outright occlusion of the local. (2007: www.mg.co.za)

My response to the above question is that, if learners do not learn about one of the world's most performed playwrights within the Drama syllabus of their English Home Language Learning Area, where else are they going to encounter the Shakespearean language style in their secondary school studies? This matters because South African English Home language learners too, should have the opportunity of learning a language style which is iconic and valuable within international English language study.

I reiterate my previous statement that I do not insist that Shakespearean plays be compulsory in every senior high school year (that is from Grades Ten-Twelve), but I do suggest that Shakespearean plays be compulsory in at least one of the senior years of the English Home Language Learning Area drama syllabus. Firstly, Shakespearean plays are dramatic, thus making Shakespearean plays suitable for study in the English Home Language drama syllabus. Secondly, Shakespearean plays are internationally iconic within English language study. Lastly, there is valuable historical knowledge found within the style of the Shakespearean language.

Martin Orkin, a principle academic in the field of Shakespeare in South Africa, believes that "We should use Shakespearean texts as a bearer and marker of a universal system of knowledge as well as a means of affiliation with a European and North American metropolis" (Orkin in Loomba & Orkin, 1998:192). I agree with Orkin that South African learners too, must be equipped with a knowledge of the Shakespearean language, so that their education is on a par with international educational standards and so that they are not disadvantaged by missing out on the value of engaging with Shakespeare's complex and hybrid language and knowledge systems, in at least one year of their high school education.

The above factor may have also contributed to the current non-compulsory state of Shakespearean play study in South African, KwaZulu-Natal public high schools as subject advisory boards may have argued against teaching

plays to learners, which bear no South African influence and do not directly reflect the current South African context.

The third political factor is, in my opinion, one of the most interesting, and is linked to the above discussion of Shakespeare's racial and cultural identity. I have come to understand the position which argues that maintaining a study of Shakespearean plays in South Africa means maintaining a sense of European agency within our country, and that by continuously studying the plays, we as South Africans are reinforcing the perception of attaining a sense of European identity as an 'ideal' identity.

As an aside, I have never thought of Shakespearean plays as agents for European ideological coercion; for me, the plays have sufficed as great tools for actors in which to apply their craft and grow their knowledge base. After some time though, I realised that due to Shakespearean works being positioned within the English literary canon,¹⁸ the plays eventually became logical suspects for criticism from post-colonial critics. The plays are heavily criticised because the English literary canon is always critiqued for having power and "ideological bias" (Gilberts & Tompkins, 1996: 16) over literature outside of the canon.

Orkin, however, says that we should question the assumption that studying European plays maintains European agency in South Africa:

How we imagine or construct agency in present day South Africa depends in part upon understanding of how past oppressions remain imbricated in present structures, or the ways in which past productions of knowledge still inform present assumptions or current knowledge systems. It is also important to explore the ways in which the text has been appropriated by South Africans in genuinely enabling and

¹⁸ The English literary canon "refers to a classification of literature. It is a term used widely to refer to a group of literary works that are considered the most important of a particular time period or place" (<http://www.wisegeek.org>). In this case, the Shakespearean play becomes characteristic of the literary canon as Shakespearean works are often seen as synonymous with Elizabethan England and considered the apotheosis of literary accomplishment. Gilberts and Tompkins further explain Shakespeare's position within the canon by stating "The circulation of 'Shakespeare's Books' within educational and cultural spheres has been a powerful hegemonic force throughout the history of the British Empire, and is one which continues to operate in virtually all former colonies of England. In India, Canada, Australia, South Africa, New Zealand, and the West Indies, Shakespeare was for generations the most popular playwright, indeed the only playwright deemed worthy of attention" (Gilberts & Tompkins, 1996: 19).

emancipatory ways. How may this in turn help us to approach questions of agency in the Shakespeare text? (Loomba and Orkin, 1998:194)

My reading of Orkin's position, in relation to my work, suggests that we could use new pedagogical approaches as a form of emancipating the plays to resist dominant readings and this can be part of a re-imaging process for Shakespearean play study in South Africa. As performers and theatre directors we could also develop new performance techniques to stage Shakespearean plays, in order to facilitate or give rebirth to Shakespearean play study in South Africa.

Orkin's opinion interests me, and has also been one of the contributing factors to why this study was undertaken. My formulated creative pedagogy (discussed in chapter four) attempts to create an approach to Shakespearean play study, which may speak to what Orkin implies above. That is, to give rebirth to Shakespearean plays in the South African education system, through countering the hegemonic ideologies that resonate within current pedagogical approaches, by using creative and innovative pedagogical processes to teach the Shakespearean play.

In addition to the above aspect of Shakespearean play study reconfiguring itself in South Africa, I must mention that adaptations¹⁹ of Shakespearean plays have often become a source of Shakespearean knowledge, more than the actual play texts or visits to the theatre. I have found that within the Hollywood and Bollywood film industries, for example, the use of Shakespearean plays as a basis for contemporary plots is widespread.

Those born in the late 20th and early 21st centuries may be introduced – often unknowingly – to Shakespearean works through films. To name a few:

¹⁹ In this dissertation, I use Linda Hutcheon's definition of adaptation as "An acknowledged transposition of a recognisable other work or works, it is a creative *and* interpretive act of appropriation/salvaging, it is also an extended intertextual engagement with the adapted work. Therefore an adaptation is a derivation that is not derivative-a work that is second without being secondary" (2006:8). Adaptation is a re-imaging process of an earlier work.

- Disney's *The Lion King* (1994), which is a loose adaptation of Shakespeare's *Hamlet*.
- Gil Junger's *10 Things I hate about you* (1999), which is an adaptation of Shakespeare's *The Taming of the Shrew*.
- Vishal Bhardwaj's *Omkara* (2006), which is an adaptation of Shakespeare's *Othello*.

The above films are quite popular (based on their box office intake), and prove that Shakespearean plays need not only be staged as live theatre performances to gain exposure, as was the case when the plays were first performed and popularised. This potential adaptability for different, perhaps more populist media like film, offers a useful way to engage the Shakespearean play in the contemporary context.

With reference to the third political factor previously discussed, the Shakespearean play is not solely owned by European culture anymore. "The meaning of Shakespeare has mutated since 'the circumstances in which [he] was originally embedded have been continuously re-figured'" (Loomba & Orkin, 1998: 224). The issue of who owns the rights to the Shakespearean plays, and the notion of agency surrounding the plays in South Africa, are both parts of an interesting debate.

For me, South African rights over the Shakespearean play are found within each individual studying, watching, or reading the play, in that all readers give Shakespearean plays ownership and value by merely studying, watching, or reading the plays within their own unique and individual contexts. Leading Polish Shakespearean scholar Andrzej Zurowski supports the idea that Shakespearean plays become timeless when the plays are read within a certain context and informed by a reader's ideology:

Shakespeare has sometimes been our contemporary and could be so in the future, but only on the condition that he is translated into the questions of our time and takes on the

colour of our historical personality. The riddle of Shakespeare is the riddle of our times. And so Shakespeare isn't our contemporary but he is waiting for us to make him our contemporary. (in Elsom, 1989: 169-171)

I believe that any reader of Shakespearean plays can give rebirth to a Shakespearean play, by merely narrating that specific play to a peer. In making such a narration the reader utilises his/her individual thoughts, which thus produces a new set of opinions that, in effect, may influence a whole new reading of Shakespeare for another/next generation. The ability of any reader having the power to take ownership and give value to Shakespearean plays, justifies why I think that Shakespearean plays have shifted from being solely European owned plays. Shakespearean plays are not necessarily racially, historically or geographically owned anymore, because we give Shakespearean plays agency each time we read and discuss the plays in a new racial, historical or geographical context.

Orkin also believes in the possibility for Shakespearean plays to be reconfigured in South Africa. He argues that South Africa can form its own rights over Shakespeare provided that certain adjustments are made to the Shakespearean play text:

We need to probe the extent to which the Shakespeare text might provide a frame for South African projects of recovery rather than be used to identify and recycle traces of disabling neo-colonial paradigms which, in current South African terms, work for disablement. South African agency can be addressed through hybrid modifications of the text. (Loomba & Orkin 1998: 201 & 202)

Orkin's comment concludes my discussion on the point that European agency is not maintained through the study of Shakespearean plays; so long as modifications, adaptations and revised teaching methodologies can re-configure Shakespeare, then a South African Shakespeare is possible.

The three abovementioned political factors have contributed to the current educational status of Shakespearean play study in South Africa, caused by

the function of Shakespearean play study during the period of 1900-1994 South Africa.

The above discussions on how English literary canonical texts like the Shakespearean play politically functioned during 1900-1994 South Africa, brings me to question how English literature is being used and perceived in previously colonised societies. As a result of this question, I will now discuss the severity of some of the effects English literatures had on colonised societies.

This discussion is also offered to suggest how my creative pedagogy may be classified under the genre of canonical counter-discourse, because the use of the re-imaging elements of adaptation and performance, within the creative pedagogy, aims to re-look at dominant readings of the Shakespearean play for South African KwaZulu-Natal learners.

1.4 Effects of English literature on colonised societies

The quotation below sheds some insight on some of the effects English European literature leaves on the colonised. Professor of post-colonialism, Helen Tiffin, from Australia, states:

There are powerful forces acting on language in postcolonial texts. Through the British canon (literary), the body of British texts which all too frequently still act as touchstones of taste and value and through RS-English (Received Standard English) which asserts the English of South-East England as a universal norm, the weight of antiquity continues to dominate cultural production in much of the post-colonial world. Language becomes the medium through which a hierarchical structure of power is perpetuated and the medium through which conceptions of 'truth', 'order' and 'reality' become established. (1989:4-7)

The above extract reveals that there is a concern from scholars surrounding the effects of English literature's dominant cultural position within developing countries. South African concerns may lie with the relevance of including European, and specifically English, literature in our South African

curriculum, when in the past these very literatures affected South African socialisation when government ideologies subtly coerced South African learners, through these literatures, into believing that that which is African is ‘improper’ and that which is European is ‘ideal’.

The colonists saw Africa as ‘child’ and Europe as ‘adult’. They saw Africa as way behind in every industry especially literary expression. That is why they taught and forced the belief that only Beethoven played, Leonardo painted, Shakespeare wrote, Pascal disputed and Watt invented. (Johnson in Loomba & Orkin, 1998: 223)

The belief that Africa was ignorant and Europe all- knowledgeable, and that Africa should try to emulate the behaviour and language of Europe in order to escape its apparent status as ignorant, is contentious and has become an issue of social concern. From 1900-1994 in South Africa, the various educational policies implemented saw European literature being used as a tool subtly to coerce South Africans into believing that what they read was what they needed to emulate in their behaviour, or how a specific text could parallel their lives.

To add to the above discussion of English literature providing sources of apparent ideal behaviour, Stephen Morton, an American English academic, in his book *Gayatri Spivak: Ethics, Subalternity and the Critique of Postcolonial Reason* (2007), discusses how literature had a social effect on the readers. His discussion reveals how Spivak – a key figure in postcolonial studies – believed that certain characters in certain European literatures may have been represented as model sources of behaviour:

Gayatri Spivak’s reputation as a leading postcolonial critic is partly a consequence of her critique of 18th and 19th century English literature and its relationship to the maintenance of colonial power. Spivak offers an important critical challenge to English Literary and cultural texts by emphasising how the study of such works as *Robinson Crusoe* or *Jane Eyre* served the interests of colonial powers by representing English National culture as inherently more civilised than non-

European nations, and therefore provided the cultural justification for colonialism. (Morton, 2007:15-16)

It is evident that Spivak's analysis of the abovementioned books led her to the conclusion that certain characters in those books represented English national culture as more 'civilised' than others, and that those English characters were portrayed as more likeable and admirable than the non-English characters. The social effect of English literature being a source of model behaviour for non-English people is what Morton discusses as a form of "colonial maintenance" found within literature (2007:15-16).

If we as South Africans had to apply this notion of colonial maintenance to an analysis of what is offered within a South African literary field, a text which is considered a possible contributing source to the maintenance of colonialist ideology in South Africa is the Shakespearean play. As Gilbert and Tompkins note:

Shakespeare, then becomes complicit in justifying apartheid. Not just a symptom of imperialism in South Africa, such approaches to the 'bard' - whose nickname attests to his function as a cultural shibboleth²⁰ - have been endemic everywhere that the Shakespeare myth has taken hold, affecting the critical examination of the man, the plays and the performances. (1996:20)

Thus, the entire topic of Shakespeare, including the persona of the playwright himself, was consigned to a contentious reputation. Contentious because the mere mention of the name Shakespeare in the educational context, resonates South Africa's colonial past, where the plays functioned according to various government ideologies.

The journey of Shakespearean play study in the South African education system may be succinctly defined as a play that began as an ideal field of study shifting to a tool for racist ideology and currently to an example of an archaic and outdated language style.

²⁰ The term shibboleth means the "use of language regarded as distinctive of a particular group" (www.merriamwebster.com), in this case Shakespeare is distinguished as an English representative.

The metamorphic reputation of Shakespearean play study over the years, reveals that, for some, Shakespearean works were used to further racist agendas and for others were considered to be the greatest playwriting in existence. Whichever way one may interpret the plays, it is certain that Shakespearean plays can be shaped according to the readers' interpretations or, in the case of this dissertation, an educator's pedagogical approach. The plays are versatile, and can be promoted according to "ideological biases" (Gilbert & Tompkins, 1996:16).

The versatility of the Shakespearean play points to the value of the theory of adaptation. Adaptation is the key theory that can transform the dominant meaning of an English literary canonical text to a meaning more accessible to non-English people:

Among the many post-colonial reworkings of canonical texts, Shakespeare's plays figure prominently as targets of counter-discourse. The circulation of Shakespeare's books within educational and cultural spheres has been a powerful hegemonic force throughout the history of the British Empire and is one which continues to operate in virtually all former colonies of England. In India, Canada, Australia, South Africa, New Zealand and the West Indies, Shakespeare was for generations the most popular playwright deemed worthy of attention. The Shakespeare 'industry' as it impacts on the educational systems, the critical discourses and the theatrical culture of a society often operate in ways that sustain ideas, values and even epistemologies which are foreign to the receivers and therefore of limited relevance, except in maintaining the interests of imperialism. (Gilbert & Tompkins, 1996: 19)

Thus, if the plays were employed by school officials to maintain colonialist ideology in the past, then the plays, when used in non-coercive structures of education, may potentially today be purged of their colonialist markings and emancipate themselves from their current contentious perception, using theories such as adaptation.

There is a type of literature that uses a form of adaptation as a methodology to satisfy its aims of undoing dominant readings; this is defined by Tiffin as canonical counter-discourse.

For generations (and often after) imperial rule, the formal education of colonial subjects was circumscribed by the concerns and canons of a distant European centre. Because of its supposed humanistic functions, 'English Literature' occupied a privileged position in the colonial classroom, where its study was designed to 'civilise' native students by inculcating in them British tastes and values regardless of the exigencies of the local context. Given the legacy of a colonialist education which perpetuates, through literature, very specific socio-cultural values in the guise of universal truth, it is not surprising that a prominent endeavor among colonized writers/artists has been to rework the European 'classics' in order to invest them with more local relevance and to divest them of their assumed authority/authenticity, Helen Tiffin terms this project 'canonical counter-discourse' (Gilbert & Tompkins, 1996:16).

Canonical counter-discourse involves writers re-writing and re-imagining texts from the English literary canon with more local resonances. It is not mere contemporising of a canonical text; it is rather, a re-writing of the plot and possibly the story of a text. As Gilbert and Tompkins explain:

It is a process whereby the post-colonial writer unveils and dismantles the basic assumptions of a specific canonical text by developing a 'counter' text that preserves many of the identifying signifiers of the original while altering, often allegorically, its structures of power. Rewriting the characters, the narrative, the context and/or genre of the canonical script provides another means of interrogating the cultural legacy of imperialism and offers renewed opportunities for performative intervention. These are not, however, strategies of replacement: there is no attempt to merely substitute a canonical text with its oppositional reworking. Counter-discourse seeks to deconstruct significations of authority and power exercised in the canonical text, to release its stranglehold on representation and, by implication, to intervene in social conditioning. (1996: 16)

An example of a canonical counter-discursive text would be the play *An Othello* (1974) by Charles Marowitz where the play was a:

A direct response to the Civil Rights struggle in his native United States and to the emergence of Black Power separatism in the later phase of that upheaval. In a strategy of deliberate anachronism, Marowitz interrogates Shakespeare's *Othello* by juxtaposing modern idiomatic dialogue with passages lifted directly from the original text: thus, as the action unfolds, the Duke discards his antique eloquence to become a caricature of Southern white prejudice, suggesting a direct line of descent from Shakespeare's Venetians to twentieth-century segregationists. (Neil, <http://cco.cambridge.org>)

Marowitz writes counter-discursively in part by ensuring that the Duke speaks colloquially with varied lines in the Shakespearean language. Marowitz' Duke is an unceremonious character whereas in Shakespeare's *Othello*, the Duke is revered, and a highly articulate person of immense power. This adaptation transformed Shakespeare's famous tragedy of *Othello* into a political work which expressed Marowitz' subjectivity and his response to the Civil Rights struggle in the United States.

Another example of a canonical counter-discursive text is the South African film *Otelo Burning* (2011), directed by Sara Blecher. The film appropriates the *Othello* narrative through chronicling the lives of two best friends Otelo and Mandla who are competing surfers. Jealousy causes Mandla to betray Otelo by falsely accusing Otelo's brother of a crime, which then results in the death of Otelo's brother due to harsh laws in operation during the apartheid regime. Thus, one of the central themes of Shakespeare's *Othello* -the jealous nature of Othello - is utilised by Blecher in reconstructing the narrative to interrogate the South African context. Within the film we see how Blecher used the central theme of jealousy as a medium to drive the story of young and competitive Otelo, and to communicate the political dynamics of South Africa during the concluding stages of apartheid.

The above examples are among many which demonstrate how adaptation can be a practical technique which aims at re-creating English literary canonical texts to texts of canonical counter-discourse.

Shakespearean plays prove to be effective material to utilise in canonical counter-discourse, because the plays are easily adaptable to various contemporary contexts. As Shakespearean academic Jean Marsden aptly puts it, “Early playwrights and critics, it seemed, saw Shakespeare’s plays as plastic material which could be remoulded at will” (1995:1). Shakespeare’s plays are easily adaptable because the varying subjects that are dealt with in each play, such as politics, violence, murder, romance, government, human psychology, are subjects that may be relevant to any time or culture:

As long as there have been plays by Shakespeare there have been adaptations of those plays. For almost 4 hundred years, playwrights have been taking Shakespeare’s works and remaking them, in an overwhelming variety of ways, for the stage. (Fischlin & Fortier, 2000:1)

The topic of Shakespearean play adaptability to contemporary contexts, brings me to the work of leading postcolonial and Shakespearean academic John Elsom, who discusses the topic of Shakespeare’s contemporary status in his book *Is Shakespeare still our contemporary?* (1989). It must be mentioned that Elsom’s book was written in response to the book *Shakespeare our contemporary* (1964) by Jan Kott. Jan Kott was a leading Polish theatre critic in the field of Shakespeare production. Elsom’s book provides a detailed transcription and analysis of the various presentations given at a conference about Kott’s seminal work, held by the International Association of Theatre Critics (IATC), for Shakespearean academics in 1989.

This conference took as its starting point Kott’s famous assertion that Shakespeare is our contemporary. Kott’s means of contemporising Shakespeare is opposed to my belief, which asserts that adaptation is a valuable tool in contemporising and re-imaging Shakespearean works. Kott strongly believed that Shakespeare is contemporary without the need for any visually modern adaptation methods, as he states “Costume does not

matter, what matters is that through Shakespeare's text we ought to get at our modern experience, anxiety and sensibility" (1965:48). For Kott, Shakespeare was contemporary not because of any visual aid of modernity (such as contemporary costumes used to communicate Shakespearean narrative) but because of the emotional parallels humans today can make with humans of the past. He further states:

Shakespeare is like the world, or life itself. Every historical period finds in him what it is looking for and what it wants to see. A reader or spectator in the mid-twentieth century interprets *Richard III* through his own experiences. He cannot do otherwise. By discovering in Shakespeare's plays problems that are relevant to our own time, modern audiences often, unexpectedly, find themselves near to the Elizabethans; or at least in the position to understand them well. This is particularly true of the histories. (1965:5)

As much as I agree with Kott's notion of humans now relating to human situations of the past through empathising with Shakespeare's characters, I believe that visual aids such as contemporary costume, contexts, set design, dialects are useful tools for understanding Shakespeare in a current South African educational context, because Grade Ten learners right now might not have the emotional capacity to understand the socio-political context of the Shakespearean work they are studying, solely through emotional investment in the characters. Currently, learners need not only empathise with the characters, but also to be assisted by visually stimulating tools such as costume, context and set design, and I strongly believe that the adaptational method provides a bridge between the past and present for South African public school learners.

To return to the topic of Elsom and adapting Shakespeare, Michael Bogdanov a British theatre director who was one of the speakers at the IATC conference, stated:

The problem is that unless plays are accessible, they don't live in anybody's minds or futures. For me, the principal aim of the theatre is not just to illuminate and become the brief

chronicle of the time. It is also to aid the process of social change. Art for me is at its highest point an instrument of social change. And so, when I walk into a rehearsal with my group in *Henry IV* or *Henry V*, I look for a way in which political circumstances were handled then and find inspirational parallels in what's happening now. It follows that if one is using the contemporary political scene for one's inspiration, then it must link up with a political past that was once contemporary too. The forging of that link is of absolute importance. (in Elsom, 1989:15-17)

From the above quotation, we can see a link between Spivak's position on re-imagining marginalised characters and Bogdanov's directorial response to making Shakespeare accessible. I think that when Spivak speaks of her desires to change texts so that the voice of the marginalised character is seen as important and when Bogdanov adapts his Shakespearean plays to suit the political context it is set within, both imply in some way the process of adaptation as a form which can give rebirth to an English canonical text.

I believe that it is possible to develop a Shakespearean play study free from the resonances of our South African political past through adaptation, through translation, through recreating characters, and even through subjective readings of the plays. Thus, adaptation may prove to be an effective technique in creating canonical counter-discourse, a discourse which I believe can help non-English and colonised societies localise English canonical texts.

Another such technique which generates canonical counter-discourse is the technique of performance:

Those plays which do articulate oppositional reworkings of the European canon almost always incorporate performative elements as part of their anti-imperial arsenal. As a genre drama is particularly suited to counter discourse intervention and equally useful for its expression, since performance itself replays an originary moment. In other words, the rehearsal/production of a play is a continued reacting-which may or may not be interventionary-of and to an originary script. Thus, counter discourse is always possible in the theatrical presentation of a canonical text. For instance, it is

very rare to see a contemporary production of Shakespeare's *The Tempest*, that doesn't re-figure *Caliban* in ways which demonstrate how the racial paradigms characteristic of Renaissance thought are no longer acceptable to most late 20th century audiences, especially in non-western societies. The numerous layers of meaning and coded information that a performance communicates (information that cannot be expressed the same way as fiction or poetry) are each themselves, singly or combined with others, capable of acting counter discursively. (Gilbert & Tompkins, 1996:18)

The above quotation suggests that performance can give rebirth to canonical plays through the liveness of a performance, through the physical presence and energies of the actors, and through the various behavioural choices actors give their characters. All these make performance another form that has the potential to counter the dominant readings of English canonical literature in colonised societies.

Shakespeare can be contemporary through personal re-inventions accomplished by techniques of adaptation and performance. Thus, my examination in 1.4 of this chapter on the varying effects English literature had on colonised societies reveals that colonialist ideology can be undone/countered through literatures such as canonical counter-discourse, methods of adaptation, and performance processes. Such techniques of adaptation and performance are employed in my creative pedagogy.

The next chapter will examine and problematise the political and teaching factors surrounding Grove End Secondary's current pedagogical approach, further to contextualize and explain the reasons for my creative pedagogical approach to Shakespearean plays.

CHAPTER TWO

This chapter will examine the current pedagogical approach to Shakespearean plays at Grove End Secondary, namely the text-based approach.²¹ The chapter will also problematise the text-based approach, suggesting the need for a more creative pedagogical approach, and offering my formulated creative pedagogy as a suitable option.

2.1 Definition of the text-based approach

Part of my research required me to interview public school educators in the English Home Language Learning Area, in order for me to gain insight into the pedagogical approaches they employ. I was in search of a solid definition for this pedagogy from professional educators, as opposed to my subjective position based on my own experiences as a high school learner, which might have been that it was ‘an un-interactive pedagogy unworthy of teaching any play.’

Grove End Secondary is defined by the Department of Basic Education, Republic of South Africa, as a higher bracket section 21²² public high school in Phoenix, Durban. I decided to conduct my interviews and research case study for this dissertation at this school because, based on my initial investigation at the school, the Shakespeare pedagogy practiced here is very similar to the pedagogy I experienced in my own public high school, Mountview Secondary in Verulam, on the north coast of Durban.

I have focused my interrogation specifically on the Grade Ten Shakespeare pedagogy at Grove End Secondary school, as this is the grade in which

²¹ The text-based approach is defined and termed as such by the South African Department of Basic Education and will be properly defined and analysed in this chapter.

²² The classification of Grove End secondary within the South African department of Basic Education, Republic of South Africa is actually a financial classification of the school. This means that “the term ‘section 21’ is regarded as synonymous with-self managing or self-reliant schools” (Hansraj, 2007:14). Basically, this means that Grove End Secondary is given a limited amount of funding by the government per year and the school operates on income derived from the fees of the learners.

Shakespeare is first introduced; as such, it offers a productive context in which to analyse the current situation, and then to suggest a more appropriate pedagogy for newcomers to Shakespeare.

I interviewed educators from Grove End Secondary School to understand what their current Shakespearean play pedagogy practically entails. This is Educator 1's response:

The existing pedagogy entails working through the text systematically from beginning to end, scene by scene. Learners are involved in reading excerpts from the text (their biggest fear). Thereafter, they engage in either educator-pupil or group discussions based on plot development, character, mood, themes etc. Whilst this method may be successful in helping learners gain confidence slowly and helps in breaking down language barriers, the method can be seen as rigid as it does not allow individual creativity. Learners are not allowed to bring out their own ideas and experiences to bear on the play because of time constraints. (Educator 1, 2010: appendix 2, 187)

I refer to the pedagogy described above as the text-based approach. This pedagogical approach corresponds with the CAPS²³ document as an approach, which:

Teaches learners to become competent, confident and critical readers, writers, viewers, and designers of texts. It involves listening to, reading, viewing, and analysing texts to understand how they are produced and what their effects are. Through this critical interaction, learners develop the ability to evaluate texts. Authentic texts are the main source of content and context for the communicative, integrated learning and teaching of languages. The text-based approach also involves producing different kinds of texts for particular purposes and audiences. This approach is informed by an understanding of how texts are constructed. (SA NCS CAPS, 2011:11)

The text-based approach is, therefore, the traditional pedagogy that has been used to teach Shakespearean plays and it has apparently been in use for a

²³ CAPS refers to "Curriculum and Assessment Policy Statements [meaning] the policy documents stipulating the aim, scope, content and assessment for each subject listed in the *National Curriculum Statement Grades R – 12*" (SA National Policy of the NCS, 2012:vii). This document explains the current policy of education that is being implemented in South African public schools.

long time. In the text-based approach, learners are taught how to analyse the Shakespearean language and written structure in order to define what the mood, plot, and themes are; this is the process I experienced as a public high school learner.

My suggestion of providing a creative alternate to the text-based approach, should not imply that a textual analytical component is not important- indeed essential- in developing an understanding of Shakespearean plays. A textual study is necessary otherwise the creative exploration of the plays would be an abstraction and not related to a specific body of knowledge surrounding the particular play in question. I am not suggesting that a text-based approach and a creative approach are mutually exclusive, and the text has its place of importance within my creative pedagogy. The text-based approach taught at Grove End Secondary and during my own high school years, is (and was) a rigid literary process which privileged the written word over any kind of performative element. It is this imbalance that I want to address.

2.2 Politics of the text-based approach at Grove End Secondary

During the interviews I conducted, I discovered that the philosophical questions relating to the study of Shakespearean plays were not the only factors which have been profoundly influenced by political history in South Africa; there were also certain pedagogical approaches employed for teaching the plays that were political in their implementation.

What I first found to be politically loaded about the text-based approach, in a rather insidious way, was the fact that (and this is from my experience in a public high school) learners were only allowed to elaborate on set topics and discuss set themes from a Shakespearean play. These topics and themes were born out of an educator's subjectivity, syllabus demands, and an examination focus rather than the learners' own explorations of the given

play text. What appears to happen in the classroom is that the opinions about the characters and ideas which learners are asked to develop, are shaped by the learner almost entirely according to themes given by their educator. Essentially, the learners' opinions are expected to comply to suit particular themes from the play; however, the themes under discussion are chosen by the educator during introductory lessons on the play text and it is suggested that learners make most of their decisions and opinions around these themes, which may be non-negotiable in the classroom. This, in my view, carries political connotations.

Before I expand on the political motive behind this educator-centred approach, I will first give an example of the above experience from my public high school years. I matriculated at a public school and in my Grade Ten English class I might have written the following during a class exercise: "in *The Merchant of Venice*, Antonio complains most of the time about his failures, even though he has achieved much in reality. This characteristic contributes to a main theme of the play being appearance vs. reality."²⁴ I am not suggesting that the theme chosen, namely appearance vs. reality, is an incorrect thematic element in the play; it may well be very relevant. However, I am arguing that appearance vs. reality was a theme chosen by the educator for whatever reasons when the thematic elements could – and perhaps should – have been suggested and found by the learner first.

From my high school experience, the learner's opinion was only considered valid when it was offered in support of a theme chosen by the educator. Hence, this pedagogical approach becomes educator-centred, allowing for little input or creative thinking from the learners.

Certainly, the educator may be qualified to point out to the learners what s/he considers to be the most important themes, but a learner should not be

²⁴ Appearance vs. reality is a common theme used by public school educators when discussing themes of the Shakespearean play, and was a theme which I was taught about during my public high school years.

restricted within the walls of their educator's creativity and/or perception. Learners should be guided by the educator, but should still have the freedom to discover the play's themes by themselves, as this will help develop their creative knowledge and independent thinking. From my experience as an actor I have learnt that a play develops meaning when the readers/audience members explore/watch the play through their own contexts and ideologies, as discussed by drama teacher Caldwell Cook:

Proficiency and learning come not from reading and listening but from action, from doing and from experience. Good work is more often the result of spontaneous effort and free interest than of compulsion and forced application. The natural means of study in youth is play. (in Courtney, 1968:45)

It is through the filter of personal engagement that the learner can make effective discoveries about the play.

The text-based approach is very educator-centered, which, for me, points to its political underpinnings. The text-based approach becomes politically laden because this particular pedagogical approach of educator-centred teaching, in practice, often becomes characteristic of Brazilian pedagogue Paulo Freire's concept of banking education:

In the banking concept of education, knowledge is a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing. Projecting an absolute ignorance onto others, a characteristic of the ideology of oppression, negates education and knowledge as processes of inquiry. The educator presents himself to his learners as their necessary opposite; by considering their ignorance absolute, he justifies his own existence. The learners, alienated like the slave in the Hegelian dialectic, accept their ignorance as justifying the educator's existence — but, unlike the slave, they never discover that they educate the educator. (1993:53)

Basically, banking education constructs a hierarchy in the classroom in which the learner cannot question, but is subjected to whatever the educator teaches. Thus, when the Shakespearean play themes are taught to the

learners through the text-based approach, they (the learners) do not question the educator, they often simply accept the educator's themes as the 'right' themes. For me, banking education is outdated and politically unsuitable in a contemporary society where learners are now told to voice their opinions and not be restricted by anybody else's views. This pedagogy should not be employed by schools at all, let alone for a creative lesson such as teaching a play.

Freire offers problem posing education as a counter measure for the dehumanising effects of banking education:

“Problem-posing” education, responding to the essence of consciousness-*intentionally*-rejects communiqués and embodies communication. Accordingly the practice of Problem Posing Education entails at the outset that the teacher-student contradiction be resolved. Indeed, Problem Posing Education, which breaks with the vertical patterns characteristic of banking education, can fulfill its function as the practice of freedom only if it can overcome the above contradiction. (1993:60)

Problem posing education²⁵ in practice is learner centered and suggests that dialogue between learner and educator is a productive activity within the learning process.

On the other hand, I do understand why educators may not have the time to explore each learner's opinions on a plays' themes, events and characters; it is because educators have to teach in a restrictive manner, given the pressures of approaching examinations and time constraints. Educators teach in a very restrictive, result-orientated manner, because their job requires them to implement the curriculum, and nearly all the time, what takes preference over the quality of teaching, is final mark attainment. Getting the learner to achieve a good final mark becomes the main goal, rather than guiding the learner towards a solid and self-discovered

²⁵ This approach will be analysed and explained in detail within chapter three.

understanding of the play. This result-orientated process in teaching a topic as complex as the Shakespearean play is problematic, because learners may not be actually and/or effectively *learning*,²⁶ their thought processes are not being activated, their opinions are not being consulted and their observations are not being vocalised. All the thinking and vocalising of views is done by the educator.

Thus, it can be concluded that the educator-centred approach employed to teach the Shakespearean play within the text-based approach, is, in part, politically influenced because it bears imprints of banking education and banking education is a teaching methodology defined by Paulo Freire as “a characteristic of the ideology of oppression” (Freire, 1993: 53). The deeming of banking education as an oppressive teaching methodology makes this pedagogical approach a political one because the notion of oppression resonates with the way in which education was constructed in the period 1900-1994, where education had a political and economic intention and not necessarily an effective learning intention to stimulate growth in learners’ thought processes.

Banking education is a pedagogical approach used during oppressive regimes, and yet is still practiced in post-colonial countries as is evidenced below in a discussion of how the poem *I wandered lonely as a cloud* by William Wordsworth was taught to a native Canadian girl through the methodology of banking education. The extract below is used as an example of the ineffective and restrictive nature of banking education.

Rita Joe, could not remember the poetry from her teacher’s syllabus. The lines the teacher quotes and expects to hear in echo blur into meaninglessness as the poetry and social studies lessons intermingle when Rita Joe perceives the teacher to order, ‘Say after me!’. This outdated and ethnocentric model

²⁶ I emphasise the term ‘learning’ to refer to the fact that learners may not be “gaining knowledge or understanding of or skill in by study, instruction, or experience” (www.merriamwebster.com) of the Shakespearean play, through the text-based approach.

of literary education was abolished several decades ago in most former colonies around the world where educational systems now strive to reflect local histories and cultures. The hegemony of the imperial canon is, nevertheless, still in evidence in many post-colonial societies, as manifest in the choice of curricula material. (Gilbert & Tompkins, 1996:15-16)

The above quote reveals that banking education still resonates within post-colonial school curriculums and specifically, in the context of this dissertation, within the text-based approach. Banking education does not engage in, nor enhance, the thought process of the learner. Banking education can be described as words or ideas, thrust upon learners by their educators, to memorise and re-produce in their examinations. This type of pedagogical approach does not only have political resonances of oppression but also fails in its task to ignite the learning process for the majority of learners studying under this teaching methodology.

2.3 Problematising the current teaching methods used in the text-based approach at Grove End Secondary

Having realised that banking education was a political factor within the text-based approach, I then embarked on researching whether I could identify problems that emerged when this pedagogical approach was actually used in the classroom.

One of the glaring factors affecting Shakespearean play study within public high schools is the fact that the Shakespearean play is not taught as an individual Learning Area. Rather, it is one component amongst many others taught within the drama syllabus inside the broad scope of the English Home Language Learning Area. This has made it difficult for educators to plan specific approaches which cater effectively for teaching a play text. In many instances, educators may simply bypass the research and planning procedures for preparing to teach the plays, thinking it should be taught the way in which they teach the other English Home Language

Learning Area components. However, a play needs more effort in terms of planning because it requires an engagement with notion of play,²⁷ as in movement play, imaginative play and thinking play.

As a result of positioning the Shakespearean play in the broad scope of the English Home Language Learning Area, it appears that insufficient planning was invested in improving this area of study for learners. If planning thoroughly considered and catered for the creative tones²⁸ needed for play study, then learners might not be “apprehensive” (Educator 1, 2010: appendix 2, 187) about the play study.

Thus, the first problematic factor when teaching Shakespeare using the text-based approach is the fact that the plays are taught with no employment of creative processes. I believe that these plays should be taught with some creative assistance. To reiterate my definition of how creativity is applied, I refer to the idea that the learners should be exercising their imagination whilst studying creative topics, like the Shakespearean play.

Learners should be allowed to experiment with ideas, images, games and thoughts initiated by the material of the play and introduced in lessons. Creative processes such as drawing images of scenes, acting out events and characters, airing thoughts, and sharing ideas and opinions of the play, should be encouraged at the outset of any lesson aimed at teaching the Shakespearean play. Given that the plays were born out of a creative writing process, creativity should surely be acknowledged when studying the plays. However, creativity becomes a secondary option at Grove End Secondary, if considered at all. I asked an educator about the type of response from learners to the Shakespearean play, and was provided the following observation:

²⁷ The term play within this paragraph refers to learners having the freedom to move, think and act according to impulses brought on from their interaction with the play text.

²⁸ By creative tones, I mean an environment that acknowledges play, movement, drawing and personal expression on paper or performatively.

With all Senior Secondary grades, the response is negative but particularly with the grade 10's (*sic*) there is more resistance to what they consider to be 'old fashioned' and 'too difficult' to understand. While learners can identify with characters especially in the tragedies, it is the language they find too challenging, and because our tests/exams are heavily text based, they find it difficult to answer contextual questions, opting instead for the perceived less challenging essay option. In terms of the 'text based', I think it is effective to a certain extent. In my opinion, Shakespeare's greatest asset was his control of language and it is his language that drives the plot, illuminates themes, and develops characters. Hence a text-based approach, forces learners to engage closely with the language. However, therein lies the paradox; learners have to engage with Shakespeare's language to extract lasting value of his plays but they find the language difficult to unpack. Perhaps a text-based approach in combination with dramatisation of salient scenes might ignite more interest in Shakespeare. (Educator 2, 2010: appendix 2, 190)

It is noteworthy that the above response from Educator 2, who is not trained as a specialist educator for drama, suggests that a dramatisation of salient scenes or, in other words practical scene study, would ignite more interest. Thus, even a non-drama specialist recognises the need for a performative engagement. Such a recognition may indicate that creative processes are more of a necessity than an option or suggestion.

The second problem within the text-based approach is that it utilises only literary analysis to facilitate understanding of a play. This approach makes the study of plays difficult because the Shakespearean play was not meant to be studied²⁹ purely as a literary phenomenon, as is aptly explained by Shakespearean teacher Ginny Graham, a theatre practitioner from London who published an article called, "*To Perform or Not to Perform?*" *A Question Worth Exploring*:

In "Three Dimensional Shakespeare," actor/director Michael Tolyado articulates what a paltry experience merely reading a

²⁹ During my second year at University, I was reminded that the plays were actually written to be performed and not initially written for literary study. This idea may seem obvious but it was not part of my education in Shakespeare at high school and it shifted my understanding of Shakespearean plays in revolutionary ways.

Shakespearean play can be. He reminds us that the plays were meant to be performed and that an audience depends on "words, pauses, vocal and technical sounds, movement, music, facial expressions, gestures... lighting, actors, costumes, and more" to contribute to our understanding of the material (27). Why, then, should barely prepared student readings be the centerpiece of a Shakespearean unit? When I began to teach, this was the predominant model, and, while I would call it many things dynamic it is not. The idea that a Shakespeare unit could be fun was an oxymoron, yet fun is the only way I can describe this active and revolutionary approach. (2002: 80)

In the current situation, however, the plays are being studied – and even for the most part viewed by learners – as novels.³⁰ I think that if the Shakespearean play is being treated as a novel (as I have observed amongst some Grove End Secondary learners) then this interpretation needs to be reviewed by educators. There is a profound difference between narrative³¹ and dramatic writing, and a play needs to be approached with the recognition that it is a living performance text, otherwise it cannot be fully explored.

Maybe if educators were to view the play as a play, then more creative influences would be employed in their pedagogical approaches; even the very use of the word play can reference the theatre / acting / drama / performance elements of the play text. I believe that by acknowledging the Shakespearean play as a living performance, creative references can enter into the classroom.

Setting aside for now the fact that a play is a production of creative activity, and Shakespeare's plays were originally meant to be performed and seen, the textual approach hinders the learners in terms of expanding their creativity. The fact that the plays are not acknowledged as plays contributes

³⁰ A novel is defined as "an invented prose narrative that is usually long and complex and deals especially with human experience through a usually connected sequence of events" (www.merriamwebster.com) whereas a play text is defined as any text that consists of dialogue and characters, and can be enacted. During my case study I found that the majority of the learners with whom I was working found that terming their Shakespearean set work as a 'play' instead of 'book' or 'novel', changed their approach and definition of the Shakespearean play.

³¹ Narrative writing is usually more descriptive whilst dramatic writing is predominantly dialogic.

to one of the problems of the text-based approach in the teaching of Shakespearean plays.

The third teaching problem found when implementing the text-based approach is that when the plays are first introduced to learners, there is seldom an acknowledgment of the performance aspect during the introductory lesson or in any following lessons. I am aware that the Shakespearean play is a component of the Languages Learning Area, and while it is necessary for language learners to deconstruct and analyse a language in which they are studying, English Home Language Learning Area educators spend most of their time focusing only on how language is a symbolic tool used to communicate factors such as plot, character, themes, mood, and context. English language educators do not focus on the performance factor inherent in the English language plays they are teaching. The dramaturgical³² aspect of the plays often tends to be forgotten.

The above factors of plot, character, themes, mood and context which comprise the dominant focus area for English Home Language Learning Area educators, parallel three of the six dramaturgical elements – plot, character and theme – which Aristotle defined and analysed as comprising Greek tragedy in his *Poetics* (circa 335 BC): “Every tragedy, therefore, must have six parts, which parts determine its quality-namely, plot, characters, diction, thought, spectacle, melody” (McManus, 1999: 4).

The above factors constitute the written elements of Aristotle’s approach, but instead of including the totality of all six elements, the text-based approach abandons the production elements and only focuses on plot, theme and character as valuable facets in literary study. I believe the production, visual and aural elements which Aristotle defines as spectacle, diction and song must also be considered in literary study. Aristotle’s spectacle, diction and song comprise the production, visual and aural parts of a play. The

³² Dramaturgy is the “way a play text functions as a drama” (Hartley, 2005:16). The dramaturgy of the play determines the way the play text (on script) is seen as ‘dramatic’. Or in other words, when analysing a play text, the elements of the play structure that make it a drama, comprise the dramaturgy of a play text.

text-based approach does not take into consideration the totality of Aristotle's elements which define tragedy; instead, it only acknowledges the written elements.

An exploration of the production, visual and aural elements would correspond to creative processes, as the educator and learner would be acknowledging the performance element. Thus, because performance is a creative medium of communication, educators would be including creative processes into their pedagogies.

I find that too many lessons on analysing the written parts of play structures tend to obstruct any creative expectations that the learners may have had at the beginning of the lesson, and this feeds into the apprehension learners have when it comes to Shakespeare. As mentioned in another interview, "learners approach Shakespeare with a great deal of apprehension" (Educator 1, 2010: appendix no 2, 187).

To reiterate, the teaching problems found within the text-based approach are:

- A non-acknowledgement of creative processes in the lesson.
- A non-acknowledgment of the Shakespearean plays as *plays* rather than novels or books, throughout the study of the Shakespearean plays.
- A non-acknowledgment of the performative aspects of the Shakespearean play, and strict adherence to purely text based work when teaching any play text.

These observations bring me to the question, why do Grove End Secondary educators then not re-plan their pedagogical approaches? The answer lies again in the fact that educators feel that they have to teach in a restrictive manner because of the pressures on them to deliver results. This result orientated aim in teaching a topic as complex as the Shakespearean play is highly problematic. I believe that the emphasis of Grove End's pedagogical

approach, that is using the text-based approach in order to attain consistent results, needs to be amended. The absence of creative processes seems to be the main link between all the teaching problems found with Grove End Secondary's text-based approach; therefore, a pedagogical approach that stimulates creative processes would be aptly suited to this school.

Given the need to consider adopting more creative processes in the teaching of Shakespearean plays, the next chapter will offer potential ideas and techniques that might be effective in assisting educators with planning creative pedagogical approaches to the Shakespearean play for their learners.

CHAPTER THREE

The various problems identified with the text-based approach led me to ask the Grove End educators for their observations on their current Shakespearean play pedagogical approach. Educator 2 shared the following observation on their Shakespearean play pedagogy:

Teaching methodology is not prescribed by the subject advisory services or the department of education, this is left entirely upon the educator, as long as the specified outcomes are achieved. Hence, the educator can choose to use a purely text based approach (*sic*) to teach Shakespeare, or, textual analysis combined with one or more of the following:

-Dramatisation of selected scenes done by the learners

-Viewing of a stage production/film version of the play

-Playing character readings from the play for the learners.
(Educator 2, 2010: appendix 2, 190)

The above quotation reveals that it is up to the educator to decide what teaching methodology to use when teaching the Shakespearean play. It seems, however, that Grove End Secondary educators most commonly opt for the text-based approach. This should not imply there are no other possible approaches. This chapter will provide five different creative teaching methodologies that might be used as alternate teaching methodologies to the text-based approach.

A consideration of the advantages and disadvantages that each pedagogical approach may offer to the learners at Grove End Secondary will also be made. It must be made clear that these five methodologies are not all included within my creative pedagogy. Rather, these methodologies are discussed to provide a context and to offer a broader discussion of potential alternate creative teaching strategies that might function as methodologies at Grove End Secondary and other schools. My creative pedagogy draws on some of these methods, but I offer a broader discussion to foreground the

multiple possibilities that exist within educational practices for engaging different creative methods.

3.1 Alternate creative teaching strategies

Ideas that may assist in developing a more creatively engaged approach to the Shakespearean play at Grove End Secondary may be found within:

- A) Paulo Freire's problem posing education (1968)
- B) The field of theatre in education (T.I.E.) (1993)
- C) Dorothy Heathcote's techniques within the field of drama in education (D.I.E.) (1976)
- D) David A. Kolb's approach to experiential learning (1984)
- E) The National Curriculum Statement's (NCS) Curriculum and Assessment Policy Statement's (CAPS) communicative approach & process approach (2011)

A) Freire's problem posing education³³ (1968):

Within the text-based approach is a political imperative, which corresponds to Freire's concept of banking education.³⁴ To re-iterate, banking education is an un-interactive pedagogical approach to teaching any Learning Area, as Freire explains:

Banking education through the following attitudes and practices mirror oppressive society as a whole:

- (a) the teacher teaches and the students are taught;
- (b) the teacher knows everything and the students know nothing;
- (c) the teacher thinks and the students are thought about;
- (d) the teacher talks and the students listen - meekly;

³³ The explanation of Freire's methodology is discussed here as opposed to chapter two in which Freire's banking education was explained, as this is the chapter which analyses alternate creative teaching methodologies to the text-based approach.

³⁴ Freire's pedagogy of the oppressed includes various concepts and methodologies which suggest teaching methodologies that strive toward liberating the voice of the student. However, for the purposes of this dissertation, my discussion is strictly limited to the connection between banking education and the text-based approach, and the use of problem posing strategies to counter the effects of this model.

- (e) the teacher disciplines and the students are disciplined;
- (f) the teacher chooses and enforces his choice, and the students comply;
- (g) the teacher acts and the students have the illusion of acting through the action of the teacher;
- (h) the teacher chooses the program content, and the students (who were not consulted) adapt to it;
- (i) the teacher confuses the authority of knowledge with his or her own professional authority, which she and he sets in opposition to the freedom of the students;
- (j) the teacher is the Subject (*sic*) of the learning process, while the pupils are mere objects. (1993:54)

The above quotation reveals that banking education is a pedagogical approach that does not encourage active thought from the learners. That said, despite the problems with banking education as a teaching methodology which is educator centred, effective learning can take place. My high school experiences have shown how some learners respond and produce good results from an educator centred approach. However, it is not an approach which can inspire and activate immediate thought from all learners.

David A. Kolb, a seminal educational theorist from America, in his book based on an analysis of experiential learning, reveals how one educator exposes the negative effects of banking education:

My kids have been severely bludgeoned by the system of banking education, that is why they refuse to actively experiment or to engage in any form of abstract conceptualisation (thinking). I hope to transform their learning methods with active experimentation and concrete experience. (1984:85)

The educator above elucidates how banking education has formed a barrier between the learner and the thinking process.

As a counter to the problems of banking education, Freire offers what he calls the problem posing (1968) pedagogical approach:

Indeed, problem posing education . . . breaks the vertical patterns characteristic of banking education. Through dialogue, the teacher-of-the-students and the students-of-the-teacher cease to exist and a new term emerges: teacher-student with students-teachers. The teacher is no longer merely the one-who teaches, but one who is himself taught in dialogue with the students, who in turn while being taught also teach. They become jointly responsible for a process in which all grow. In this process, arguments based on “authority” are no longer valid; in order to function, authority must be *on the side of freedom*, not *against* it. Here, no one teaches another, nor is anyone self taught. People teach each other, mediated by the world, by the cognisable objects which in banking education are “owned” by the teacher. (1993: 61)

From the above definition we see that problem posing education in its self-developmental and thought-provoking nature is an interactive pedagogy that can liberate learners’ voices, as opposed to the text-based approach which does not stimulate an active dialogue between educator and learner.

Advantages of problem posing education:

Problem posing education could be an option for educators at Grove End Secondary to use when teaching the Shakespearean play, since the problem posing teaching methodology provides for an open class discussion free from any demand for immediate results in terms of literary outcomes. With this methodology the educator and learner may discuss the play’s context, the characters, the narrative, the plot, the writing structure, and probably also non- classroom-related topics which emerge from the play discussion.

For problem posing education to work, the learners’ thoughts and opinions must be ignited, and that is why this creative teaching methodology can be advantageous in the teaching of a play, because when learners think and air their opinions on the characters or events within a play, they participate in a creative process that releases them from any educator coercion, and develops their individual thought processes. As Freire points out:

Banking education resists dialogue; problem-posing education regards dialogue as indispensable to the act of cognition which unveils reality. Banking education treats students as objects of assistance; problem-posing education makes them critical thinkers. Banking education inhibits creativity and domesticates (although it cannot completely destroy) the *intentionality* of consciousness by isolating consciousness from the world, thereby denying people their ontological and historical vocation of becoming more fully human. Problem-posing education bases itself on creativity and stimulates true reflection and action upon reality, thereby responding to the vocation of persons as beings who are authentic only when engaged in inquiry and creative transformation. (1993: 64)

It is evident, from the above, that problem posing education is a pedagogical approach which generates freedom of thought, and encourages freedom from prior imposed thought. It is a form of education which rejects the restrictive characteristics of banking education.

Another reason why problem posing education may be advantageous for Grove End educators to employ is that it is a type of pedagogical approach that does not demand practical or role-playing work like D.I.E. or T.I.E, both of which require educators to facilitate practical games and role playing tasks.

Another positive factor which has come to my attention is that the principles of Freire's problem posing education (which creates an educator/learner dialogue) were espoused within the Outcomes Based Education³⁵ (OBE) strategy that was implemented from 2002 to 2010 in South African public high schools. OBE was created to accomplish the South African Department of Basic Education's intentions to restructure the education methods used during the apartheid period. Even though OBE has

³⁵ OBE was defined by the Department of Education as a means "To drive the transformation process. South African educational policy has been underpinned by an OBE approach that emphasises a shift from content – driven, transmission teaching to an outcomes or competency-based approach that is learner centred" (www.saide.org.za). OBE is a teaching strategy which focuses on the practical outcomes a Learning Area should produce from a learner. OBE was a process that aimed to shift the usual public school teaching strategy of the text-based approach, from educator orientated teaching, to making the learner an active participant in the classroom instead of being a learner merely subjected to the educator.

since been rejected³⁶ as a permanent teaching methodology in South Africa, OBE's counter-colonialist intentions³⁷ are evident. This points to another advantage of problem posing education; it aims to undo the banking education methodology which was inherent within public educational institutions during 1900-1994 South Africa.

The dialogue between the educator and learner is the key principle of problem posing education, and I think this teaching methodology would be useful at Grove End Secondary, because the extensive thought-provoking discussions generated in problem posing education are a solid way for learners to build their own unique avenues of thought when these same learners approach the Shakespearean play again.

Disadvantages of problem posing education:

One factor to consider when suggesting this teaching methodology is that problem posing education may require educators to re-negotiate the power dynamics³⁸ within their classrooms. This re-negotiation may require educators fundamentally to analyse the way they approach and view learners in the classroom, thus requiring educators to change. This request may be one which educators need to think about thoroughly, before implementation in their classrooms.

Another disadvantage of problem posing education is that with the extensive discussion sessions, the time constraints of the curriculum

³⁶ A discussion of the reasons for the failure of OBE is beyond the scope of this dissertation; however, at least one of the contributing factors may have been its resource intensive nature.

³⁷ Professor Muxe Nkondo a spokesperson of Black empowerment in Higher Education said "Christian national education entrenched the supremacy of whites and Bantu education was clearly meant to keep blacks in servitude. We needed a new beginning, and OBE's values were attractive because we derived our principles from democracy. OBE's principles were close to what South Africa as a new country and democracy aspired to" (www.citypress.co.za).

³⁸ When I refer to the term power dynamics within the Grove End classroom, I refer to the way in which the principles of the text-based approach, which is an educator orientated pedagogy, position the educator as the leader within the classroom. The educator has all the power in the classroom; the educator is situated at the biggest table at the front of the classroom and the learners are seated at smaller tables, in front of the biggest table, and are seated all the time unless they excuse themselves for a toilet break. Learners are almost always subjected to the orders of the educator. Instead of educator and learner being individuals on equal footing, engaged in a dialogic learning process, the text-based approach forms a hierarchy in the classroom. Problem posing pedagogy, calls for an educator to be someone who is not represented as the leader of the classroom, but rather as one who merely facilitates class discussions, which are usually led by the learners themselves.

demands may not be adhered to. For such demands to be met, the discussion sessions would have to be framed around satisfying the outcomes of the curriculum and covering the syllabus for the approaching examinations. Now, this may be difficult to negotiate because with the problem posing methodology, many of the discussion sessions are spontaneously induced, and to navigate the discussion towards a certain intention or literary outcome may be too hasty and some learners may not keep up with this quick rate. Moreover, this may undercut the very purpose of the problem posing approach and become another form of prescribed learning.

In addition, if facilitators³⁹ do not monitor the dialogue of the learners then the discussions may eventually lead into avenues that are far distant from the academic outcomes of a specific lesson. Problem posing education suggests that learners must engage in spontaneous class dialogue. However, the risk is that their discussions may become far removed from the academic purposes set out in the curriculum.

So, this brings a pivotal question, should the educator steer the learners' dialogue towards dealing solely with what is expected in terms of lesson outcomes? Or should the educator allow the learners to let their minds wander into critical thoughts initiated by the play text but potentially far removed from that lesson's intended outcome? I think that the risk may be worth it but it depends on the calibre of the learners and the skill of the educator. If the educator thinks the learners have already satisfied the outcomes set for the day, then this type of open ended dialogue should be encouraged. However, this type of dialogue may also prove risky in a classroom where learners have difficulty in accomplishing lesson outcomes timeously.

³⁹ For the purposes of this dissertation, facilitation refers to the educator assisting and guiding learners through the various tasks and games and allowing learners the freedom to explore a play through their own opinions and interpretations.

B) The field of theatre in education (T.I.E.):

Nellie McCaslin, a leading scholar in the field of creative drama, sheds some light on the goals of T.I.E. :

Theatre in education was conceived as an attempt to bring the techniques of the theatre into the classroom, in the service of specific educational objectives. Its aim was more than to be entertaining and thought provoking, or to encourage the habit of theatre going. (1996:12)

Mark Woolgar, another T.I.E. professional, says, “It is defined as tours into schools with specially written shows aimed at various age groups. Some liaison with teachers before the performance is usually required” (Dodd, 1971:89). Tony Jackson gives a detailed description of the various characteristics of a T.I.E production:

The T.I.E programme is not a performance in schools of a self-contained play, a ‘one off’ event that is here today and gone tomorrow, but a co-ordinated and carefully structured pattern of activities, usually devised and researched by the company, around a topic of relevance both to the school curriculum and to the children’s own lives, presented in school by the company and involving the children directly in an experience of the situations and problems that the topic throws up. (1993: 4)

From Jackson’s definition, we note that the T.I.E programme is usually a project between the school, educator and T.I.E. group, rather than a theatre group coming into a school to perform and thereafter leave. Educators consult with the T.I.E group to create a programme of plays and performances which provide targeted help towards a specific learning area outcome. Jackson further states:

It generally utilizes elements, in a variety of permutations, of traditional theatre (actors in role and the use of scripted dialogue, costume and often scenic and sound effects); educational drama (active participation of the children, in or out of role, in improvised drama activities in which images and ideas are explored at their own level; and simulation

(highly structured role play and decision-making exercises within simulated 'real-life' situations). There is, however, no set formula. The shape style and length of the programme will vary enormously depending upon the subject tackled and the age range catered for. (1993:4)

From Jackson's observations it may be argued that T.I.E. makes the learning process creative because T.I.E. groups ensure that creative processes, such as active participation from the learners, occur.

While such practices are potentially useful, the scope of T.I.E. work available to public schools such as Grove End Secondary and surrounding schools, is very narrow in KZN. Operating forms of T.I.E. in KZN can be found in the work done by *Think Theatre* established by theatre and arts enthusiast Margie Coppen and *Hooked on Books* founded by popular television actress and children's theatre director Shaelin Tobin. *Think Theatre* usually produces Shakespearean plays based on the Shakespearean networks being studied by Grade Twelve learners, and is the closest exposure learners have to attending a live Shakespearean performance since the *Actors Co-operative* founded by renowned Shakespearean director Garth Anderson became disbanded. *Hooked on Books* is a T.I.E group which goes into schools, usually primary schools, to perform plays based on children's literature.

The abovementioned T.I.E groups are essentially the only ones making work that is available to KZN public high school learners and only one of the above groups specialises in Shakespeare. In addition, it is debatable whether their practices offer the level of active participation by learners that is envisaged by T.I.E. theorists.

Advantages of theatre in education (T.I.E.):

I believe T.I.E. in its practical and physically active nature would be advantageous to Grove End Secondary but to be certain I asked Educator 1 what she speculates her learners might feel towards creative or practical exploration of the Shakespearean plays, and received the following response:

Yes, if they are involved actively in the study of the play, they would be able to discover what makes a play, the drama, the richness of the language, the poetry and its rhythm. Shakespeare would become challenging and exciting rather than something to be afraid of. They would be able to use their voices, their imaginations to connect to the text - an opinion which would be far more appealing than having to study the text; plot, imagery, characters etc. (Educator 1, 2010: appendix 2, 188)

The above response leads me to think that employing T.I.E. at Grove End Secondary would be advantageous to the learners and educators because the various creative processes of T.I.E. such as T.I.E. groups performing scenes for the learners and T.I.E. groups asking learners to redirect an already performed scene, are activities that would satisfy the learners' desire for excitement. This would help to make the learning process a more eagerly anticipated one than the text-based approach, about which the learners are 'apprehensive', and which does not appear to generate a creative atmosphere in the classroom.

T.I.E. becomes advantageous because it offers learners and educators the opportunity to use their imaginations during the practical scene exploration done by the T.I.E group actors. This kind of practical activity if evoked by the energy of the T.I.E group, and practiced by the learners, can be a fresh activity for the school because this kind of creative and physicalised exploration in the English Home Language Learning Area at Grove End Secondary is not practiced.

A distinct advantage of T.I.E is that learners and educators would not lose out on valuable class time because T.I.E groups would be coming in during breaks or free periods to perform for the learners. Given the time constraints that affect the teaching of Shakespeare, this is certainly an important consideration.

Disadvantages of theatre in education (T.I.E.):

The major disadvantage of T.I.E. is that T.I.E. groups may not always be available to Grove End Secondary and other KZN public high schools. There are, however, aspects of the T.I.E approach that can be appropriated to create a form of T.I.E. that can bring creative processes to the classroom. This form of T.I.E. has learners having to perform the plays for themselves which is what my creative pedagogy adopts and will be discussed in detail within chapter four.

C) Dorothy Heathcote's techniques within the field of drama in education (D.I.E.) (1976):

Dorothy Heathcote, a principal theorist of D.I.E., says that one does not need great acting skill to explore plays in the classroom. Rather, what one needs is the freedom to share and experiment with one's imagination. In Heathcote's D.I.E, acting as an educative tool becomes process orientated instead of performance orientated; in essence, the performance does not matter, what takes preference is the educational journey the learners make during the process of putting a scene presentation together. As a result, D.I.E. methodologies might shift the educator's perceptions about acting skill in the classroom.

Drama academic Ken Robinson describes the view of an educationalist, Harold Rosen, who says why he thinks drama is a form of low maintenance education:

Harold Rosen once said that drama is as cheap as dirt; he meant that the raw materials of drama and theatre are among the most common elements in human behaviour and social action. We have a fundamental capacity for dramatising which is as common as language and gesture. It begins early in childhood as symbolic play and it persists into maturity and beyond in the capacity to take on a role. There is nothing unusual in this. (Robinson, 1980:151)

The above quotation should be a comforting statement to educators who are first time D.I.E. users, as it reveals how drama is practiced by everyone at some stage in their lives. D.I.E in the classroom basically requires the educators to activate the learners' ability to depict a role, which is a skill developed in childhood. Thus, educators need not be afraid of a lack of skill in being a director of acting.

From a basic discussion on how D.I.E. operates in the classroom for the educator and learner, I will now discuss, for the purposes of this dissertation, the five aspects of Heathcote's methodology I am particularly interested in. The first technique that would work as a creative teaching methodology at Grove End Secondary is leading through questions.

Heathcote uses various questioning techniques to start a discussion with the learners. These questions are based on a certain topic, be it a Shakespearean play lesson or a history lesson. Betty Jane Wagner, who wrote the seminal book on the principles of Heathcote's D.I.E., further explains this technique:

Since Heathcote uses statements as well as questions to evoke class response, I am defining a question the same way she does, as any verbal utterance that signals that a response is wanted. I have known Heathcote to use at least seven varieties of such utterances:

Questions that assess student interest

Questions that supply information

Questions that call for group discussion

Questions that control the class

Questions that establish mood or feelings

Questions that establish belief

Questions that deepen insight.

With these questions you lead a class into a series of branching and controlling questions which channel their negative attitude into a drama. The educator's role is as a guide, questioner, participant and onlooker. (1976:66)

Heathcote's technique of leading through questions amazes me mainly because it is through the abovementioned carefully honed questions that she gains control of the class, through questions that awaken student interest. She can observe the profile of certain learners through questions that supply information. She can also create excitement in the learners through questions that establish mood or feelings.

The questions may appear, at first glance, simple, but, from learners' answers, an educator can read much about how a group of learners cope with lessons, what excites them, and how to frame future lessons. The questions can thus act as a guiding tool for educators taking on a new class or beginning a new class topic.

The next technique of Heathcote's which could prove useful, is the technique of building belief. This technique brings to light the imaginative skills of the learners which might have been quite rusty, since learners in Grade Ten might have only last played make believe games when they were in primary school. Heathcote suggests:

Everyone involved must at least try to accept 'the one big lie' that we are living in terms of the play. An educator should say- for example: I believe in this sword, can you? If one student can't believe, we stop until he does. The entire class must help him. I walk out and come back holding something imaginary. The student will eventually give in because he has more to lose if he does not. Thereafter make him the leader. Ask them to draw pictures of the world they created in their mind, then, ask them to get inside that picture they drew and

then ask what they see, this stimulates imagination. (Wagner, 1976:67-72)

The factors underlying the technique of building belief form part of the creative process I want to test with the Grove End learners. Building belief will allow the learners to use their imaginations and take their imaginations seriously. This technique may help learners discover that their imaginations are powerful.

Heathcote's third potentially useful technique is, using teacher in role. This technique assists members of the class in playing characters, by asking the educator to initiate the process by being the first character in the class. Thus, the educator models the behaviour and the learners follow by getting into character themselves. As the learners get more fully into character, so gradually the educator steps out of character. As Heathcote explains:

Early in the drama, I move very strongly into my character and as the class warms up, I move out of character. The educator must try not to be in the powerful role, they must rather be someone who is in the 'middle rank' so that they can lead into a situation. If a group is having a problem with the believability of 'the big lie' then step in to contribute. (Wagner, 1976:132)

The above technique is an effective tool in allowing the learners to make the transition from passive seated learners to active physical learners. This activity is lead by the educator. I also note that this technique links with Freire's ideas in aiming for a liberating pedagogy in the classroom, namely problem posing education, since in Heathcote's construction the educator relinquishes control of the classroom when she steps into role, placing herself on equal footing with the learners.

The fourth of Heathcote's techniques which may also prove to be a useful creative teaching methodology is called code-cracking literature and language. This is a methodology which allows learners to look at a play text, or any text they are studying, in a very analytical yet intuitive manner, through connecting the study material to what learners already know. The

educator asks questions that guide the learners to look at their plays or other texts in a more questioning manner; she might also play around with the plot and order of the their current play text /study material to test and make the learners think more critically about what they are studying. Wagner offers the following description of Heathcote's process:

She will lead a class to want to know. She deliberately immerses a class into the mystery of not knowing. She creates an excitement for discovery out of their tension. Therefore, when the students start doing their own research she knows the code has been cracked, because the students have found power over the material rather than the material having power over them. (1976: 186)

I think the above technique of code-cracking literature and language will work in the Grove End Secondary classroom since so many Grove End Secondary learners are apprehensive when approaching the Shakespearean play. They fear the play has a power over them and the above technique, in its ability to instruct learners to change, question and judge the play text, might give the learners courage and power over the play text and thus allay any apprehension experienced prior to such an exercise.

The last aspect of Heathcote's work which may prove valuable in the process of developing a replacement for the text-based approach is called the mantle of the expert. This, like the code-cracking literature and language technique discussed above, places the learner in a powerful position within the activity and gives them power over the material. This technique requires role play from the learners.

The learners are each given a professional occupation and they are then given a problem to solve as 'experts', whilst playing their professional characters:

It is a dramatic convention used for teaching the curriculum in an authentic yet fictitious context. A mantle of the expert approach transforms sterile knowledge into 'real-life' human context, in the classroom. A mantle of the expert is a

hypothetical situation - students and teachers hypothesise. The problems students have to deal with seem 'real' and important, students are able to find things out for themselves. (Towler-Evans in Davis, 1997: 107-109)

The mantle of the expert, I believe, is one of the most revolutionary of Heathcote's teaching techniques, mainly because it places the learner in an immediate position of an adult, a role to which many young learners aspire. By being in the character of a professional and dealing with problems that adults usually deal with in an adult working environment, the learner gains power, respect and a feel for what responsibility means to them. This technique would prove very effective with Grove End Secondary learners as the idea of depicting a professional in a work situation could help boost the learners' confidence levels because the learners would be treated with respect whilst in character.

The implementation of banking education has removed forms of leadership and power from learners at Grove End Secondary; this is why I believe the mantle of the expert may help these learners gain control and experience decision making. These activities may help re-instate their power as persons whose roles are respected in society as opposed to powerless children being instructed in a classroom.

Advantages of Heathcote's techniques:

The advantage of using Heathcote's techniques, no matter which of the above five, is that the Grove End Secondary educators do not need to be concerned about their – or the learners' – level of expertise in drama or theatre techniques, in order to practice D.I.E. When I asked Educator 1 about whether the implementation of practical scene study at Grove End Secondary would work when studying the Shakespearean play, her response revealed her concerns:

If learners can see themselves in the position of actors or even directors and think like them, then I think they would be able to come up with varying interpretations because of their

personal involvement. On the downside this would necessitate learners acquiring the relevant skills - something not easily done - but it would be enjoyable. (Educator 1, 2010: appendix 2, 188)

It is evident that Educator 1 also shares a desire with Educator 2 (chapter two) to shift her pedagogy to a more creative and interactive one, incorporating what they term dramatic aids, such as trying to make the learners speak the dialogues aloud, and taking the learners to view staged or film versions of the play. However, she does not see herself or her learners as having the necessary skills to explore the play practically and present scenes in front of the class.

I believe that the need for formal acting skill varies based on the type of performance in which one is involved. If one is to stage a large-scale Shakespeare production, with theatre critics and press members present, then great acting skill is required. However, if one is to perform a Shakespeare scene for a class of Grade Ten learners by themselves, for the purpose of simple story narration and Shakespearean dialogue analysis then minimal acting skill is required. It is the process that is significant rather than the final product. This process-centred imperative is at the core of D.I.E. methodologies.

As a result, implementing Heathcote's techniques at Grove End Secondary would be an advantage because neither the learners nor the educators need to be qualified in the fields of drama or theatre to practice these techniques. Educators need not be apprehensive of theatre craft either, because all educators would need is to activate their imaginations, and display an appetite for using creative processes during class discussions, and the learners will follow suit.

The next advantage of Heathcote's techniques is that through some of these techniques, learners are given a sense of power over their study material. This endowment of power is evident in the techniques of code-cracking literature and language and the mantle of the expert. These two techniques

would benefit Grove End Secondary learners because previously these learners were apprehensive of their own study material and might even have felt a sense of inferiority in evaluating the Shakespearean play (Educator 1, 2010:appendix 2, 187).

Due to the capacity of these techniques to facilitate change, question, and even recreate certain events in the narrative, they give the learner a sense of control over the material and this is an advantage because learners may not be apprehensive any more but feel like they have authority over their study material. These techniques drive the learners to ask critical questions about the writing style, order of events, and characters in the play text.

Disadvantages of Heathcote's techniques:

The disadvantage of practicing Heathcote's techniques at Grove End Secondary is that if the educator does not take the time fully to understand, plan, and execute the lesson according to the particular technique chosen, then the lesson might be an uncomfortable one for the learners and a waste of valuable learning time. Heathcote's techniques are all visceral⁴⁰ and they commence with the ignition of the imagination; if the imagination of the learners is not stimulated and led according to plan, then learners will not believe in the make believe situation of the lesson, on which key principle Heathcote's techniques are premised. Thus, misuse of these techniques could lead to discomfort, confusion, and a lack of progress being made in the classroom.

D) David A. Kolb's ideas on experiential learning (1984):

John Dewey the principle founder of experiential learning believes that the traditional approach (1938) to education in schools is so overly concerned with curriculum and content demands that the learning process does not actively engage the individual thought process. He also states that the

⁴⁰ When I refer to the word 'visceral' in this dissertation, I refer to emotional feelings taking preference over intellectual or logical thought.

progressive approach (1938) is not much better as this approach requires too much freedom in the classroom. Dewey offers experiential learning as a link between the two which can both acknowledge learners' individual thought processes and simultaneously work towards a learning outcome, all through the process of experiencing what is to be learnt. Dewey states:

A primary responsibility of educators is that they not only be aware of the general principle of the shaping of actual experience by environing conditions, but that they also recognise in the concrete what surroundings are conducive to having experiences that lead to growth. Above all, they should know how to utilize the surroundings, physical and social, that exist so as to extract from them all that they have to contribute to building up experiences that are worthwhile. (1938: <http://ruby.fgcu.edu>)

In the above quote we see that Dewey recommends that an atmosphere of doing, of actively experiencing what is to be learnt for the lesson, should be encouraged in a classroom environment. Dewey's focus on experience as an essential element in the education system is further highlighted by experiential learning theorist David Kolb, who states that:

We lost touch with our ability to experience as the sole source of personal learning when we were kids. Our concept of the learning process has been distorted by the goals of attaining 'rationalism' and 'behaviourism'. The simple way of learning, just learning in any way has been distorted by certain institutions of modern lifestyles, ideology and technology. (1984:2)

Experiential learning is practical; it is learning through observation and experimentation. It involves 'action' or 'doing', which is the principle element of drama. When a learner 'does', what is taught, the action of 'doing' becomes more memorable to them than learners reading words on a page or hearing the teacher's words and frantically writing. When learners are taught creatively, they will be involved in a process of experiential learning, thereby benefitting from more engaged knowledge, as opposed to

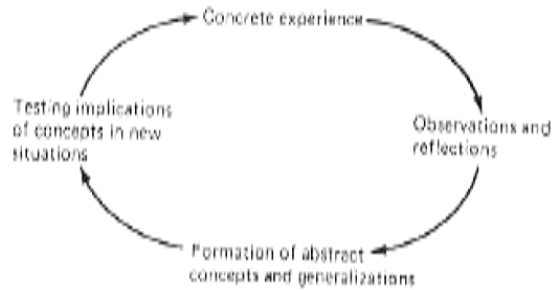
the restrictive confinement of the banking education system, which the text-based approach facilitates.

The quotation below highlights the importance of experience in education and how experience functions as effective education:

The fundamental unity of the newer philosophy, being experiential learning, is found in the idea that there is an intimate and necessary relation between the processes of actual experience and education. The learner is directly in touch with the realities being studied and it involves a direct encounter with the phenomenon being studied rather than merely thinking about the encounter or only considering the possibility of doing something with it. (Kolb, 1984:5)

Thus the activity of doing whatever is being studied, rather than reading and answering questions about the study material, has a long term effect on the learner. Confucius, a Chinese Educator and philosopher, is famously quoted as saying “I hear, I know. I see, I remember. I do, I understand” (Confucius, 479-551 BC), thus highlighting the importance of experiential learning even during the early 6th century. I believe experiential learning is more memorable for a learner, as experience has a physical effect on a learner. D.I.E and T.I.E. are creative teaching methodologies which require physical activities, thereby making D.I.E. and T.I.E. techniques which engage the experiential learning ethos.

Kolb developed a model for experiential learning processes in 1984. He describes the process of experiential learning that learners go through as a stage cycle of “experience, reflection, generalisation, active experimentation”. (Kolb in Cowan, 2006:46)



(Kolb, 1984:21)

If the above cycle were implemented at Grove End Secondary lessons may appear thus: learners are stimulated by their educator to recreate the play practically (concrete experience), and thereafter the class together reflects on the enactment they have just seen (observations and reflection). The class, together with their educator, makes connections between the play and reality, and they conclude with ideas that relate to the context in which they live (formation of abstract concepts and generalisations). Thereafter, the class becomes equipped to conduct the entire practical exploration on their own, often through groupwork sessions (experimentation of concepts in new situations).

Advantages of experiential learning:

The above cycle is creative, and I believe that it may be advantageous to Grove End Secondary, because it offers practical, new, and exciting opportunities for the educators and learners. Kolb explains how experiential learning can relate to the lived experience of the learners:

The experiential learning theory of development focuses on the transaction between internal characteristics and external circumstances, between personal knowledge and social knowledge. Thus, learning becomes the vehicle for human development via interactions between individuals with their biologic potentialities and the society with its symbols, tools and cultural artefacts. (1984:134)

From the above quotation it may be noted that experiential learning creates a bridge between the study material and reality. Another advantage of this process is that if learners study the Shakespearean play through experiential learning, then learners would be discovering links between the characters they read about and their own lives. Therefore, experiential learning asks learners to make a more conscious link between what they are studying and their own social contexts.

Disadvantages of experiential learning:

The main disadvantage of applying the theory of experiential learning at Grove End Secondary is the factor of time constraints. Like D.I.E. and T.I.E., the practice of experiential learning would be the first visceral pedagogy which would be employed in this school, and this would require time for the educators to plan, and time for the learners to get acquainted with, a new process. Time is not usually a widely available asset in this school, due to curriculum demands, approaching examinations, sporting events, prom preparation and various school fundraisers. Educators may have to use private time to plan their lessons according to the experiential learning ethos, or this pedagogical approach could make learners uncomfortable and confused.

E) The NCS: CAPS, communicative approach & process approach (2003):

I was always under the impression that the text-based approach was a strict pedagogical instruction given in the curriculum for educators. However, whilst studying the NCS's new CAPS statement, I have discovered that the text-based approach is only one available pedagogical option. The alternatives are called the communicative approach and the process approach.

The communicative approach is defined thus:

The communicative approach suggests that when learning a language a learner should have a great deal of exposure to the target language and many opportunities to practice or produce the language. Learners learn to read by doing a great deal of reading and learn to write by doing much writing. (SA NCS, CAPS, 2011:11)

The approach requires that learners should suggestively find as many opportunities as possible to converse in the language which they are studying. For example, if learners are studying *The Merchant of Venice* then learners should have as much practical interaction with speaking the dialogue of the characters. The results of this activity are exposure to and interaction with the Shakespearean language.

The process approach is defined as follows:

The process approach is used when learners read and produce oral and written texts. The learners engage in different stages of the listening, speaking, reading, and writing processes. They must think of the audience and the purpose during these processes. This will enable them to communicate and express their thoughts in a natural way. For example, the teaching of writing does not focus on the product only but also focuses on the purpose and process of writing. During process writing, learners are taught how to generate ideas, to think about the purpose and audience, to write drafts, to edit their work, and to present a written product that communicates their thoughts. (SA NCS, CAPS, 2011:11-12)

The above approach to teaching literature, deals with teaching learners how to write a piece of literature themselves, how to edit and how to write for a specified audience. This approach I find to be very productive as it teaches learners the basics of the writing craft, which could be a possible career choice for certain learners. In terms of this approach being applied to learning Shakespearean works, I think that if learners are given a task to attempt at writing in verse, then this would help learners understand the poetic structures within Shakespearean language and their expressive capacity.

However, writing in verse is a very difficult task, and may be particularly challenging for Grade Ten newcomers to Shakespearean plays. As a result, this task should be set at the discretion of the educator and with a consideration of the calibre of learners. However, in appropriate instances, this task could be an activity for enhancing poetry writing skills.

Advantages of the communicative approach and process approach:

I think that the above approaches may be advantageous to Grove End Secondary because they both adopt more practical methods. The communicative approach seems to be more practical than the text-based approach, because this methodology highlights the importance of working practically during the learning process of a Language Learning Area. The process approach similarly offers an experiential potential through exposure to the craft of writing, which is practiced by the learner. These approaches are better suited to teaching learners about the Shakespearean language within the Shakespearean play.

For example, if learners attempted to play around with the Shakespearean language during class time then maybe they would get more acquainted with the language. Learners could each pick a character they like from their Shakespearean play, depict that character and attempt to create, in heightened language, at least one line of dialogue that their character would speak; this could be an exciting class activity.

In addition, if educators set a task for the learners which required them to rewrite a Shakespearean scene according to their own narratives for their families, then this too would give the learners a certain type of authority over the Shakespearean play text.

Disadvantages of the communicative approach and process approach:

I do not see any glaring disadvantages with the communicative approach from the perspective of Grove End Secondary. It is quite simple in practice and does not require as much planning as D.I.E. or T.I.E.

The process approach seems to be a technical approach to teaching literature, something which Grove End learners might not be used to at all. This approach might be educational in terms of teaching learners the basics of literature writing, but it is time consuming and these learners need to focus their attention mainly on understanding the narrative of a play text and being able to analyse the Shakespearean language instead of learning how to write a new one.

Conclusion:

Problem posing education, T.I.E and D.I.E. techniques, experiential learning, the communicative approach and the process approach are suitable creative teaching methodologies that offer alternatives to the text-based approach. Through each of the abovementioned pedagogical approaches, learners may come to understand the Shakespearean play using the creative processes inherent in each of the above methodologies, which explore play texts through practical exercises, debates, re-enactments, and extensive discussion sessions.

It is my contention that each of the above-mentioned creative learning methods is valuable. I have made use of those techniques and methodologies which I found to be the most valuable, from the above five and more, in order to formulate the creative pedagogy which I applied in teaching *The Merchant of Venice* to the learners at Grove End Secondary in 2011.

My creative pedagogical approach will be discussed in greater depth in the next chapter.

CHAPTER FOUR

This chapter will discuss the design of the creative pedagogy, demonstrating the methodologies and ideas that were utilized in its development. In addition, I will explain in detail the eight steps of the creative pedagogy and how they are intended to function in the classroom.

4.1 The creative pedagogy- introduction

The creative pedagogy that I developed for teaching the Shakespearean play is derived from four major theoretical discourses, which extract and combine various elements from the methodologies outlined in chapter three, as well as other ideas derived from my own experiences.

Firstly, I have used D.I.E teaching methodologies which draw on Dorothy Heathcote's notions of dropping to the universal, withholding expertise, brotherhood codes and leading through questions (Wagner, 1976).

Secondly, I have referenced the work of Professor Nellie McCaslin of New York University (NYU). Her work in creative drama (1996) has made her a pioneer in the field. The creative drama methodology governs my overall use of improvisation, role play and movement. John Hodgson's notion of improvisation (Dodd, 1971) and Veronica Sherborne's notion of movement (Dodd, 1971) are also referenced. The creative pedagogy *per se* does not utilise processes and methods directly derived from Milton E. Polsky's notion of Improvisation (Polksy, 1980), although his work on improvisation has informed my thinking in many ways.

Thirdly, the creative pedagogy makes use of group dynamic and playmaking exercises extracted from Heathcote (1976), Gavin Bolton (1980), Polsky (1980) and Viola Spolin (1986) and Augusto Boal (2002).

Within this creative pedagogy the use of group dynamic exercises are taken from the University of KwaZulu-Natal (UKZN) Howard College Drama and Performance Studies programme's notion of group dynamics, which is taught within this department's first year playmaking syllabus. The specific uses of group dynamics and playmaking exercises within this creative pedagogy are sourced from theorists such as Heathcote, Bolton, Polsky, Spolin, Boal. However, the group dynamic exercises and playmaking process are also acquired from my collective experiences within the playmaking course and as a student performer in various productions presented by the UKZN Howard College Drama and Performance Studies department.

Fourth, and lastly, the above methodologies will be informed by the notion of experiential learning, as discussed by David A. Kolb (1984), which forms the core learning philosophy of this creative pedagogy.

The use of drama in education (D.I.E) within the creative pedagogy:

Drama in Education is a teaching methodology that aims to use drama as a learning medium across disciplines and curricula. There are various D.I.E. techniques and methodologies; however, my approach to D.I.E. within the creative pedagogy uses specifically Heathcote's model of D.I.E.

What D.I.E., as articulated by Heathcote, offers to my creative pedagogy is a technique that focuses not on telling learners 'what to do', but enhancing their own ideas about their tasks, or "bringing out what children know but don't yet know they know" (Wagner, 1976: 2). The educator takes a back seat during most of the classroom activities and learns to withhold their expertise (Wagner, 1976:97). Withholding expertise is a technique which can serve to permit Freire's notion of the dialogic nature of learning to enter the classroom because the educator, in such a process, begins to let go of the reigns of knowledge in the classroom and the learners take over by

initiating dialogue that can be continued by other learners and their educator.

D.I.E produces an atmosphere of creativity, which is achieved through various games and practical tasks which stimulates curiosity towards aspects of the lesson plan, thereby inspiring the learners to go beyond the lesson to research those aspects of the lesson/play which interest them, on their own.

D.I.E is about producing a creative atmosphere in which learners can discover their individual creative potential. Polsky comments on the value of learning creatively:

The assimilation, retention and transfer of knowledge takes place more readily in a creative atmosphere, where people can become what they are learning, through expanding their inner imaginations. Facts and concepts become more permanently fixed in our minds when the experience is a visceral one involving the emotions, when we can actively express feelings and get 'inside' the particular subject we are studying. (1980:232)

From the above quotation it is evident that a conducive atmosphere is important when learning creatively, and the educator's role in constructing this atmosphere within the creative pedagogy is of vital importance. The educator will provide the guidance shaping the learners' experience. However, educators will not be playing an overtly dominant role within the actual creative pedagogy lessons.

Educators need not feel intimidated by being the creative head in the room, even if educators have little theatre or drama expertise. All that the educators will need in order to conduct the creative pedagogy is an "appetite for creativity so you can plummet deep into feeling and meaning" (Wagner 1976:4). What is needed from an educator is an intention to increase the knowledge of the learners; what is not needed is to be an all-knowing

educator and practitioner of drama and theatre. Philip Taylor, a D.I.E scholar, gives an account of his experiences as a D.I.E. educator:

I felt that my own lack of proficiency in the visual arts let my 7th graders down. But, when I knew that I was never going to be as skilled as them in drawing, I released myself from the burden of being an authority figure and cast myself into the role of one who supports and encourages their interest. (2000:86)

Taylor's discovery of operating as a support structure in the classroom reinforces the notion that an educator does not need to be an expert in drama in order to use D.I.E. methods.

However, if educators are still apprehensive about using D.I.E, I offer a first suggestion, in the form of Cecily O' Neil and Alan Lambert's D.I.E teaching suggestion known as the imaginative teacher (1982). This imaginative teacher utilises the educator's imagination as a stimulant to activate the imagination of the learner:

Through the pupils' active identification with imagined roles and situations in drama, they can learn to explore issues, events and relationships. In drama, children draw on their knowledge and experience of the real world in order to create a make believe world. At first the make believe world may be superficial and action oriented, but with the teacher's guidance and intervention it should be possible for the work to grow in depth. (O'Neill & Lambert, 1982: 11)

The above technique may prove to be effective in establishing a creative atmosphere in the classroom.

Gavin Bolton one of the leading theorists and practitioners in the field of drama and education, further justifies that the educator's role strictly does not require the educator to be in power, over the lesson and over the learner:

The teacher's responsibility is to *empower* and the most useful way of doing this is for the teacher to play a facilitating role (i.e., the teacher operates from *within* the dramatic art, and not outside it). The regular teacher/student relationship is laid

aside for that of colleague/artists. (Heathcote & Bolton, 1995:4)

Bolton asserts above that those educators operating within D.I.E. do not need to assert their power over the interchange of creative activities occurring amongst the learners. The educators have to encourage creative tones in the activities they set for the learners but not tell them how to carry out their tasks. They act as facilitators rather than instructors, and this means that no specific expertise in drama is required in order to use D.I.E.

The methodology is an accessible one, provided it is practiced in an environment that is creatively friendly, meaning an environment which welcomes and encourages expressive activities such as physical movement, drawing, sharing of ideas, opinion offering discussions and scene enactments. It is also important that in D.I.E. there is no performance pressure; the intention is exploratory and creative in terms of the experiences of the learners, rather than being to offer a product for reception. Hence, educators need not concern themselves with what the final performance piece looks like, only that the learners have engaged the process.

The use of creative drama aspects within the creative pedagogy:

McCaslin explains creative drama as a type of creative methodology which continuously evolves through improvisation:

Creative drama is an improvisational, non-exhibitional, process centred form of drama in which participants are guided by a leader to imagine, enact, and reflect upon human experiences. Dialogue is created by the players, whether the content is taken from a well known story or is an original plot. With each playing, the story becomes more detailed, better organised and is at no time designed for an audience. Participants are guided by a leader rather than a director; the leader's goal is the optimal growth and development of the players. The replaying of scenes is therefore different from the rehearsal of a formal play in that each member of the group is given an opportunity to play various parts. No matter

how many times the story is played, it is for the purpose of deepening understanding and strengthening the performers rather than perfecting a product. (1996:7-8)

From the above definition it may be gathered that creative drama comprises small plays created, directed and acted by the learners in order to understand human situations. In the case of creative drama within the context of this creative pedagogy, the plays done by the learners will be aimed at helping Grove End Secondary learners understand the human situations of the various characters and the narrative of the play text *The Merchant of Venice* (1980). Creative drama will also assist Grove End Secondary learners practically to explore the Shakespearean scenes. The performance aspect of the learners' plays is executed only for educational purposes and not for the purpose of judging the quality of the acting.

The role of creative drama in the creative pedagogy is not only to enhance the learners' understanding of the play through physical and practical exploration of the scenes, but also to prove that Shakespearean plays are more understandable to learners when they are practically, visually and viscerally explored. I believe that a practical, visceral and visual exploration acknowledges the performance aspect in Shakespearean play study, which may have been denied to these learners by a purely literary text based exploration.

As a result of strict adherence to exploring the plays only through the text-based approach in the classroom, learners may have forgotten that Shakespeare's plays were originally written to be performed, watched and acted and were not immediately intended for literary study. Susan Leach, a Shakespearean teacher, points out how Shakespeare's transformation from playwright to writer occurred:

Shakespeare has become our⁴¹ National Poet by going through what one might characterise as processes of acculturation: in

⁴¹ Leach's claim as Shakespeare being 'our' national poet is offered from the perspective of someone of British nationality, rather than someone speaking as a South African.

his own lifetime, and then after restoration, his existence was very much a part of theatrical practice and the theatres' need for successful scripts; gradually he became the subject of interest as reading matter and went through the process of being extensively edited; in the late nineteenth century he became the subject of literary criticism, and became linked to English, English Literature and the notions of nationhood and patriotism which those areas of study increasingly came to express. (1992:4)

It must be noted that even though Shakespeare gained his iconic status in the field of literature, the practice of studying the Shakespearean play in KZN public high schools through the literary text-based approach, has proven to be a problem because of the complexities of the Shakespearean language and the complex relationship of postcolonial societies towards Shakespearean play study. These problems resulted in learners being “apprehensive” about the study of Shakespeare (Educator 1: 2010: appendix 2, 187). The apprehension learners experience can be addressed through the use of creative processes.

John Hodgson justifies the use of physical, practical and visceral exploration by stating: “So many educators need to be reminded that when studying a dramatic text we need to see it in terms of acting. With most writing, acting can help us discover the literature” (in Dodd, 1971: 33). Hodgson makes an important point for the purposes of this study - ‘acting can help us discover the literature’- because one of the biggest problems that learners face with Shakespeare in most⁴² KZN public high schools is that there is little or no opportunity for learners practically to explore the drama of a play. The use of creative drama within my creative pedagogy is intended to address this problem.

McCaslin explains the advantages of exploring Shakespearean works practically:

⁴² I matriculated at a public high school, and I know of relatives who work in public high schools who have discussed this matter with me. My research at Grove End Secondary also revealed the same trend. In addition, I live in a community with many public school-going high school learners, all of whom have informed me that Shakespearean plays are not taught practically using creative exercises.

Shakespeare requires more time to prepare than a modern play because of the language and the necessary orientation. On the other hand, children who can experience Shakespeare as theatre rather than a textbook assignment are amazingly quick to grasp meanings and see the humour. (1996: 315)

G. B. Shand, is a senior scholar at York University in Canada and he also highlights the importance of acknowledging the performance aspect of the Shakespearean play:

Those times when I teach Shakespeare, I get to perform Shakespeare. I wanted my students to realise that they should treat the text as a 'script' and that you could only realise Shakespeare's full potential when he is performed. Dawson stresses the importance of performing Shakespeare, that he did not find a version of Shakespeare that had not mentioned 'the theatre' or 'performance'. (2009:75)

Even Graham, declares how she could not teach Shakespeare any other way than through practical exploration of the scenes:

I've been teaching Shakespeare using film and performance-based methods for over ten years to a diverse population of ninth graders. Because year after year even these would-be evaders become absorbed and enlivened by activities centered around Shakespeare's text, I would never teach Shakespeare any other way. Sound educational practices activate not only students' minds, but their bodies, hearts, and spirits. The performance approach validates my philosophy and encourages me to look for opportunities to balance my rigorous reading and writing curriculum with opportunities for dynamic expression. (2002: 80)

It is evident that McCaslin, Shand and Graham's experiences with teaching Shakespeare using practical, visceral and visual teaching exercises, have had positive results. These practical, visceral and visual exercises are found within the creative drama methodology, and may prove to be effective in teaching Shakespeare creatively in KZN public high schools.

Therefore, exploring Shakespearean plays practically, viscerally and visually through creative study is what I propose to evoke an attitude change amongst learners towards the Shakespearean play.

The use of group dynamics exercises and playmaking in the creative pedagogy:

The group dynamic exercises I have chosen to use within this pedagogy arose out of my experience as a student and performer within the UKZN Howard College Drama and Performance Studies programme's first year playmaking syllabus. Group dynamic exercises are described by D.I.E. scholar Michael Fleming as "Providing a warm up activity which allows the teacher to assess the response and social cohesion of the group and may be helpful in allowing teacher and class to move away from the normal routine" (1994:72). Group dynamic exercises are an effective way to get learners to work within groups and to focus on the tasks ahead.

Gavin Bolton, in noting the importance of starting the drama teaching process, says, "Whether it be a game or a drama, to start requires commitment and drama is further complicated by requiring emotional engagement with the subject matter" (in Robinson, 1980:73). Beginning a drama teaching lesson requires a significant level of emotional commitment, an imaginative focus and a steady amount of energy. Group dynamic exercises assist in driving the lesson because they can assist in grabbing learners' attention and energizing them, bringing a newfound focus to a lesson.

Playmaking, on the other hand, is a process of making a play – a form of devising a theatre piece with a group– and methods may vary according to different educators' preferences. Through adapting a version of the Shakespearean scenes, learners will be learning about the play through acting the play, as Polsky explains:

A large and exciting part of improvisational activity is the discovery of the process of conflict and confrontation between characters. The irony and challenge of playmaking is that players - to discover and imaginatively resolve confrontation - work together, create together, and through this process learn from one another. After all, they have created the material

from the well spring of their existence and dramatic imaginations so it follows that the sharing and caring will be very deep. (1980:201)

Polsky states in the above quotation that improvisational activity works through playmaking. Therefore, the playmaking process can only function successfully if the participants are able to work creatively together; therein lies the significance of the use of group dynamic exercises as a bonding tool for the participants entering the playmaking process. Thus, the link between the playmaking process and group dynamic exercises, is apparent.

The first year of Drama and Performance studies syllabus at UKZN outlines a systematic and clear methodology to make a play within the playmaking course; and within this playmaking course, students are guided through the playmaking process using varied group dynamic processes. This playmaking methodology entails the following process, which I have broken down into five steps:

- A) Groups are formed, and within these groups a series of games and exercises are conducted to build trust amongst group members and to create an effective working relationship between the group members.
- B) A specific concept that a group decides to explore, communicate, or share with an audience, is selected and generates characters.
- C) The characters created out of these concepts will further generate relationships and a more solid story can be formed out of the initial concept and characters.
- D) Students then improvise their stories and scenarios to test whether their ideas are practically applicable or not.
- E) Students then present their improvised scenes for assessment of their performance as actors and playmakers.

My research has led me to discover that the playmaking methodology I experienced in my undergraduate years is actually a process inherent within devised theatre. One of the key theorists of this form, Alison Oddey, offers the following definitions:

Devised theatre can start from anything. It is determined and defined by a group of people who set up an initial framework or structure to explore an experiment with ideas, images, concepts, themes, or specific stimuli that might include music, text, objects, painting or movement. A devised theatre product is work that has emerged from and been generated by a group of people working in collaboration. Devising is a process of making theatre that enables a group of performers to be physically and practically creative in the sharing and shaping of an original product that directly emanates from assembling, editing, and reshaping individuals' contradictory experiences of the world. (Oddey, 1994:1)

The above definition of a theatre piece being created from only the performers' imaginations devised around a certain idea, succinctly describes what I experienced when I first created a play within a group of student actors.

Of course, the learners undergoing the creative pedagogy in a high school context will not perform scenes for assessment on their performance or playmaking skill; rather, they will be assessed on how accurately they interpret the narrative and language of a Shakespearean scene, which was given to them by their educator. I reference Richard Courtney, a Child Drama scholar, to justify why not performing the plays for an audience is more beneficial to the learners:

It is not considered questionable to share creative play occasionally with parents and the school, the nature of improvisation is such that if exhibition is its objective, the educational purpose is largely defeated. (1968:49)

Thus, the aspect of displaying the Shakespearean scenes for a public audience is not needed, as it might defeat the educational intentions of the lesson. In addition, my creative pedagogy will not follow the above five

pointed first year process in its entirety; rather, the creative pedagogy will only adapt certain aspects of the process, which will be adapted and illustrated in the flowchart later on in this chapter.

The use of Kolb's experiential learning in the creative pedagogy:

Dewey, the originator of the experiential learning, says:

The modern discovery of inner experience, a realm of purely personal events, that are always at the individuals's command and that are his exclusively, as well as inexpensively for refuge, consolidation and thrill, is also a great and liberating discovery. (in Kolb, 1984: 1)

The above observation may be interpreted to suggest that when one undergoes an experiential learning process, one may find new life philosophies to live by, because the level of emotional engagement with the subject matter may motivate one to evaluate one's life experiences.

I have explained the basic principles of experiential learning in the previous chapter. However, the way in which experiential learning fits within this creative pedagogy does not have specific methods which will be implemented in the form of games, practical processes, exercises and guidelines, like the other three methodologies, because experiential learning is an educational philosophy, rather than a method.

Experiential learning is the philosophy governing the entire creative pedagogy, which uses methodologies of D.I.E., creative drama and playmaking. These three methodologies are all governed by experiential learning because each of these methodologies require experience, as in physically experiencing the characters, physically experiencing the creation of a play and physically experiencing scene re-creation. Experience is a basic tool necessary for any of these methodologies to operate.

In this creative pedagogy, experiential learning is the principle theoretical position which frames the entire creative learning process. When a learner

is taught something as creative as the Shakespearean play through practical scene study, that learner will be engaged in a process of experiential learning. Thus, when the creative pedagogy is put into practice, the various methodologies I am drawing upon are governed by the overarching principles of the experiential learning process.

The way in which the creative pedagogical process should flow during an actual lesson, and how it is to be taught, is illustrated and explained in the diagram that follows.

Shakespearean play study flowchart for educator (Figure 1.1)

Creative Pedagogy - Shakespearean Play Study : Educators Guide

1. Group dynamic sessions (UKZN playmaking)

PHYSICAL- movement (creative drama) trust & bonding games

VOCAL- breathing, tongue twisters, resonator warm up and sound games

RELAXATION- instrumental music, tai chi, meditation, yoga

2. Sit down discussions about the play (UKZN playmaking)

If learners are not participating in the discussions, then consider using withholding expertise & leading through questions (D.I.E.)

3. Divide class into groups of 5-6 learners

4. Each group should be allocated a Shakespearean scene

5. As a group, learners must write down the main theme & narrative of the given scene

If problems are encountered then consider using the brotherhood code to help groups come to a collective decision about their theme and narrative choice (D.I.E.)

6. Once a theme is found get each group to adapt their themes and scene narratives to a contemporary context. They may write down their ideas and a list of who is playing which character (UKZN playmaking: adaptation)

7. When a context and character list are chosen, each group should begin to improvise their scenes, by getting up and practically bringing their scene stories to life using only contemporary language-within their divided groups.

(creative drama: improvisation)

8. Learners must now perform their scenes for the class, using the same contemporary context and characters they created, only now, they will physically interact with the Shakespearean language by reading their characters' dialogue in the Shakespearean language, as it is in the play text (creative drama: role play). Colloquial interjections should be used by the learners in order to make the Shakespearean dialogue more accessible for the learners watching.

Thereafter, a class discussion session (UKZN playmaking) will follow to allow all the groups an opportunity to make links between, what the class interpreted from the scene performances, and what the groups actually intended for the class to understand from their scenes. Within these discussion sessions the educator and learners also engage in dialogue to draw conclusions about what each scene depicted and to also address any problems the groups might have faced when speaking the Shakespearean language and communicating their Shakespearean scene narrative.

Before I commence with a detailed discussion on how each of the above eight step processes are expected to operate in the class, I would like to state that the above eight steps were designed to fit within the 90 minute (double period) English Home Language Learning Area lesson that is offered twice during a seven day timetable at Grove End Secondary.⁴³

4.2 The creative pedagogy: eight step application process

1. Group dynamic sessions:

The core of this creative pedagogy is that most of the work is done by the learners and that the work is practical. This means that group work is necessary. In the case of the OBE system which was replaced by CAPS,⁴⁴ learners who underwent the OBE process may have been acquainted with working within groups. Nevertheless, if some learners are not used to, or are uncomfortable with, working in groups, some work on group dynamics may help with easing this process for learners.

I believe that it can be frightening for any learner or student, be they from a high school or university, to be mixed with a group of peers that they do not know very well, and then have their educator instruct them to trust their peers for the sake of their education. As a result, to facilitate group building, drama-based relaxation exercises are used to alleviate any tensions learners might have when working with people.

Polsky highlights the effectiveness of drama exercises as a means to alleviate tension and build trust amongst group members:

⁴³ It is not my intention to suggest that an entire Shakespearean play may be covered within one 90 minute period. Ideally, I envisage the creative process being used twice per 7 day cycle. In each of the two 90 minute lessons, learners should study one scene per one subdivided group. However, one of the issues the case study was designed to test was whether it was possible to implement these eight steps within the specified timeframe. The time concerns in regards to the implementation of my creative pedagogy and their ramifications will be expanded on in chapter 5.

⁴⁴ CAPS replaced OBE's demanding standards of resources. Professor Muxe Nkondo further said: "You can forget about OBE when only 2.7% of schools have libraries because OBE is resource-driven, project-orientated and learner-centred. You can't transplant OBE from Canada, Australia or any advanced economy without due regard to our historical condition" (www.citypress.co.za).

In trust exercises, players work together to reach out and touch one another with the whole self. These non-verbal exercises are very important in group improvisation because they bring players closer together. Words as we have seen often mask true feelings, but through touch and other senses, we can express and communicate the emotions we really feel. (1980:25)

From my experiences with group dynamics I have noticed that after a session, what emerged from my cast mates and myself, was a sense of focus on the tasks ahead. Thus, group dynamic sessions tend to evoke an appetite for activity, and the focus gained by the group during the group dynamic exercises may be channeled towards the assigned task. Through the group dynamics exercises, a focused and creative atmosphere in the classroom can be formed, and through this, the creative learning process may now be ready to commence.

Polsky further highlights the effectiveness of creative processes during learning, by referencing renowned psychologist, Jean Piaget:

According to developmental psychologist Jean Piaget, we not only learn what we do, but we learn through what we invent. By using dramatic imaginations to explore an open ended problem we challenge the mind to perceive new and fresh ways of relating previously unrelated material, movements, patterns, words, symbols and ideas. In short we begin to experience and live with creative changes. Change is growth and growth is learning. (1980:231)

I have observed the process that Piaget writes about with many of the first year students I have tutored, as well as having experienced this process as a drama student and cast member myself.

Piaget's work on how doing and physically experiencing a subject produces effective learning may be connected with movement as movement provides the physical source for doing. Movement, as explained by McCaslin, is: "A natural response to stimulus and therefore an important element of drama. Indeed, movement, dance, mime, and drama merge in the expression of feelings and ideas" (1996:54). Thus, to move together, to engage in

physical activity together, might strengthen a groups' ability to make intellectual decisions together.

Veronica Sherborne, a movement theorist, writes about theatre movement exercises which she finds most effective in terms of building relationships a) between performers and b) between performer and space. She explains her intentions with relationship building exercises as being “to show how simply and quickly one could use different relationships, in movement terms, to help people work sensitively and creatively together” (Sherborne in Dodd, 1971:64). Below is a game from Sherborne’s paper ‘Movement as a preparation for drama’ (Sherborne in Dodd, 1971:63) that is focused on creating and improving the relationships between performers.

Ask the learners to partner with someone they know. To sit on the ground and hold each other’s wrists, to sit back a little and balance each other’s weight. This game forms a physical dialogue for communicating mutual trust. They can then try see saws, spinning, sinking and rising (even while spinning). Thereafter ask the learners to play the same game with someone they don’t know. (in Dodd, 1971: 66)

There are a vast number of trust games widely available for application, to be found on the internet and in many D.I.E, T.I.E, creative drama and child drama sources. “Working with their partners helped them to be less self-conscious” (in Dodd, 1971: 66) says Sherborne about the use of these trust exercises. Sherborne’s work on relationship building offers useful bonding tools in the classroom to acquaint people who are about to embark on a piece of creative work together.

However, before commencing any of her trust exercises, I would suggest some pre-movement exercises to help those learners who have not had any experience with physical games before. These suggestions have, from my teaching experience, proven effective in getting drama students ready for physical playmaking work. Examples of these conditioning exercises are attached in Appendix 4.

Group dynamic sessions should be done prior to the creative Shakespearean play study lesson. Before the play is even introduced to the learners, educators should spend adequate time on group dynamics, as these exercises create an effective atmosphere for the creative learning process to begin.

2. Sit down discussion sessions:

These discussion times are useful for educators during instances where the learners are about to embark on a task, reflect on a task, or during stressful or problematic situations.

As an example of how to manage such a discussion in the classroom, an educator might ask all the learners to sit in a circle on the floor together with the educator. The floor is preferable to chairs, because when the class discusses their issues while seated on the floor as opposed to chairs, the session generates a unifying atmosphere, by negating any hierarchy in the classroom because everyone sits on one level.⁴⁵ This type of seating shifts perceptions in learners' minds from being an empty vessel waiting to be told what to do and think, to being a human being who can contribute to their own learning and it is not essentially about where or how a person sits. The shifting of the physical seating arrangements contributes towards a shifting of the learners' expectations in the class.

What usually happens during these discussion sessions is that the educator and the learners discuss the task on which the learners are about to embark, or discuss a task that the learners have just concluded. Here, engagement in dialogue with the learners may also help learners reach conclusions about the Shakespearean play through discussion and dialogue. These discussion

⁴⁵ This equalising effect is also useful in trying to combat the current banking education system discussed in chapter one. Within the banking education system, a hierarchy is compulsorily formed in the classroom, with the educator standing at the front of the classroom delegating tasks to the learners, who are seated on chairs in front of the educator. With the creative pedagogy the physical formation of the class furniture is not a constant; desks and chairs may be moved around and in some cases not used at all. No sense of 'professionalism' is required from the furniture formation or from the educator-learner discussions.

sessions exemplify Freire's dialogic learning process within problem posing education, as every aspect of the lesson is collectively discussed before being settled on.

I have noticed from those students I have tutored, and from being a drama student myself, that what occurs during these discussions is that the majority of the learners want to participate in the discussion. I think being seated on the floor removes the pressures of being in any sort of correct professional environment. Thus, the learners do not feel intimidated about sharing their opinions; rather they feel comfortable to be themselves because in this position of relaxation they are not told where or how to sit. The principle of these discussion sessions is for the learner to maintain a relaxed state of mind and body, so that the exchange of ideas between educator and learner occurs voluntarily.

These sessions also address any literary concerns learners may have about the Shakespearean scenes that they are about to explore practically, or have already practically explored, because these sessions consist of open dialogue. The learners and educator may discuss any topic they feel necessary regarding the lesson, ranging from literary analysis of the plays, to questions about, for example, the life of people who lived in the period when the particular Shakespearean play was written or set. The goal of these sessions is to initiate dialogue in the classroom. Kolb suggests how interaction with individuals produces effective learning:

Experiential learning theory of development focuses on the transaction between internal characteristics and external circumstances, between personal knowledge and social knowledge. Thus, learning becomes the vehicle for human development via interactions between individuals with their biologic potentialities and the society with its symbols, tools and cultural artefacts. (1984:143)

Kolb's observation reveals the value that these group discussion sessions have for a learner. The live educator-learner dialogue is itself a creative

learning process that can merge the learners' social and educational lives and bring about new understandings, which may become a conscientising experience for the learner. Thus, for a personal connection to emerge from the learner, what is needed is a relaxed mindset, justifying the need for these group discussion sessions.

If learners are hesitant during the discussion sessions, one can then use Heathcote's techniques of withholding expertise and leading through questions, to help gain a response from the learners. Wagner explains how this works:

One needs to deliberately put oneself in a position where the class must think they know more than the educator. The children must discover as much as possible from the drama themselves. An educator should only correct them if: their answer interferes with other's belief, if it cannot be included without blurring the dramatic belief and if it interferes with the goal of presenting the historical period accurately. You've got to make yourself look really 'stupid', feigning ignorance is her tool. This way when an educator questions the kids, they are eager to teach you. (1976:98)

Withholding expertise is a method which I believe to be effective in gaining a response from the learners because it indirectly requires the learners to teach the educator, by changing the status quo of the classroom. With the educator putting him/herself in the position of the unknowledgeable, the learners have an eagerness to help, and are deemed the knowledgeable element in class. The helpless guise the educator assumes gives the learners the power of knowledge, and this power is likely to produce participation from the learners.

The above description of Heathcote's technique of withholding expertise also explains why, throughout the lessons, educators should only facilitate the learners' work instead of telling them what to do in detail.

Leading through questions is an aspect from the D.I.E. system which may prove effective in eliciting active thought from the learners. Wagner

observes that “A striking feature of Heathcote’s work is the speed in which she gets a class discussion going. How? Through carefully honed questions, that are honest solicitations for the ideas of the group” (Wagner, 1976:60). For example, if I were to get the class really thinking about *The Merchant of Venice*, I might begin with the following leading questions which intend to supply information to the educator:

- ‘I wonder if Shylock’s loan business was successful?’ This type of question would indirectly assess their knowledge of the play narrative.
- ‘The courts were quite mean when they did not allow women in, I wonder why they did that?’ This might start a discussion on the scene in which Portia had to disguise herself as a man, in order to gain entry into the court. This question may also generate discussions about the laws of 16th / 17th century Europe.

Leading through questions and withholding expertise can work hand in hand when trying to generate class discussion about a certain topic with the learners.

Steps 3 of the creative pedagogy, requires the division of the class into groups. Step 4 requires Shakespearean scenes to be allocated to each of the groups. Scenes are allocated at the discretion of the educator.

5. As a group, learners must find the main theme and narrative of the given scene:

Once divided into groups, the learners should be prompted to try to identify, through group or individual readings of the scene, what the main theme underlying the given scene is. Learners need to find the main theme so that they have a basis from which to create their conceptual ideas, because after this step, learners will then be asked to adapt their scene thematic concepts into a current context. The notion of adapting a thematic concept to a more accessible context for the class, is termed dropping to the universal (1976)

by Heathcote. Wagner highlights what Heathcote's intentions were with the implementation of the dropping to the universal⁴⁶ process:

Basically what she aims at is making sure that students have a thorough understanding that the drama transcends its current significance as a play to becoming a type of platform for realising and highlighting the broader implication of human experience. She wants to bring the students as close as possible to the universal human experience. She wants the students to discover more about themselves through the playing of the characters. (1976: 74)

What I mean by the term 'universal', and what I think Heathcote also means, is having the learners empathise with human situations that occur all over the world. Empathy is a human emotion that may produce long lasting effects. If learners can empathise with the characters, then they may learn something not only about human emotion, but also about foreign cultures and various historical facts, because the Shakespearean play is rich in matters dealing with intense emotion, politics, and domestic issues. Such topics can be found on a global scale, making the Shakespearean play universal in this sense.

A major motivational factor upon which this creative pedagogy is based, is making Shakespearean plays more accessible to people of different languages and cultures. This pedagogy, in aiming to create a better understanding of the Shakespearean play, also aims to find universal appeal from the play text, so that learners can see the relevance of a 16th century play within a 21st century context. It is for this reason that the scenes which the learners are practically exploring will be adapted to a current context.

If we ensure this aim is fulfilled, then the serious nature of human experiences expressed by the play will bring the learners closer to empathising with the character's situations and thus:

⁴⁶ The term 'universal' is a contested one, but Heathcote uses it to define an experience which allows learners to draw parallels with human experiences throughout time. Wagner explains Heathcote's definition of universal: "She uses what is happening in the drama as an occasion to remind the group that all through time people have found themselves in the position they are in at that moment. Reflecting on the universal is, something Heathcote gets a class to do for themselves, to help them identify with a wider range of other human beings throughout time" (Wagner, 1976:76).

- The play's ability to mirror a sense of reality will increase the interest learners may have for plays.
- It will activate a concern towards human situations around them.
- The empathy produced from the learners' engagement with the characters they role play, will produce an indirect understanding of the scene or play narrative. Significantly, whilst learners are fully occupied with understanding the social factors of the scene, they may forget that they are actually mastering the understanding of the narrative.
- If the learners can empathise with and imagine these characters as real humans with real problems, then they are keying into the universal human experience contained in Shakespeare's work. This helps to make play study a more valuable activity for the learners, as it may symbolise real human experiences which could be found within lives of people in their societies.

In order to help learners with point number five of the creative pedagogy process, which is trying to find the main thematic concept of a scene, Heathcote's brotherhood code technique is an excellent exercise learners may use. The brotherhood code technique helps learners to relate to people from a different country or culture through engaging emotions generated by the learners' empathy with the written characters. What is eventually produced is the recognition of connecting to something distant, something that was thought to be impossible and irrelevant to the learners.

The brotherhood code is valuable because it always allows the teacher to think of transcending learners beyond the 'feeling'. You will find dozens of dramas underneath the top layer of any story, underneath the story line. Each separate drama is the link between the story and the brotherhood of all those who have been in a certain situation. (Wagner, 1976:49)

For instance, if all learners were trying to identify a theme within the scene from *The Merchant of Venice*, where Antonio makes the loan deal with

Shylock, in which Antonio is portrayed as confident about the return of his ships, learners could engage in a brotherhood code exercise such as this: all learners gather in a circle and say together, ‘At this moment I am in the brotherhood of all those who count their chickens before they hatch,’ thus generating themes of expectation vs reality, or freedom of choice vs fate.

What should occur after an exercise such as the above, is that the phrase ‘all those who count their chickens before they hatch’ would generate ideas of scenarios that can be translated into simple descriptive scenes which learners can perform for their classmates. “Basically from a broad outside description, various other events of the same nature come to mind, thus creating an avenue for so many more images/scenes for children to play with” (Wagner, 1976:49).

6. Once a theme is found, get each group to adapt their theme and scene narratives to a current context:

Hutcheon explains how adaptation works as a process:

Early in the film *Adaptation*, screen writer “Charlie Kaufman” faces an anguished dilemma: he worries about his responsibility as an adapter to an author and a book he respects. As he senses what is involved in adapting can be a process of appropriation, of taking possession of another’s story, and filtering it, in a sense, through one’s own sensibility, interests and talents. Therefore, adapters are first interpreters and then creators. (2006:18)

From Hutcheon’s last sentence above we must remember that the learners who function as adaptors need to interpret the Shakespearean scenes first and then create new versions of the original scene. The learners will adapt their Shakespearean scenes according to Hutcheon’s theory where adaptation is an “acknowledged transposition of a recognisable other work or works, it is a creative *and* interpretive act of appropriation/salvaging, it is

also an extended intertextual⁴⁷ engagement with the adapted work” (2006:8). Therefore, *The Merchant of Venice* scenes will be transposed from 16th century Italy into appropriated settings, relationships, characters and linguistic interjections of the 21st century. Some examples of how the adaptation process might be applied are offered below:

- Learners could transpose *The Merchant of Venice* scene settings from lavish gardens, masked balls and harbours, to outer space, the jungle, or even the context of their favourite films.
- Learners may transpose the relationships inherent in the Shakespearean scene, according to relationships around them. For example, learners today may not find domestic workers in their surrounding areas, such as Launcelot Gobbo, who also work as entertaining court jesters. Therefore, learners could depict Launcelot Gobbo as a comical domestic worker who is assertive, inquisitive and has a knack for singing and dancing. Shylock could be portrayed as a grumpy bank manager who employs Launcelot Gobbo, but is always picking on the lifestyle choices and incompetence of Launcelot Gobbo.
- Learners could transpose the identity of *The Merchant of Venice* characters from being educated Italian adults of the 16th century to South African teenage scholars of the 21st century.

The one aspect that will not be adapted in their final scene presentations is the Shakespearean language. By not changing the Shakespearean language within step eight, it is hoped that the learners may also break the language barrier of deciphering the Shakespearean language, through interacting with the Shakespearean language by vocalising and role playing the Shakespearean characters’ dialogues.

⁴⁷ Intertextuality – the practice of using signs and symbols to identify one context in another context – is often a characteristic of adaptation.. Thus, one of the tools in the adaptation process is the intertextual sign. For example, in film “Intertextuality is strongly linked with postmodernism. Intertextuality is the ways in which a film either explicitly or implicitly refers to other films (through illusion, imitation, parody or pastiche, for example), thereby triggering ideas and associations which might enrich our response, or in its broader sense, the various relationships one (film) text may have with other texts” (Nelms, 1996: 439)

As a linguistic aid to the learners, colloquial interjections should be made within certain Shakespearean dialogues (at learners' discretion), for example: During the court scene, the learners will perform the characters' dialogues as it is in the Shakespearean play text, and, a member of the jury, or a court attendee (or some learner in the scene presentation) can stage whisper the line: 'Eish, check this Portia stekkie, she pretending to be a lawyer O!'. These kind of interjections give some textual appropriation of the Shakespearean language, which will also serve as lines, which show that the Shakespearean language can be accessed and transposed into the learners' colloquial English.

Another example of how learners could go about adapting events from *The Merchant of Venice* using the creative pedagogy may occur as follows: learners may find that Shylock and Antonio are not very friendly with each other, because firstly, they dislike each other's religions. If the learners adapt this scene they might transpose Shylock and Antonio's relationship to that of two popular boys in their school who dislike each other, or two famous musicians who are constantly competing. Thus, learners are taking the main theme of this scene being dislike or competition, and appropriating these themes with popular icons and events that relate to the words dislike or competition, which are then used as a base to recreate or adapt a scene.

Adapting a scene into a context more familiar to the learners may make the lesson more entertaining, and also help the learners to understand that an event from the 16th century does have relevance to their 21st century lives. The notion of adaptation also lends itself to Heathcote's notion of dropping to the universal, which requires having the learners empathise with human situations that occur all over the world and throughout time. Adaptation, in its aim of making historical events seem like contemporary occurrences, proves to be a tool in allowing the dropping to the universal process to occur.

7. Each group should begin to improvise their scenes:

Drama scholars and teachers, Anthony Frost and Ralph Yarrow, provide the following definition for improvisation:

Improvisation, the skill of using bodies, space, all human resources, to generate a coherent physical expression of an idea, a situation, a character (even, perhaps, a text); to do this spontaneously, in response to the immediate stimuli of one's environment, and to do it *à l'improviste*: as though taken by surprise without preconceptions. (1990:1).

This definition of improvisation was chosen because it aptly explains what improvisation is, an acting form which requires spontaneous character, idea or event creation from the actor. Spontaneity is fundamental to the process of improvisation because it acknowledges the intuition of an actor. Thus, by acknowledging intuition and denying the intellectual urge within the actor, truthful learning can take place. Viola Spolin, a principle theorist in the field of improvisation, justifies the above point by stating:

When response to experience takes place at this intuitive level, when a person functions beyond a constructed intellectual plane, he is truly open for learning. The intuitive can only respond in immediacy right now. It comes bearing its gifts in the moment of spontaneity, the moment when we are freed to relate and act, involving ourselves in the moving, changing world around us. Through spontaneity we are re-formed into ourselves. It creates an explosion that for the moment frees us from handed down frames of reference, memory choked with old facts and information and undigested theories and techniques of other people's findings. Spontaneity is the moment of personal freedom when we are faced with a reality and see it, explore it and act accordingly. In this reality the bits and pieces of ourselves function as an organic whole. It is the time of discovery, of experiencing, of creative expression. (1963: 3-4)

Spolin's observations on spontaneity offer the rationale for my desire for learners to access this tool within the framework of the creative pedagogy.

The tool of spontaneity inherent within improvisation will help learners access their imaginations, as another principle improvisation theorist Keith Johnston states: “Most schools encourage children to be unimaginative. Most children can operate in a creative way until they’re eleven or twelve, when suddenly they lose their spontaneity” (1979:-76-77). Through this creative pedagogy, the learners’ imaginations will be acknowledged. Learners will be given the opportunity to realise their adapted characters, events and settings (born out of their imaginations) from their given Shakespearean scene, through the improvisation process.

John Hodgson, an important theorist in theatre, says of improvisation, “Exploratory acting creates atmosphere, mood and situation. It is designed to give a greater sense of the literature being worked upon” (Dodd, 1971:35). Improvisation in terms of this creative pedagogy means that, through improvising scenes, learners will gain a better understanding of the narrative of a scene, and a better understanding of who the characters are. This type of improvisation is simple storytelling through role playing, and does not require hours of rehearsal, nor does it require intense acting; all that is necessary is a basic depiction of the events of the play which the learners adapted for their scenes.

Learners should be aware that improvisation within the context of their Shakespearean play lesson, will not be too difficult because a narrative is already given in the form of the Shakespearean scene they have adapted in the last step (step six), as opposed to traditional improvisation exercises where the actors or students must create a scene’s narrative, characters and context all on their own.

McCaslin reveals the simplicity of improvising using an already existing story: “The most popular and in many ways, most satisfactory form of improvisation for children is based on good stories. Improvising from a story is a way of introducing literature” (McCaslin, 1996:108). When

learners explore their respective Shakespearean scene narratives through improvising their scene stories, it will allow them to access the narrative of the scene on a much more significant level since they are not only defining the narrative but, within the task of adaptation, changing and questioning aspects of the narrative's context to suit their creative intentions as a group.

The practice of improvisation within this creative pedagogy (step seven) will occur as follows:

- After learners have chosen the context for their adapted Shakespearean scenes, within their groups, they physically try to create their scene by getting up and practically blocking the scene narrative which they wrote down as was expected from step six.
- This step requires the group to block, improvise and rehearse the scenes using their adapted contemporary dialogues they create from the given Shakespearean scene. The learners improvising in the contemporary language, allows the learners the opportunity to discover that they can adapt the Shakespearean language according to their desired language, context and characters. This act of transposing will allow the groups to textually interact and decipher the Shakespearean language, through the transposing of the language from Shakespearean to contemporary English.
- This act of improvisation also allows the learners the ability to relate to the characters on a more accessible level since they have just adapted the language of their characters' dialogue to a language more familiar to them.
- For example, if a group chose to adapt their Shakespearean scene to an outer space context, Shylock's house may be portrayed as a battleship which has kidnapped Jessica, and it is the duty of the space avengers such as Lorenzo, Salerio and Solanio to rescue Jessica. Space sounds may be used, along with interesting space/astronaut walks and robotic

sounds. The learners will contemporise the language according to their interpretations and desires of what astronauts or space heroes speak like.

Polsky substantiates the use of improvisation in the classroom as a method for empathising with people and lessons from the past, by stating:

Movement, non-verbal communication and verbal improvisation help to bring creativity and personal experience into the learning process. You can reach a deeper understanding of people and events you have read or heard about by experiencing -through simulated play - the feelings, doubts, aspirations and beliefs of characters from past, present and future. The creative use of dramatic improvisation, if nothing else, motivates and stimulates people to connect their own feelings with the subjects they are studying, so that material becomes alive and exciting. (1980:232)

If learners can develop scenes from the play text and bring the drama of the play to life, then they may begin not only to understand the narrative of *The Merchant of Venice* better, but may also begin to re-evaluate their attitudes towards Shakespearean works and, hopefully (in answering one of the primary questions of this dissertation) become less apprehensive towards the Shakespearean play text. John Hodgson adds, “literary appreciation rises from the attempt of developing drama” (Dodd 1971:40).

By allowing the learners to firstly, take the first step of understanding the Shakespearean scene narrative on their own, and secondly, adapt the language, context and characters according to their desires, the learners are given freedom and power within the lesson. Polsky supports this freedom of exploration by stating:

In the theatre or classroom, role playing a variety of characters helps us to explore unfamiliar life-styles and alternative ways of behavior. When we take off our own masks to wear another we are exercising a legitimate form of self deception under playful circumstances. In practical forms role playing and role reversal are techniques of helping people to perceive a problem emotionally from the other person’s vantage point. Participants find themselves in a situation where they must

first see and then defend a position or attitude opposite to or at least different from their own. (1980:179)

The key to the creative pedagogy, as explained in chapter one, is ensuring that learners find their own meanings in the play. Graham elucidates the former sentence by stating: “As a classroom teacher of both English and creative writing, I’m among many who know that not only are classrooms places where students can discover their imaginations, but that, when well cultivated, imagination acts as a bridge to knowledge” (Graham, 2002: 81). Her statement supports the idea that learners can cultivate their imaginations by generating a relationship between their imaginations and their Shakespearean play.

In this way, the educator allows the learners to define the characters, plot, story, and narrative by themselves, and thereafter educators can broaden this understanding through discussion, written or oral exercises, and dialogue. This approach encourages a learner-centered pedagogy, which avoids any form of educator-oriented teaching left over from banking education practices.

It is important that learners improvise on their own first, so that the scene is a completely learner created piece of work. If during the discussion sessions learners should need corrections regarding their scene interpretation, then they will be in a better position to understand where they went wrong because they have adapted and improvised the scenes on their own. I find this method of improvisation to be very progressive, as the learners are not constrained to the educator’s interpretation, which is common within the banking education system. All that an educator will be doing here is guiding the learners through the various steps of the creative pedagogy.

8. Scene presentation and discussion:

In the final step of the creative pedagogy, learners present their scenes to their peers; this aspect is known as role playing (Polsky, 1980 & McCaslin, 1996) and this element, together with the discussion sessions which commence afterwards, form part of the playmaking methodology.

The scene presentation is more of a fun activity for the learners rather than a serious academic activity which will be marked. The scene presentation aspect of the creative pedagogy occurs as follows (step eight):

- If the learners chose to adapt their Shakespearean scene to an outer space context. The scene presentation is played out so Shylock's house is portrayed as a battleship which has kidnapped Jessica, and the space avengers such as Lorenzo, Salerio and Solanio go forth to rescue Jessica. Space sounds may be used, along with interesting space/astronaut walks and robotic sounds.
- The learners will now try to communicate all that they did when speaking the contemporary dialogues, only now through the Shakespearean dialogues from their play text.
- In the midst of a Shakespearean dialogue learners can colloquially interject with contemporary one-liners they made up during their contemporary improvisation step. These interjections are done at the discretion of the learner.
- This step makes a connection for the learners performing, between the contemporary dialogues they improvised within their groups and the Shakespearean language they speak in their class scene presentation. Through speaking in the Shakespearean language now, learners should be in better positions to understand what they are saying, because they have already deciphered parts of the dialogues in step seven.

I also felt it necessary to have the learners speak in the Shakespearean language during the scene presentation step so that during the role playing of the Shakespearean characters, the learners would finally have the opportunity to vocalise, act and be expressive using the Shakespearean language and not just read it as they were previously doing during the text-based approach.

As McCaslin observes, “Exchanging roles is a good way to put oneself in the shoes of another, in order to understand that person” (1996: 109-110); thus, learners should be in a position to empathise more with the various characters they depict from *The Merchant of Venice*, through this step of the creative pedagogy.

Polsky further supports the value of role play as a learning process, because it allows the learners to learn from the presented scenes, since their work is not judged by an audience:

When an improvisational play is primarily for the players’ growth - expressing themselves to satisfy their own creative needs, it is considered process centered. In this case there is no audience except for the other players in the group. Process work is ongoing and continually evolving. (1980: 201)

The scene presentation step of this process is not over as soon as the scene presentations are finished; it actually continues to evolve within the sit down discussion sessions afterwards. The scene presentation provides a stimulus for further discussion and dialogue during the step of group discussion sessions, after each scene presentation.

These discussions sessions consist of literary talks between the educator and learner about how and why learners interpreted the Shakespearean narrative and context the way they did. Learners who served as audience members may also be tested by the groups who just presented, so as to see who

interpreted the groups' narrative and intentions accurately. If a group communicated their scene narrative inaccurately, the educator may step in to help learners understand where they went wrong in the deciphering of the Shakespearean scene.

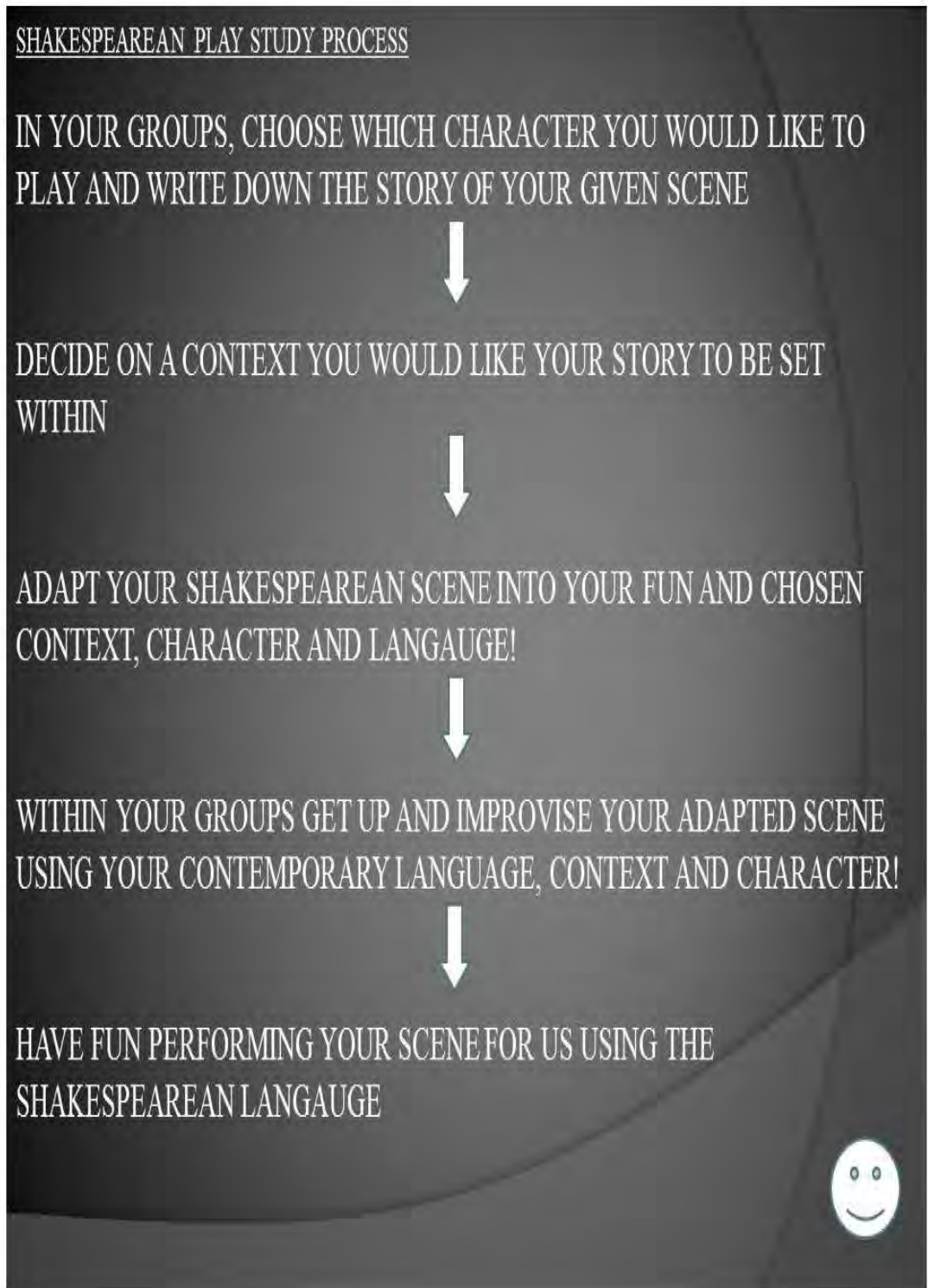
The above discussion session may also highlight the value within the creative pedagogy, in that all inaccuracies are addressed after learner centered attempts of scene exploration. The learners should be in much better positions to understand where and why they went wrong, because they were the ones who first deciphered the scenes for themselves.

The discussion session concludes the eight step creative pedagogical approach to teaching the Shakespearean play.

An educator may then repeat the entire step 1-8 process with the learners again, using the flowchart that follows, which could be given to learners to follow during their English Home Language lessons on the Shakespearean play, for referral.

The eight step creative pedagogical process was implemented with a group of Grade Ten learners at Grove End Secondary school during March 2011. The various steps and processes of the creative pedagogy explained above are documented, photographed and analysed in the next chapter.

Shakespearean play study flowchart of learner (Figure 1.2)



CHAPTER FIVE

5.1 Action Research as chosen research methodology

The research methodology that I have employed for this dissertation is research scientist Dr. Cher Hendricks' brand of classroom action research (2009).

Action research was chosen as an appropriate methodology to execute this project because this methodology provides the theory which allows the testing of a hypothesis towards a desired outcome. In the context of this dissertation, classroom action research was specifically chosen to test whether the hypothetical creative pedagogy achieved my desired outcomes of:

1. Evoking attitude change towards the studying of Shakespearean plays.
2. Assisting the Grove End Secondary learners with an enhanced understanding of the Shakespearean play narrative and language.

The mode of data collection was also informed by Hendricks' action research. Types of data comprise: "conducting written interviews, creating surveys, questionnaires, and journal entries" for learners (Hendricks, 2009:79).

The action research methodology was also chosen because it allowed for continuous evaluation and growth of the research project. The action research model of "reflect-act-evaluate" (Hendricks, 2009: 8) means that the decisions I made after reflecting on a single session with the learners produced the method of 'action' that I employed with the learners during their next session.

The case study was undertaken to demonstrate the practice of the creative pedagogy in the classroom and to evaluate its efficacy. This supports Hendricks' observation that "classroom action research is conducted by

teachers in the classroom with the purpose of improving practice. It values interpretations made by teachers based on the data collected from students” (2009:10).

Jean McNiff, a professor of educational research and one of the seminal theorists of action research, reinforces Hendricks’ notion of continuing research by stating that “The main purpose of action research is to bring about an improvement in practice” (1996:13); thus, the outcomes upon which the learners reflected after each session in their daily journal entries, and my own journal observations on the learners’ progress, after each class, had an immediate impact on my work in the following sessions.

The methods of action I employed with the learners were flexible, so long as the research intention, focused on testing the creative pedagogy for practical implementation in a KwaZulu-Natal public high school, was achieved.

The testing/validation of the creative pedagogy was accomplished through analysing and comparing pre-project, during project and post-project questionnaires, surveys and learners’ journal entries. This testing process is also informed by Hendricks strategies for collecting data (2009:79).

I will now discuss the events that occurred when the creative pedagogy was implemented at Grove End Secondary school. Photographs of the case study will be used to illustrate and provide evidence of the learners’ progress.

5.2 The Grove End Case Study

My case study involved implementing the creative pedagogy outlined in chapter four, at Grove End Secondary school. During the case study I worked through each of the eight steps with the learners. The data that was produced will now be illustrated and analysed.

The Learners:

I chose to conduct this case study with learners from Grade Ten. I focused specifically on the Grade Ten Shakespearean play pedagogy, as this is the grade in which Shakespeare is first introduced in South African public high schools; therefore, learners can use whatever knowledge they deem valuable from the creative pedagogy, as a resource for future academic interactions with the Shakespearean play.

I chose to work with a group of eighteen learners, who possessed a mix of abilities and skills. This allowed me to test whether those learners who attain high marks in the English Home Language Learning Area are able and willing to assist and build a relationship with those who attain lower marks. In addition, I was able to test whether this pedagogy can effectively teach the Shakespearean play to learners with a diverse range of language competencies. Therefore, I used purposive sampling, and with the help of a Grade Ten English educator, selected a group of 18 learners comprising 60% who attain an average of 20% to 40% , 20% who attain an average of 40% to 60%, and 20% who attain an average 60% to 80%, in the English Home Language Learning Area.

Due to time constraints, since this group of learners were involved in sports activities and their annual school prom⁴⁸ training, it was not possible to work through the full text of *The Merchant of Venice* with the learners. *The Merchant of Venice* was chosen because it was the set play text the Grade Ten learners were studying during the case study.

The Merchant of Venice is a play that has elicited much critical interpretation and debate. Two of the areas of debate amongst scholars that are most pertinent for my approach, concern the way the play communicates issues surrounding gender and religion. The National Theatre in England

⁴⁸ Every year Grove End Learners participate in a 'prom', which is a formal dance event that serves as a fundraiser for the school.

compiled an educational workpack for teaching *The Merchant of Venice* which further highlights the abovementioned issues by stating that:

There are issues in this play that need to be dealt with, not ignored. Colour prejudice, racial hatred, ethnic conflict, class distinction and the position of women in society are all key issues that students continually negotiate and this play has them all. (Reynolds, 1999: 2)

The socio-political issues highlighted above are issues with which I would like to see the learners grapple. It is not the intention of this research to ensure that these issues are communicated within each scene presentation, as a socio-political teaching focus for *The Merchant of Venice* is beyond the scope of this dissertation. However, an acknowledgment of these issues would show that the learners are aware that the play negotiates issues that affect their society.

What would be ideal is if the learners during their discussion sessions reveal how they have understood the characters of Portia and Shylock in their scene presentations. I suggest the specific focus on Portia and Shylock as these characters represent the critical issues with which I was concerned.

In commenting on the question of anti-semitism in the play, Drew Daniel, an English academic, states:

The play presents a Jewish villain (in Shylock), makes a Jewish character the butt of all jokes. In order for the play's depiction of Jews to count as substantively ambiguous, one would need to see Jewish traits or qualities not only being denigrated and scorned but also, at least occasionally, being praised. In Act Four, Scene One when Portia makes the statement "Your wife would give you little thanks for that if she were by to hear you make that offer", Shakespeare underlines with a light comic touch the moral ugliness of Bassanio's betrayal of his love for Portia. (Daniel, 2006: 52-55)

Ideally I would want the learners within their discussion sessions to discuss how Jewish people have been oppressed, represented, stereotyped and stigmatised over the years. Through the interaction they practically had with playing Shylock, it may be possible for the learners to renegotiate their understanding of anti-semitism.

With regard to gender debates, Portia's character for me represents the secondary status to which women in the 16th century were accustomed. In Act Four, Scene One, Bassanio reveals that within a dire situation he would choose his best friend Antonio, over his wife. Unbeknownst to him, his future wife is playing the lawyer representing his best friend Antonio. The marginalising of women by men is given focus through this event; it reveals for me how Portia, (and by extension women in general), no matter the intelligence and wit she displayed, was always seen as secondary to the male during the 16th century. If learners could identify the great lengths to which women in the 16th century had to go in order to practice a profession then the learners might begin to understand the importance of recognising women's rights and equality, and the necessity to continue to make progress in this arena, as progress has been made from then to now.

The Merchant of Venice is for me an interesting play which deals with current issues of negotiating gender roles and religious difference in a poignant but also humorous manner. I think this play was a good choice for the learners, because, in this introductory level to Shakespeare, learners may appreciate a little humour when studying something that may have been for years, a source of intimidation awaiting them in their Grade Ten year. The way in which humour is used to communicate social and political issues within a society in *The Merchant of Venice* makes it, for me, an ideal Shakespearean play to teach the youngest group in the senior high school phase.

With the above said, I would have been greatly interested in teaching the whole of *The Merchant of Venice* to the learners. However, the parameters of the case study given by the school meant that I was only allowed to teach parts of *The Merchant of Venice*. Thus, the creative pedagogy was tested by working through a section from Act Three, Scene Three to Act Four, Scene Four. I chose to teach this part of *The Merchant of Venice* because Act Three, Scene Three is the scene which ignites the rising action to the climax, which occurs in Act Four, Scene One. These four scenes in *The Merchant of Venice* are the scenes in which the crucial events of the play occur. These scenes also display the disequilibrium, climax, and new equilibrium contained in the dramatic narrative of *The Merchant of Venice*.

I will now describe in detail each session of the creative pedagogic process executed with the Grove End Secondary learners.

My first meeting with the learners was an exciting event for me. I wanted to create and maintain a peer-orientated relationship with these learners. Therefore, as I introduced myself to the group, I requested that they all refer to me by my nickname, 'Dee', as opposed to 'Ms Moodley' or 'Ma'am', as these titles were what they were accustomed to using when addressing their educators. The use of my nickname, I believed, would allow them to envision me as an older peer rather than a removed teacher. I did this because I wanted to ensure that the learners would not be intimidated by the new tasks I set for them, and would approach the tasks with ease and relaxation. I thought a relaxed atmosphere would be more likely to happen if they were able to address me familiarly. My journal entry⁴⁹ for that day reveals my first impressions:

⁴⁹ These journal entries were created to fulfill the reflect-act-evaluate model of the action research methodology, and entries are divided into three sections namely; "observations, concerns and final action" (Hendricks:2009). These journal entries reflect the written notes I made as I monitored how the learners functioned during the creative pedagogical process. The journal entries are attached in Appendix 5; they were written for my own documentation purpose and therefore, the language used is colloquial in nature. I have corrected and edited the entries for inclusion in the body of this dissertation.

First Session-14 March 2011

14 March 2011

I see that the majority of these learners don't hate Shakespeare. All they really are struggling with is understanding the big words in the plays. I observe that they just really want to have fun, so I'm glad that I started off with the group dynamic sessions. I did some breathing exercises with them, resonator warm ups and we played games of musical chairs and broken telephone. They are all very co-operative and they came in with enthusiasm.

Image 1⁵⁰: First Session-14 March:



⁵⁰ All images used in the body of the dissertation are illustrated to show the reader what I as the researcher was seeing during each session with the learner. The images do not affect the analysis of the case study; it is rather a visual record of what occurred during the sessions.

I need more time with them as I wanted to do more group dynamics and they were meant to fill in the surveys in my presence, however, I couldn't do most of what I wanted because of the time factor. They are still clueless as to what they are in for during tomorrow's class. I'm glad that the element of surprise is still there. (Journal Entry, 14 March 2011)

On this day I also began the data collection procedures required from the classroom action research process. This involved handing out surveys and questionnaires that will be analysed as the case study discussion progresses. On this day the learners also began writing in their sessional journals. The learners' journal entries⁵¹ will be reproduced and analysed in this discussion to support my observations and conclusions.

One of the first surveys the learners completed, was a creative survey⁵² (Hendricks, 2009:83) which required them to draw images of their feelings towards the play. The suggestion by Hendricks to have the learners draw their feelings toward their subject matter was helpful to me, as it allowed me as a researcher to see what learners see in their minds when they think of Shakespearean works. After the first session I looked at the most interesting drawings from four⁵³ learners, which are illustrated in the figure that follows:

⁵¹ Some of the learners' journal entries will be available and analysed within the body of this dissertation. However, all of the journal entries will be available in the learners' data CD that will be submitted with this dissertation. I selected the specific learners' responses for the study because these learners provided greater evidence than other learners, of a significant shift within their learning process during the case study.

⁵² All surveys used within this chapter are sourced from Cher Hendricks 'strategies for collecting data' (Hendricks, 2009:79), but were adapted to suit my pedagogical intentions. They are attached in Appendix 6.

⁵³ Only four drawings were used in the comparative analysis of the creative drawings. I chose these specific four drawings as they seemed to me to be the most interesting and useful. The rest of the drawings will be available in the learners' data CD that will be submitted with this dissertation.

Figure 2:⁵⁴ learners' creative drawings as reactions to the Shakespearean play



Figure 2.1 Learner A says: "I sometimes get confused when reading the book, I don't understand it at first attempt. I use the dictionary a lot when reading Shakespeare, I find it very interesting after understanding and learn a lot of ideas on life when reading Shakespeare".

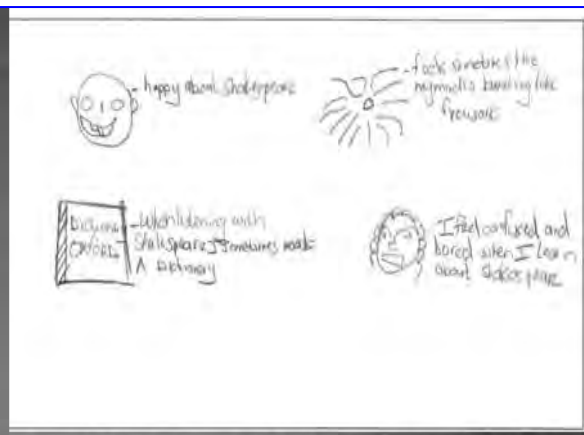


Figure 2.2. Learner B says: "My picture reflects on all my feelings on Shakespeare plays and stories, I feel happy learning about Shakespeare and also confused and bored because of the language and how it is explained. I sometimes need a dictionary to understand most of the words".



Figure 2.3 Learner C had no caption for her drawing. However, the speech bubbles in the drawing reveals:
A) Dvd's are better
B) You make me 'mad' in the classroom.



Figure 2.4. Learner D says: "I hate Shakespeare he talks a different language how does he expect us to understand. If it wasn't for him life would have been way better."

C
R
E
A
T
I
V
E

S
U
R
V
E
Y

A
T
T
H
E

B
E
G
I
N
N
I
N
G

⁵⁴ Images and words from this figure are reflected exactly as the learners did them.

My journal entry for the 14 March notes:

After reading some of their surveys and reactions to Shakespeare I am alarmed. One learner resorted to saying that Shakespeare should be dead. Another learner said facing Shakespeare was a crossroads in his life...very interesting. These are serious remarks because some learners might be facing psychological issues with the play and the playwright. It seems as if the playwright's language is a barrier between the learners and their progress in English class (Journal Entry, 14 March 2011).

The creative survey revealed alarming facts about how some of the learners felt towards Shakespearean plays, which, by extension, made them react quite harshly towards the playwright, Shakespeare.

Figure 2.4 reveals a learner who would like to stab Shakespeare, and the Shakespeare figure who is lying on the ground, says: 'I should have been a barber'. Figure 2.4. confirmed my suspicions that learners project their anger and their difficulties with *The Merchant of Venice* play text, towards the playwright. These images also demonstrate the potential for achieving my primary research intention of this dissertation, which is to evoke attitude change amongst the learners; because of the violent attitude towards the playwright that existed amongst some learners at the school, there was plenty of room for change to occur and to be observed. This attitude may affect the way learners view Shakespearean works for the rest of their lives.

Another interesting creative reaction is shown in Figure 2.3. This learner, in the speech bubble of her drawing, revealed that Shakespeare makes her 'mad' in the classroom. She also reveals a drawing of a DVD and a smiley icon, which reveals that DVDs help her to understand the plays, rather than the way she is taught Shakespearean plays in the classroom. The drawing in this Figure also seems to confirm my opinion that visual exploration of Shakespearean plays can help when teaching Shakespearean plays, and that

visual exploration of the Shakespearean plays is desired by the learner.

The above drawings were alarming; however, a positive outcome does emerge from Figure 2 because my two suspicions were confirmed: firstly, learners do react negatively towards the Shakespearean play, and secondly, learners want to see Shakespearean plays visually, through film. The drawings did not reveal anything about wanting to watch Shakespearean plays in the theatre, which may point to my earlier suspicion that learners do not relate Shakespeare to plays performed in the theatre. For me as a researcher, this was seemingly good news, because my creative pedagogy was devised to address these problems.

After viewing the creative surveys I decided to look at my observations in my journal to see if what the learners did in the research session matched their creative surveys:

Concerns of today

The creative pedagogy is not entirely based on helping learners decipher Shakespeare's language. However, understanding Shakespearean language seems to be the main problem for these learners. The focus of my creative pedagogy was meant to help learners understand the narrative and language of *The Merchant of Venice*, whilst simultaneously evoking attitude change using creative processes.

I need to think about making some sort of handout that may assist the group with the basic terms and definitions of the Shakespearean language.

Final action I will be taking to solve this concern

Try to get down on writing a handout for the learners which they can use as a reference when they experience difficulty in understanding the Shakespearean language. Ask for extra time from other educators. (Journal Entry, 14 March 2011)

The creative survey and my observations did relate to each other, in that Figure 2 revealed how the learners struggle to understand the Shakespearean language and discussions with the learners during that session reinforced the presence of that difficulty.

It was at this point of my action research when I realised that I needed to adjust and amend the creative pedagogy, so that these learners would have something on paper to help them understand certain Shakespearean words. I felt that they needed something on hand to which to refer when they eventually did start practical improvisations of their Shakespearean scenes, instead of referring to a dictionary each time. As a result, I put together a Shakespearean play resource pack.⁵⁵ These handouts were focused on helping learners understand common words which appear in Shakespearean plays and would now have to be integrated into the pedagogic process. Definitions and discussions of literary devices found in Shakespeare's work were distributed on four handouts, in order to equip the learners with additional information about Shakespeare's writing structure.

The handouts consisted of a basic Shakespearean dictionary, Shakespearean analytical terminology, dramatic terminology, and English figures of speech (basic definitions, with examples of metaphors, similes, alliteration and more). I used my subjectivity in choosing how many terms and what terms needed to be in these handouts. While this handout was made specifically for *The Merchant of Venice*, it could be used when studying any Shakespearean work. A similar pack might also be made for any other language study text.

Learners were told to make reference to the writing structure of the Shakespearean language, through constantly referring to the handouts when they experienced any difficulty or curiosity regarding the Shakespearean

⁵⁵ This resource pack is attached to the dissertation in Appendix 7.

language. They were told to refer to the handouts to help when defining complex Shakespearean words whilst they simultaneously worked on preparing their scene presentation.

The handouts were made with the intention of helping learners tackle questions in their English Home Language Learning Area examination which are usually literarily based and require analysis of the play text. Learners could explore the writing structure of *The Merchant of Venice* by referring to these handouts, while simultaneously practicing the performative aspect of the Shakespearean play through the scene improvisation and scene presentation tasks.

As a result of my observations on the first day of the project, I amended the Shakespearean play study process within my creative pedagogy for the learners. The new process, displayed below in Figure 3, differs from the original design illustrated in chapter four, Figure 1.2.

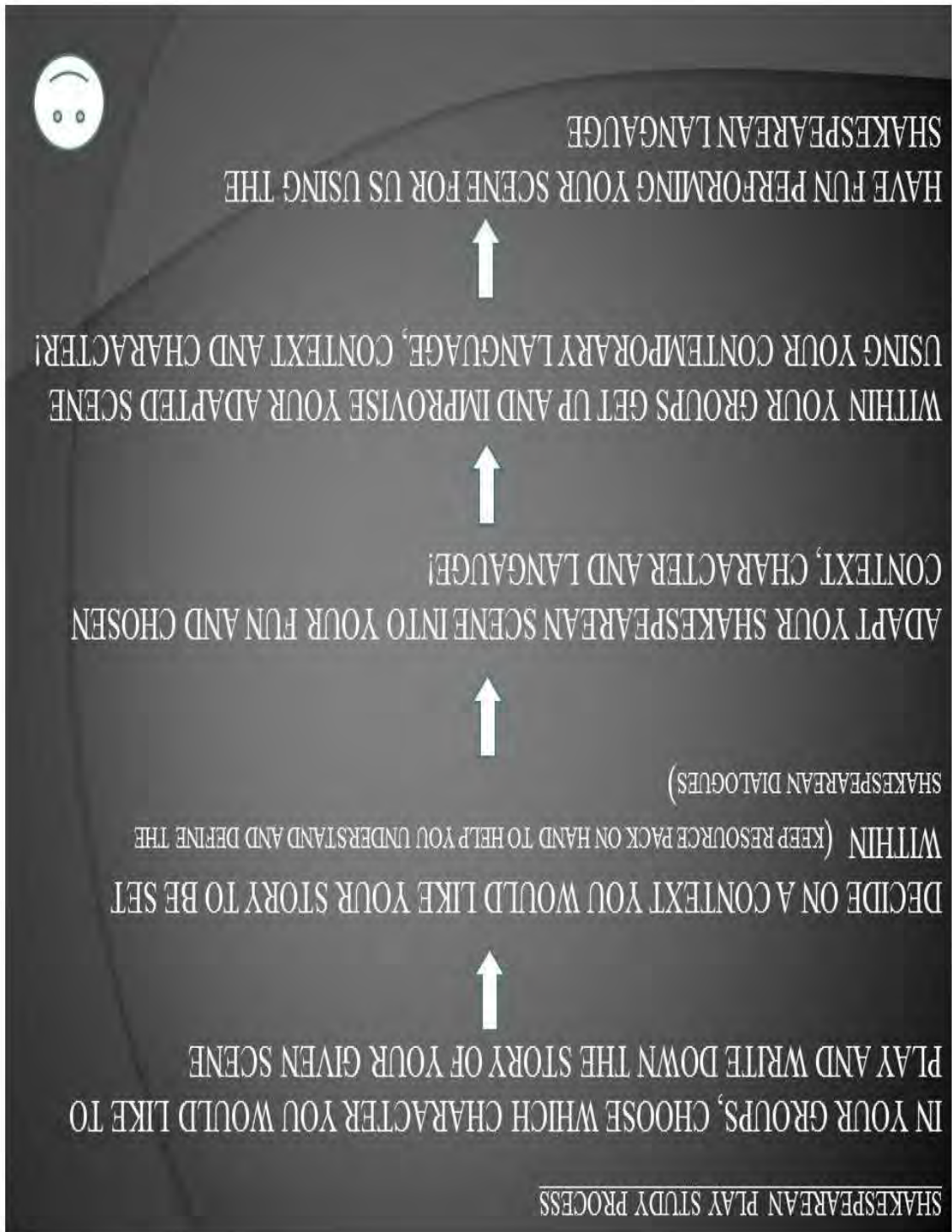


Figure 3: Amended creative pedagogy: Shakespearean play study process

At this point in the case study, I had already made one amendment to the pedagogy without even introducing the Shakespearean play study process to the learners yet. I had to make the necessary amendments based on the creative survey reactions, so that I would be better prepared for any other upcoming problems the learners might face with the Shakespearean language.

The next session commenced and during this session there were more group dynamics activities. I still felt the learners needed to be better acquainted with each other, and with me. Therefore, during the next session, I took the group dynamics to a more advanced level, by not only asking the learners to perform simple bonding games, but by guiding them through trust exercises, such as Veronica Sherborne's movement exercises of the see saw, spinning, sinking and rising (Dodd, 1971:65), and exercises from my group dynamic experiences as a student performer, including the leading the blind game (Boal, 1992:115).

My journal entry offers the following observations:

16 March 2011

Observations

The Learners are arriving late. The Learners are talkative. They enjoyed today's lesson. There is still no interaction with MOV yet. One learner may be a bit hesitant to work creatively because I approached her about being noisy. I hope this doesn't affect her experience within the case study. (Journal Entry, 16 March 2011)

Image 2: 16 March-Trust exercises



2.1 The 'see saw' trust exercise



2.2 The 'rise and sink' trust exercise



2.3 The 'blindfold' trust exercise



2.4 Group doing the 'blindfold' trust exercise outside classroom.

T
R
U
S
T

E
X
E
R
C
I
S
E
S

Concerns of today

Today the Learners arrived from a previous class noisy and distracted. The group dynamics channelled their hyperactivity into a physical release, through the various trust games. Luckily, my lesson plan for today was still focused on group dynamics, because if I had planned to introduce the Shakespearean play process to them, they would not have concentrated. This is a concern because I can't have them feeling restless each time they arrive to these research sessions. (Journal entry, 16 March 2011)

Final action I will be taking to solve this concern

To solve the above concern, I will have to begin the next session with concentration games and imagination/relaxation exercises, so that learners realise they need to be relaxed and clearly focused during these research sessions. (Journal Entry, 16 March 2011)

The group dynamic sessions divided into trust, focus, and bonding exercises, which I had pre-planned for the learners, worked according to plan. I did not note any learner having problems with this step in the creative pedagogy. Therefore, there was no need to adjust or remove this step. In addition to this, I also did not see a need to take any action after this session because the learners found nothing problematic about the group dynamic exercises; no complaints from learners meant no action to take in the next session. However, I did think about the learner whom I approached for being noisy and the overall distracted focus of the class. Therefore, in the next session I planned to do more group dynamics exercises which evoked relaxation and focus in the classroom.

These group dynamics exercises lasted for two days (the 16th and 17th of March). Due to the routine nature of the sessions dated 16th and 17th March, these sessions were under-documented journal entries as compared to the other sessions.

Image 3: 17 March – group dynamics-focus and relaxation exercises



Image 3 above details the group dynamic exercises used on the 17th of March.

My next session with the learners was on the 22nd of March. After working on only group dynamic exercises with the learners, I had finally decided to take a step closer to the practical work inherent within the creative pedagogy by asking learners to do physical exercises which require a presentational aspect. The presentational aspect was included to ease learners into speaking in front of the class, as the scene presentation aspect

of the creative pedagogy requires the act of standing up and presenting scenes in front of each other. I felt this exercise was essential because it would also give those learners who are afraid of presenting in front of others, some experience in presenting in front of the class. My journal entries for this day reveal what had occurred:

22 March 2011

Observations

During this session, I decided to increase the level of exercises with the learners. So I decided to have each learner do a minor presentation about their peers. They partnered up and presented five interesting facts about each other. They did this with considerable ease, they weren't as nervous as I expected them to be, however, I felt this was a much needed exercise because these learners would eventually have to present scenes in front and for each other. (Journal entry, 22 March 2011)

Concerns of today

Some of them are hesitant to speak in front of their peers. Even though they were easily able to have fun with each other, speaking in front of a person or people makes them nervous. (Journal entry, 22 March 2011)

Image 4: 22 March – Partner presentations



4.1 Learners learning new facts about each other



4.2 Learners presenting their findings about each other



4.3 Learners presenting their findings about each other



4.4 Learners learning new facts about each other

F
U
N

P
R
E
S
E
N
T
A
T
I
O
N
S

Final action I will be taking to solve this concern.

I think for the next session, I will be getting them to present again just so that they may get used to speaking in front of each other. I will bring objects and make them work around a presentation for that object. (Journal entries, 17 March and 22 March 2011)

It was evident from these presentational exercises that some learners found that speaking in front of an audience made them nervous and self-conscious. They would need to get used to speaking in front of their class

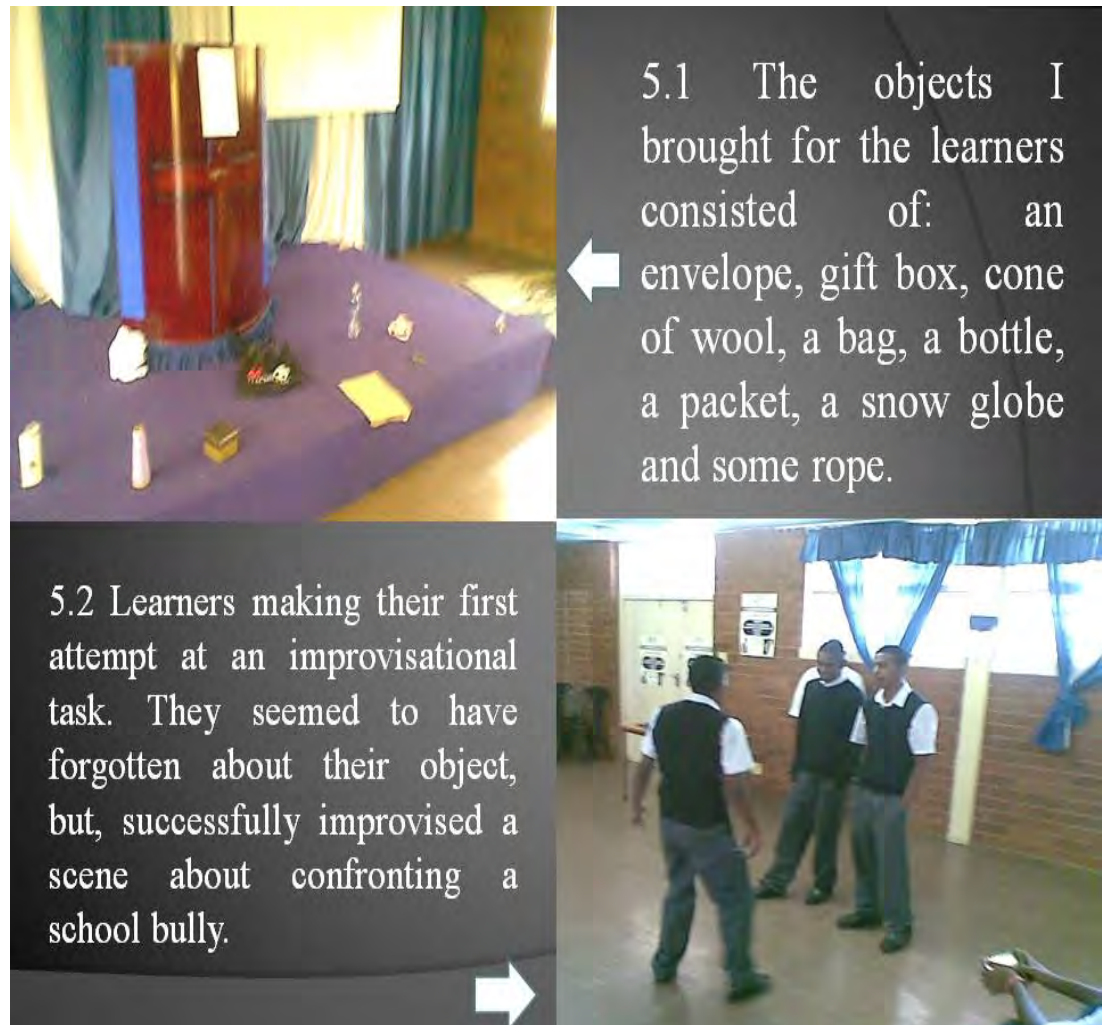
audience and, if need be, work around their nervousness. Therefore, in the next session I ensured another such exercise of presentational nature was experienced by the learners. The next journal entry revealed what occurred during the session in which more presentation exercises were given:

23 March 2011

Observations

Today I gave the learners another presentational exercise. I asked each one of them to create a small scene around random objects which I brought to the session. It seems like they were quite interested in this task. After I gave them the object exercise, I gave them an introductory talk about my method of teaching Shakespeare. I think one of my successes thus far within this case study has to have happened in today's session. After the object task, we all sat down in a circle and had a discussion. I taught them that the Shakespearean play is a play and not a short story or novel. I made it quite clear that they must always refer to *The Merchant of Venice* and any Shakespearean play for that matter, as a play and not a book, which they were used to referring to the plays as. (Journal entry, 23 March 2011)

Image 5: 23 March 2011- Object improvisation



I hoped that if the learners labelled the plays as plays, then they would understand that the Shakespearean play is a creative subject (as was my contention in chapter two). This is similar to the method followed by two English educators, Herbert M. Meyer and Lee Thomsen, who ensure that teaching Shakespearean plays creatively and practically is a compulsory process within their classrooms. They say, “We started with the idea that Shakespeare's plays were meant to be performed-enacted-and that the standard close reading approach leaves students empty and uninvolved” (Meyer & Tomsen, 1999: 58).

I made a conscious decision to have the learners label *The Merchant of Venice* as a play, so that I could indirectly get them thinking about being creative and using their imagination. A mere referral to the Shakespearean play as a play does not mean that the learners have automatically become creative minded people, but it does allow the learners to begin making connections between the Shakespearean play and creative elements such as acting, poetry and dance.

After the discussion with the learners on labeling *The Merchant of Venice* as a play, I continued on to the next step which was to hand out the Shakespearean resource packs to the learners, which I had been working on during my time away from the learners. I handed it to learners because I wanted them to get acquainted with the resource packs as soon as possible, since their work with the Shakespearean play was approaching. My journal entry notes the following:

Within this discussion I also handed out the Shakespearean play literary device resource pack to them. Due to the time factor, I quickly explained what was in it and how it is to be used. I also urged that they bring the packs with them to every session. I also stated that the resource packs might be helpful to them when doing tasks during poetry lessons.

I am satisfied with today's session because after the discussion session, I asked some questions and got the replies I hoped for. I walked around and posed the question: 'who could tell me what an antagonist is?' or 'who knows what a protagonist is?' The learners answered correctly and this is probably because of the help the resource packs gave them. Each learner now successfully knows the difference between what an antagonist and protagonist is. (Journal entry, 23 March 2011)

The discussion session tried out during the session dated 23 March proved to be a vital step in the process, because it confirmed certain definitions of words for the learners and gave the educator (in this case, myself) a chance to confirm and explain things about learning Shakespeare.

Concerns of today

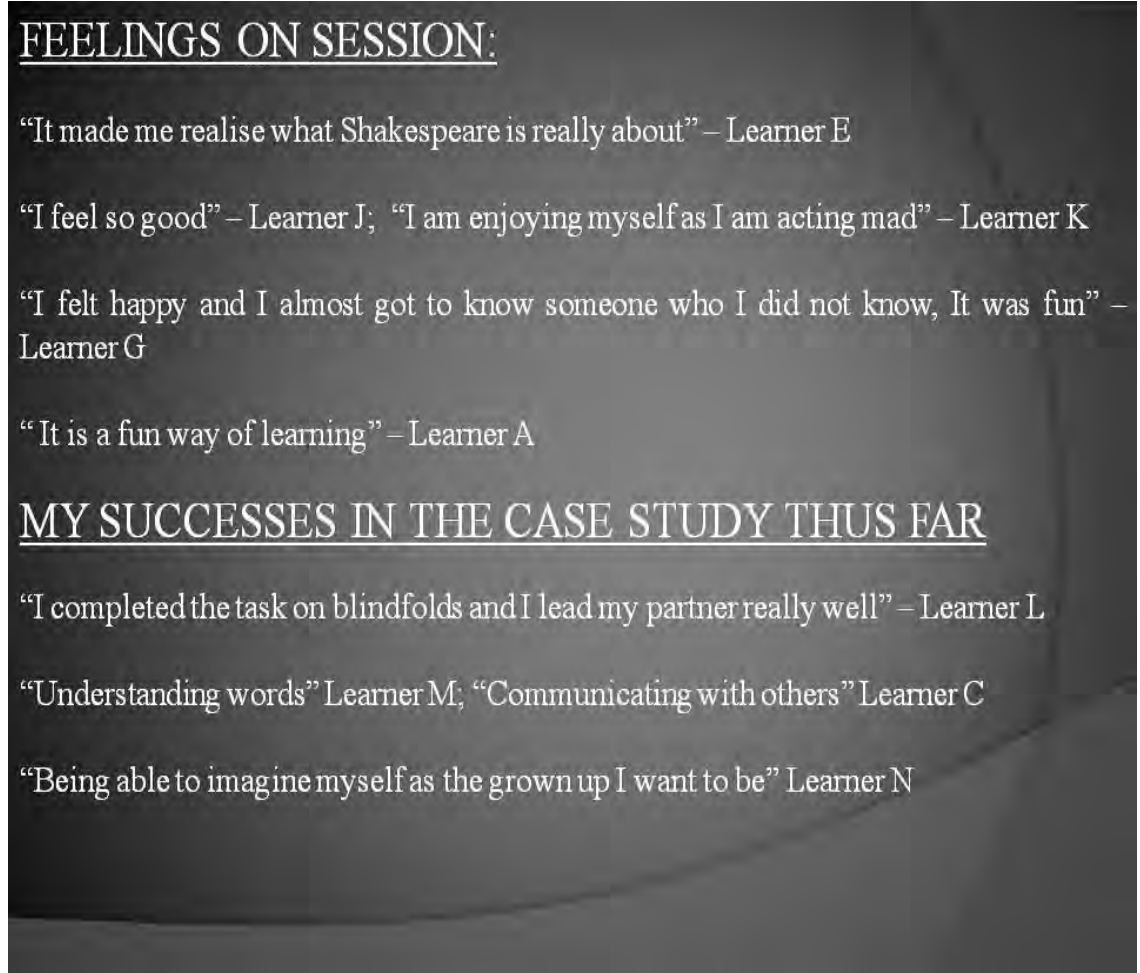
The only concern which I noted was some of them cannot work within time constraints. They lack the ability to work quickly. I think that if they realise they have the potential then they can jump right into the tasks without delaying. All they need to focus on is the story and the objects. I gave them objects so that they can work within a restriction, to set them up for when they work within the confines of a single scene narrative. However, it is always tricky trying to improvise for the first time. I think they were successful as they tried their best. I also think that once they work with the Shakespearean scenes they might cope better because the story is available within the scene as opposed to today's object improvisation where they had to use the object as a starting point to create their own story. (Journal entry, 23 March 2011)

Final action I will be taking to solve this concern

I don't think there is any further action I can take from today's session. As the object improvisation task was only meant to test whether the learners have the ability to create and thereafter present a story with restrictions. The way I see it, they have passed the test. Without them having confidence in improvising a scene they can't do *The Merchant of Venice* scenes. After this exercise, I believe that they should work well during *The Merchant of Venice* scenes which will be introduced next week. (Journal entry, 23 March 2011)

From the session dated 23 March, I felt confident enough about the strong group dynamics. I also found that those learners who were nervous about presenting in front of the class in the previous session were now getting used to the idea, and although they were not extremely happy at the idea of presenting, they were not as hesitant and nervous as they had been before. I now felt that the group was ready practically to explore the play itself. I decided to take a look at some of their journal entries, to have an idea of how they felt about their group dynamics tasks, and to get a sense of how they were coping with this new method of experiential learning.

Figure 4: Journal entries thus far:



Judging from the journal entries in Figure 4 above, I concluded at that point, that the group dynamic session of the creative pedagogy was a useful process because the learners revealed positive learning experiences. Judging from the comments above, I also think that the group dynamics aspect within the creative pedagogy may have been successful in creating an exciting platform because the learners revealed that they now have the ability to be more imaginative and work within a group.

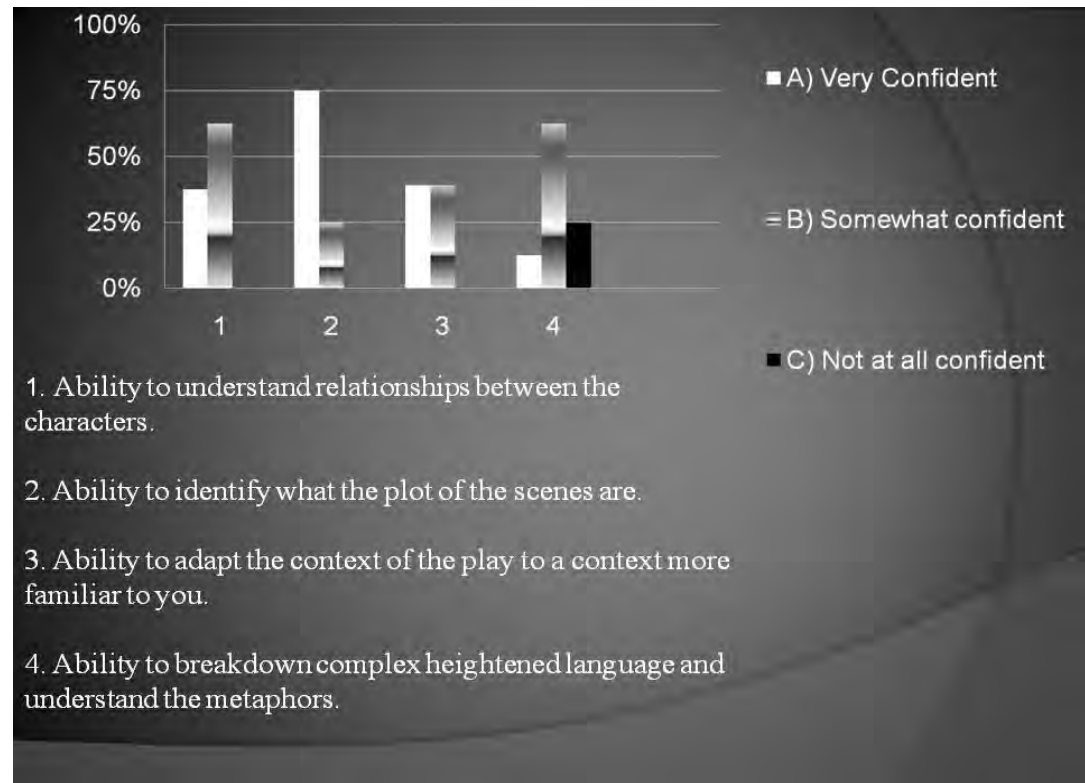
During the next session with the learners, I was aware that this was the session I had been waiting for; this was the session that would test my

research intentions to discover whether creative processes through practical scene exploration would better assist the learners' understanding of the Shakespearean language and narrative, and possibly produce an attitude change towards the Shakespearean play in the learner.

However, before I began the core of my pedagogical experiment, testing the Shakespearean play study process, I distributed another two surveys (Hendricks, 2009:105 and 106) to the group so that I could monitor their attitudes toward the Shakespearean plays, and their academic progress in grappling with the Shakespearean language and the Shakespearean play narrative.

Both these surveys were given out in the second week of the case study, and again during the third and last week of the case study, to interrogate whether or not this case study made a positive difference in the learners' understanding of, and attitude towards, Shakespearean plays.

Graph 1: Shakespearean play attitude scale: beginning of case study



Graph 1 Observations:

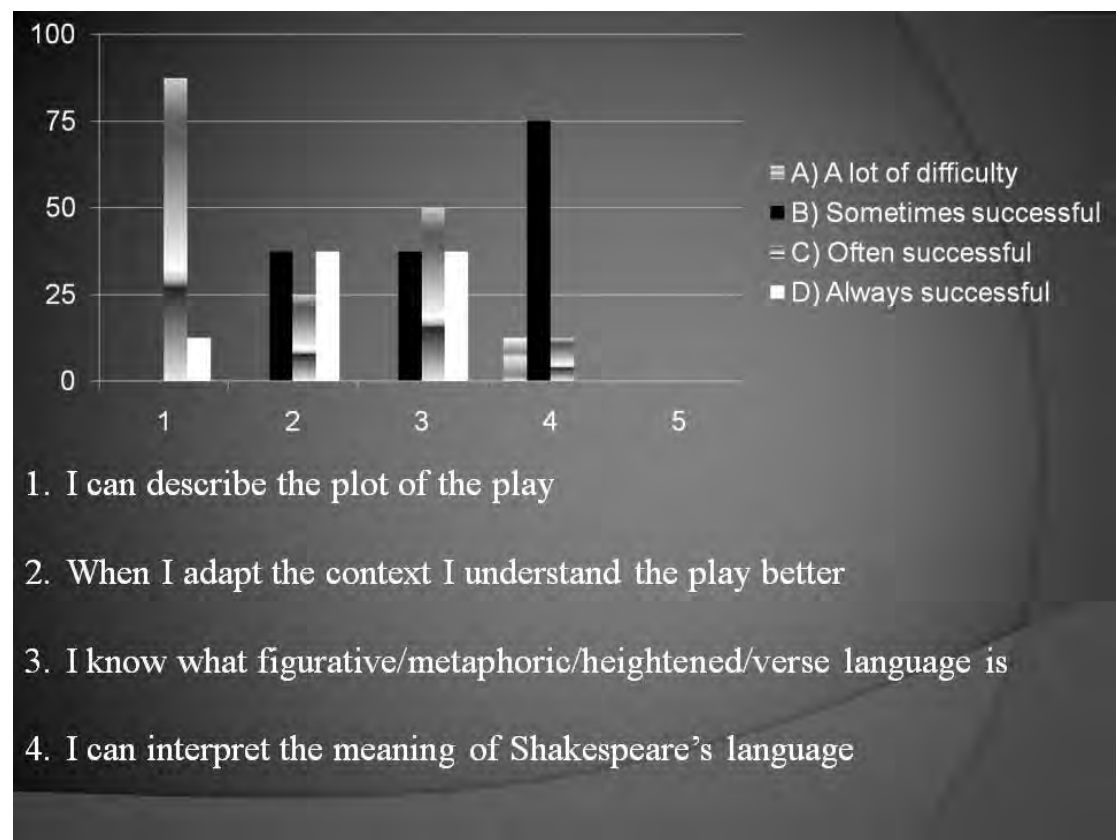
An analysis of the learners responses reveal that 75% of the learners are very confident about their ability to identify the plot of the scene. This is positive, because, even though the group revealed in their responses to the creative surveys that they struggle to understand the Shakespearean language, this statistic reveals that they have the ability to try to decipher the narrative of a scene even though they experience difficulty when doing so.

At this point I discovered that my initial concern over the language difficulty impeding the learners' ability to understand the narrative may no longer be a major concern, because the above graph shows that these learners themselves feel that they are capable of deciphering the narrative. I

felt that my final judgment on this matter would be tested when I watched their scene performances; only then could I make a judgement as to whether their interpretations of the scene narrative were correct.

This graph also revealed that 25% of the class are not at all confident about their ability to break down complex heightened language and understand the metaphors. I believe this is a problem that should be addressed, because the task of breaking down heightened language and understanding the various figures of speech will be tested in their English Home Language Learning Area examinations. I hoped that by the end of the case study, the learners would have been given the necessary help to address this issue through referencing the literary device resource pack, in conjunction with the discussion sessions.

Graph 2: Academic Shakespearean self-assessment: beginning of case study



Graph 2 Observations:

The above graph reveals an interesting result; 50% of the class felt that they were often successful in knowing what figurative/metaphoric/heightened verse language is, whereas graph one revealed that 25% were not at all confident about understanding the language. Thus, the learners understand the nature of Shakespearean language being a language that is heightened and metaphoric, but they have a problem with deciphering the figures of speech from the Shakespearean dialogue. I hope that the resource pack can assist learners with whatever difficulty they find in identifying the metaphors and other linguistic devices within the Shakespearean play text.

Adapting a text to a contemporary context, in order for the text to have relevance in that contemporary context, is a very important part of this creative pedagogy. When I discussed the process of adaptation with the group, they had a vague idea of what adaptation is, but they had yet to put it into practice. However, graph 2, question 2, had already revealed that they believed that they would often be more successful in understanding Shakespearean plays if they adapted the Shakespearean play text to a context more familiar to them.

Thus, I concluded that this group of learners could identify the story of a scene, but, unsurprisingly, experienced difficulty in trying to decipher the various figures of speech within the Shakespearean play dialogues. This is a problem as noted earlier on in the chapter, because the learners' English Home Language Learning Area examination papers consist of questions which require learners to identify various figures of speech found within the Shakespearean play dialogues, as well as other close-reading questions.

Due to the problems faced by the learners with identifying figures of speech, I needed to think about doing an exercise with them which would

teach them how to identify different figures of speech within at least one of the dialogues in *The Merchant of Venice*. To this end, a figure of speech handout was provided within my Shakespearean play resource pack, so that the learners could easily refer to this when studying the plays on their own. During my lesson, I only showed them the first example, hoping they could cope with identifying the metaphors from different speeches without my assistance. This is what occurred during the first session out of the two sessions available to me on the 24 March:

24 March 2011

Observations-Morning session:

I luckily have two periods with the group today because one educator graciously offered me his time. During this period, I went into a detailed discussion of the Shakespearean play literary device resource pack, with the group. I found that because of their difficulty with understanding the language and deciphering the figures of speech with them, I needed to address the literary aspect with them, so I took one entire period to thoroughly go through explaining how to use each page of the literary device resource pack, when going through the Shakespearean play study process. (Journal entry, 24 March 2011)

I observed that the learners listened carefully when I walked around and made eye contact with each of them and when I explained the research pack in detail to them. I also got them to repeat certain terms aloud with me and I think this made them feel that they can access Shakespearean language by merely saying the words aloud, they were just too afraid prior to this lesson, I hope that through this lesson, they are not afraid of the language and are ready to use the words and play around with them. (Journal entry, 24 March 2011)

After the above session ended I was satisfied with the progress the learners made with referring to the handouts when trying to decipher the Shakespearean language. I felt that they could make the connection between *The Merchant of Venice* and resource pack and this connection showed that they were now ready to begin the process of the working with

the Shakespearean scene.

During the next session I commenced the interaction between the Shakespearean play and the learners. I put up a flowchart of the creative pedagogical process and the learners followed each step; only when they looked confused in terms of what to do next, did I guide them. However, I was surprised to see how well they accomplished the process. This is probably because the exercises practiced prior to this session all engaged the steps of the creative pedagogy but in different forms. The only difference this time was that they were improvising around a Shakespearean scene instead of an object or story created by themselves.

Here are my observations of the first Shakespearean scene interaction:

I think the group may now be ready to go into the Shakespearean play study process later, as I feel that I have equipped them with enough knowledge, literary resources and creative freedom, to get their imaginations a flow and to start practically exploring the Shakespearean scene.

I put up a flowchart of the process for them to follow, just in case they forget or get lost with each step of the process.

The group adapted their scenes. I found no need in re-teaching each step of the improvisation process, because they had already been through the process of improvisation on the 23rd of March during the improvisation tasks I gave them. I merely facilitated the events in the classroom, like watching the learners and assisting only when asked for help. The process of improvisation was not new to them besides the fact that they were working within the confines of a given story (the Shakespearean scene). I just walked around and checked on the groups and helped whichever groups needed assistance, but there was no actual teaching going on. The learners knew what needed to be done, they understood the process of improvising a scene or presenting a simple scene to their class, because they had done this through the previous session's exercises. (Journal entry, 24 March 2011)

The above activity was not the first interaction the learners had with *The Merchant of Venice* for that year. Their English Home Language educator had already begun lessons on this play. Therefore, the learners already had an understanding of who the characters were. I did not ask which Act or Scene they stopped reading at, I merely gave them a scene according to the number of members each group had to depict the characters needed for a scene. My initial intention for having the learners explore scenes between Act Three, Scene Three, and Act Four, Scene Four could not have happened due to the research limitations of not having enough learners to depict characters within the scenes of Act Three, Scene Three, and Act Four, Scene Four. Only one group, on my last day with the learners, had enough learners to depict a scene (Act four, Scene One) from my intended scene exploration section. My journal entries for the 24 March reveal the following observations:

Group one made their interpretation of the Prince of Morocco scene as simple as possible, as it was a descriptive presentation of the scene's narrative. (Journal entry, 24 March 2011)

Group one was allocated Act Two, Scene Two. This group was simple in their portrayal; they merely depicted the story of the casket choice made by the Prince of Morocco. This group seemed to have done the minimal amount of work.

Group three successfully adapted the scene in which Jessica complains about her father, by making it seem as if Shylock neglects his own child just for the sake of money. All groups accomplished the tasks set out. (Journal entry, 24 March 2011)

Group three was allocated Act Two, Scene Three. I found group three to be particularly successful in their scene presentation. They were allocated the scene in which Jessica complains to Launcelot about Shylock. Not only did

they communicate Jessica's complaints but they found a contemporary parallel between Shylock and Jessica to fathers and daughters of today.

The learners decided to bring Shylock's character into the scene (even though he is not in this scene in the actual play); what occurred was that the learner playing Shylock refused to give his daughter money to attend the movie theatre with her friends. She in return throws a tantrum and starts complaining.

I thought this was a successful adaptation of the scene because not only did the learners take it upon themselves to add in Shylock's character but they made links between parenting during Shakespeare's context and parenting today. In *The Merchant of Venice* Shylock does not allow Jessica to attend the ball; in group three's version, Shylock did not give Jessica money to attend the movie theatre. The learners identified, on their own, the unsympathetic parenting Shylock undertakes towards Jessica's wants and adapted this main theme to a context more familiar to them.

I found that the use of the narrator was used by group two. I think that the learners believe that using a narrator helps them explain emotions or actions in a scene which the learners themselves find difficulty in expressing or demonstrating. I don't see a problem with the use of the narrator as the groups accurately explained the narrative of the scene. (Journal entry, 24 March 2011)

Group two was allocated the Act Two, Scene Six, wherein Jessica is rescued from her father's house by Lorenzo. This group decided to re-enact the scene but adapt the context to Jessica being stranded on an island by her father. This group used a narrator. It never occurred to me that a narrator would be used in my creative pedagogy because I wanted each learner to experience role playing Shakespeare's characters. However, when I re-think the use of the narrator, I realise that a narrator is still a character just not a specified character within *The Merchant of Venice*.

I think group two, needed to explain certain emotional states of the scene to the audience, and the actor playing Jessica, or in this case the learner playing Jessica in the scene, could not effectively portray this emotion. This is perfectly alright and not a judgement on the learner playing Jessica, as she is not an actor and should not feel pressured into displaying any type of effective acting skill.

For example, I recall, that the learner playing Jessica did not know how to show the audience that she was honestly scared and lonely. Therefore, group two's narrator said "Jessica feels scared after running away from her father, as she waits to be rescued by Lorenzo". I found this to be acceptable, because both the learner playing Jessica and the narrator of Jessica's story could empathise with Jessica's emotional state. Thus, the use of the narrator character even if it was never initially considered within the creative pedagogy, is acceptable because the learner playing the narrator does not lose out on interacting with Jessica's character, the narrator just relates to Jessica on a third person basis.

One learner [seen below wearing a black cardigan, on the right in Image 6] was outstandingly successful in improvisation and this made the rest of his peers follow him, because he was comfortable (Journal entry, 24 March 2011).

The learner below played the character of Jessica in group three. He was comfortable with playing a character of the opposite sex and enjoyed dancing around with his friend at the end of the scene. This learners' excitement and enthusiasm for role play ignited creative energy in the class.

Image 6: 24 March- Shakespearean scene improvisation



Thus, the transition into improvised action worked well in the lesson, and the learners seemed to be having fun with this new style of working with the Shakespearean play.

The majority of the learners did not attend the start of the session dated 19th March, although they did return for the latter part of the lesson. Nevertheless, I decided not to cancel the session, but to use the earlier part of the session to give individual attention to those who had attended, by helping them decipher the figures of speech found within specific dialogues of *The Merchant of Venice*. This was the problem outlined after the surveys had been completed on the 23 March, and I decided to devote this session to helping learners with this problem, since the whole class was not present.

My journal entry describes the session:

29 March 2011

Observations

Since everyone did not arrive, I divided those who were present into two groups. Group one were excellent in their improvisation and scene presentations. I even gave them a literary exercise. I asked each one of them to point out the figures of speech within a single soliloquy. I also asked them to use the figures of speech worksheet in the resource pack as a reference and guide. I gave them one example and left them to do the rest. When I checked on them, I was glad to see that they successfully pointed out the difference between a monologue and soliloquy. They were also able to successfully identify a metaphor and simile. They learnt a skill which could help them during exam preparation. (Journal entry, 29 March 2011)

I found that the above activity with the learners served as a form of extra tuition on the Shakespearean play. Due to the fact that these learners were in their first year of Shakespearean play interaction, linking the play text and language analysis was not a very familiar activity to them. Therefore, I was pleased to have helped show them these links, by breaking down a single character's dialogue for them, and showing them how to identify the various figures of speech inherent within a character's dialogue.

Group two still has to improvise their courtroom scene. The learners are doing a good job with improvising and adapting their Shakespearean scene into a contemporary context. However, a major concern for me currently is that I think these learners are not going to be able to speak the Shakespearean language during their scene presentation, because it will take up too much class time as the dialogues are lengthy. I need to think about how I will solve this problem because this creative pedagogy intended to have the learners vocalise and present their scenes in the Shakespearean language. My answers to the above problems will be revealed when their English Home Language educator gives me a brief outline of their marks five months post this research case study. Then only will I be able to answer whether or not the adaptive and colloquial scenes were enough creative

interaction with the play for these learners to successfully understand the narrative and language. And, then only will I be able to discover whether or not the Shakespearean play resource pack was sufficient in helping the learners with deciphering the Shakespearean language, since them presenting in the Shakespearean language is time consuming and not on the cards in the near future of these research sessions. (Journal entry, 29 March 2011)

The problem highlighted in the above journal entry, is a problem because part of the reason as to why I went into a school to test the creative pedagogy was to test whether or not the creative pedagogy can adapt to the learners' needs and a school's timetable. One of the biggest problems I faced with the creative pedagogy in a public high school context and under a timetable which governs the lessons for the day was that to have the learners present their scenes to the class whilst speaking their character's dialogue (step eight of the process) in the Shakespearean language, was impractical.

Even though learners have accomplished the various steps under the creative pedagogy, namely improvisation and adaptation into the contemporary language, context and characters, the learners' final scene presentation was designed to be performed with learners speaking the Shakespearean language, with only colloquial interjections, since I believed that the value of Shakespearean play study comes from the wealth of knowledge gained from the Shakespearean language.

However, I realised that this could not happen as Shakespearean dialogue is lengthy. Having each group present their scene using the Shakespearean language would go into their next period. Or, alternatively, this type of presentation would need to be done after school hours, which is a suggestion educators and learners might not find ideal.

At this point in my case study, I could not change anything. I proceeded with allowing the learners to present their scenes with only their contemporary language, characters and context. I realised that this problem would have to be dealt with during my reflections after case study at the school ended.

My March 29th Journal entry continues:

I think, for now, it's better to only adapt the Shakespearean language to a contemporary context. However, I will ensure that the lesson gets its fair share of the textual analysis of the Shakespearean language, with a continuous reference between play text and resource pack during the group discussion sessions.

Concerns of today

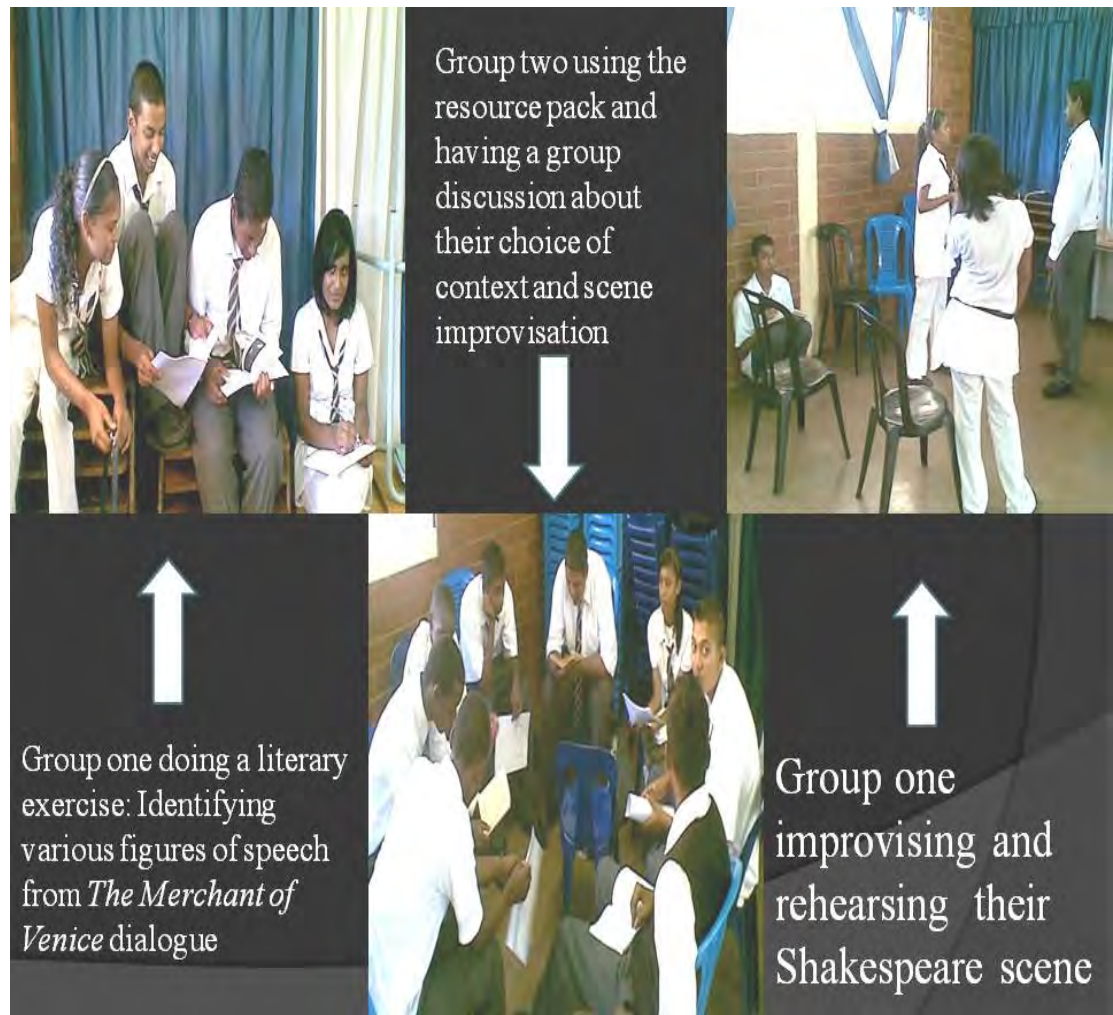
My main concern of today would have to be the fact that due to nearing exams these learners are not going to have the time to fully go through an entire lesson with improvising their scenes and then speaking the Shakespearean language. (Journal entry, 29 March 2011)

As far as my research outcomes were concerned, though, all hope was not lost. I could still possibly influence attitude change towards the studying of Shakespearean plays. I also hoped that the resource pack could assist the Grove End Secondary learners with an enhanced understanding of the Shakespearean play narrative and language. However, in order for these outcomes to be tested I would have to wait for the post case study data to be collected and analysed.

Final action I will be taking to solve this concern

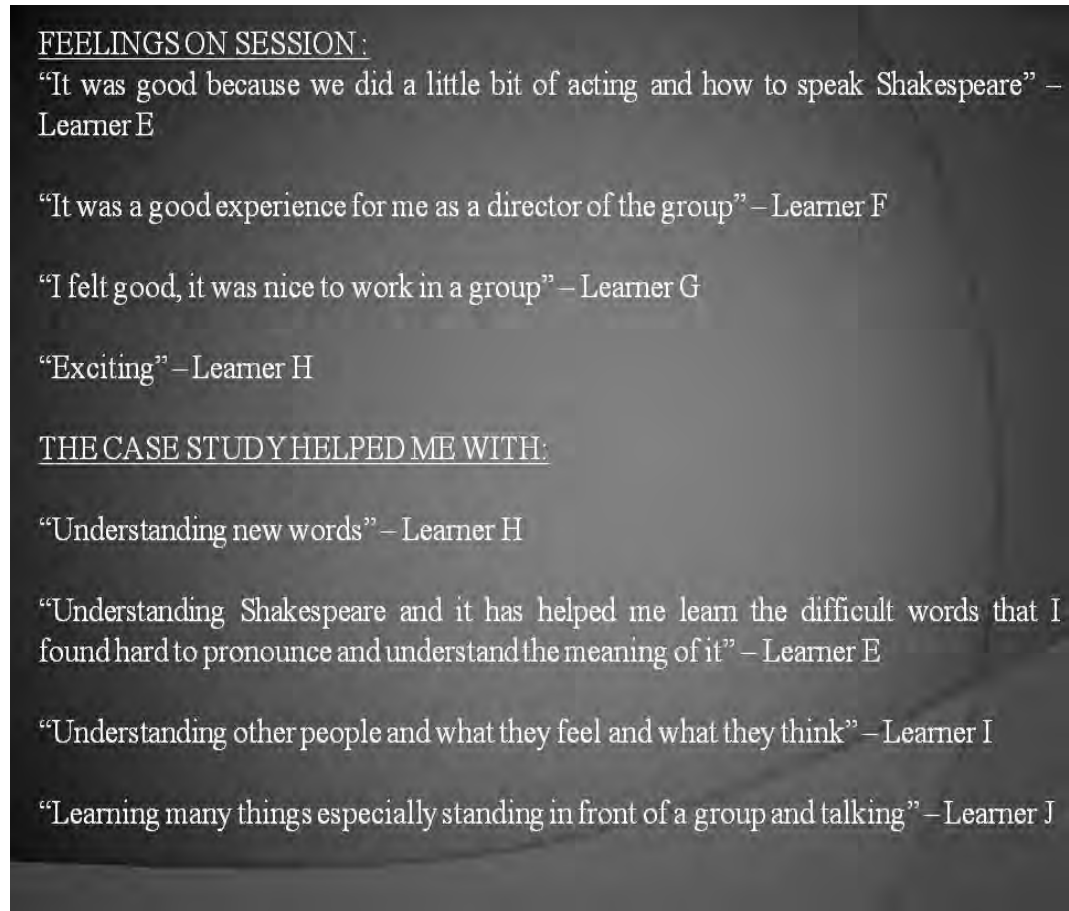
This is something I cannot change or think of right now. I have no power over extending their English Language Learning Area Lessons. (Journal entry: 29 March 2011)

Image 7: 29 March- Groups one and two



At this point in the case study, it was time for me to check up on the feelings of the learners through examining their journal entries to gain some sense of how they felt about the crucial stage of the creative pedagogy process which they had just experienced, namely the Shakespeare scene improvisation.

Figure 5: Journal entries thus far



From their journal entries, it appeared that part of my desired outcome had been achieved: learners understood the play’s narrative and language better. One learner revealed that she felt that she could better understand people and the way they think through this practical process, which points to the fact that this pedagogical approach can help learners to empathise with the characters and their situations.

The next session with the learners was my last session. Unfortunately, I could not afford any more research time in the school, due to their approaching examinations as well as sports activities and prom training. I made the most of my last session with them. They grasped the concept of

the Shakespearean play study process quite quickly, and I was satisfied with the outcome of the last session:

31 March 2011

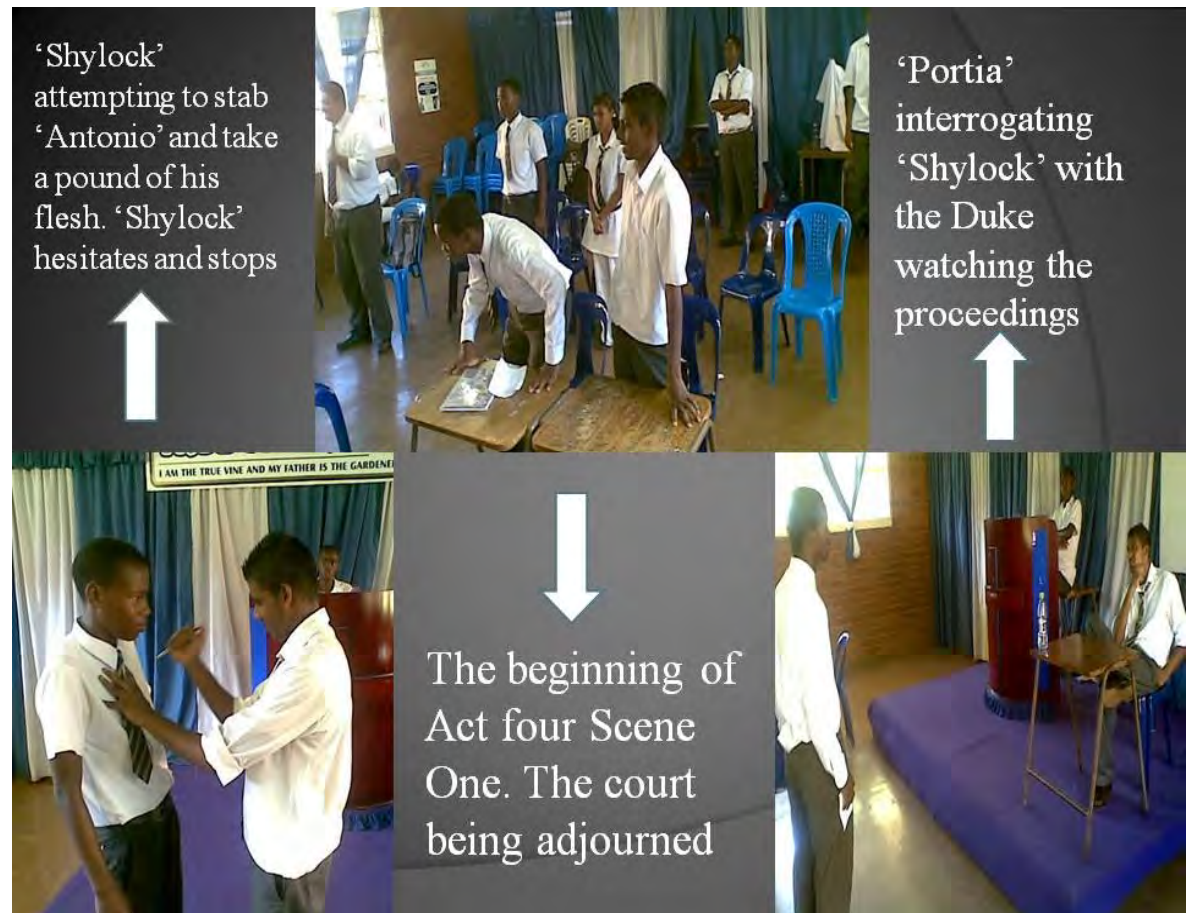
Observations

Overall I saw that everybody enjoyed participating in the scene presentation. The group collectively participated in the courtroom scene and they enjoyed it. They successfully used the creative pedagogy to work through this scene on their own, they understood the story hence the reason for them doing everything themselves and allowing themselves to have fun with the characters. I did a little test to see whether they were understanding what they were doing, or merely carrying out the tasks I gave them.

I remember asking one of the learners, why isn't there a female Portia in your scene? The male learner playing Portia, replied: 'Well we are adapting the scene into a contemporary context, that means we can do whatever we want'. His answer satisfied me. (Journal Entry, 31 March 2011)

I think part of the reason as to why I felt that this learner's answer to the question satisfied me, is that adaptation was a newly introduced term and process for these learners. When this learner took ownership of the adaptation process, it was evidence for me that learners in public high schools can grasp playmaking concepts, which means creative methodologies can function in a public school environment.

Image 8- 31 March: final scene presentation of Act Four Scene One



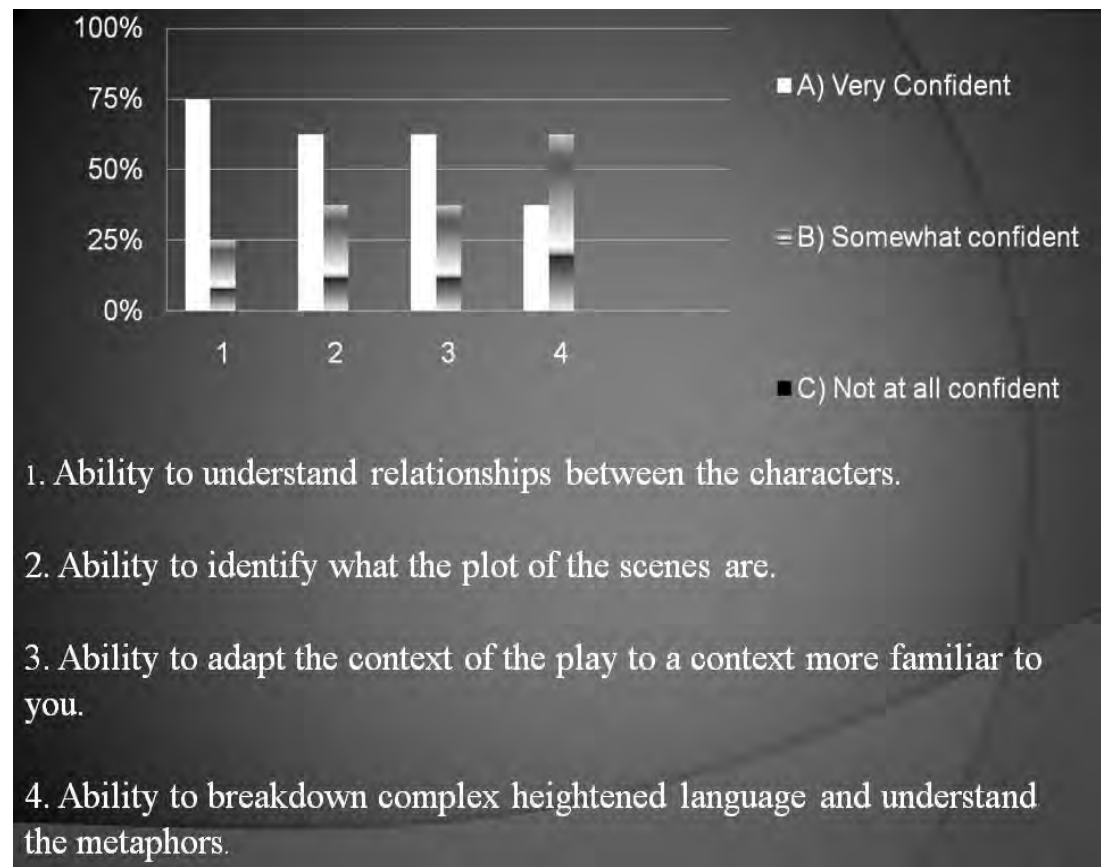
Conclusion of Journal

It has been a good journey. I watched this group grow from being self-conscious when speaking in front of a class, to enjoying the various group games and exercises to then successfully adapting, improvising and performing a Shakespearean scene.

The downsides of the case study was that the lack of time prevented me from actually testing what would occur if they used the Shakespearean language, I am guessing it would be the same effect, just longer lessons would be needed. Firstly, one of the Learners fainted which kept me away from the class for a long time. Secondly, regardless of me being away, the group managed to carry out the steps on the flowchart, perfectly on their own. (Journal entry, 31 March 2011)

In general, I believe the case study constituted a good learning experience for myself and the learners. Hopefully this experience will be looked back upon if the learners have future difficulties with understanding Shakespearean plays. At this point in the case study, with half the lesson left, I carried out the Shakespearean play attitude scale and the Academic Shakespearean self-assessment again, to monitor the changes that had occurred. Below are the graphs showing the results:

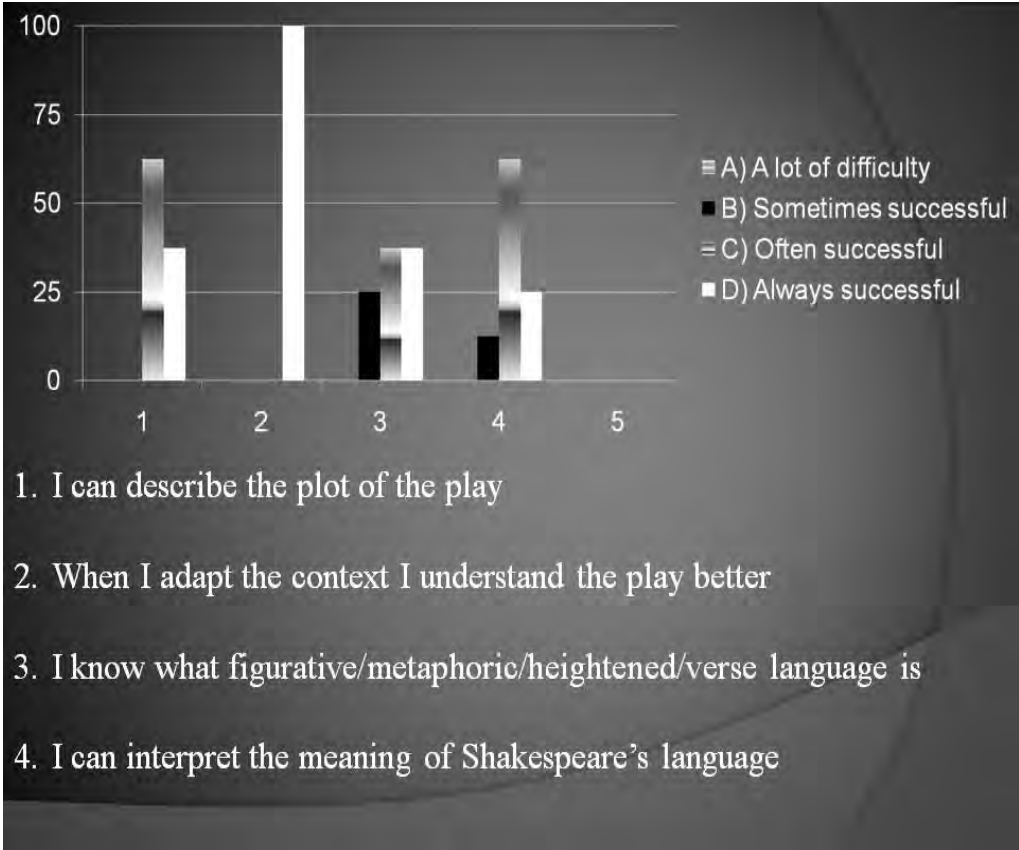
Graph 3: Shakespearean play attitude scale- end of case study



Graph 3 Observations:

It is clear that there has been a positive difference, as 75% of this group found that they were now very confident with their ability to understand the relationships between the characters, whereas in graph one, only 37.5% were confident. Maybe the improvisation scenes helped the learners to empathise with the characters. I also see a significant increase with regards to question number four, with 37.5% of the group now reporting that they are very confident with their ability to break down complex heightened language and understand the metaphors, as opposed to the 12.5% who were very confident in graph one, probably because of the resource pack handouts. I think these are positive differences in very important aspects of the learners' attitude towards Shakespearean play study.

Graph 4: Academic Shakespearean play self-assessment-end of case study



Graph 4 Observations

The most obvious success of my pedagogical approach can be seen in the response to question number 2. Adaptation is crucial to the creative pedagogy, because this is the aspect which makes Shakespearean plays accessible to the learners, and it is a concept that had been newly introduced to this group of learners. To discover that 100% of this group felt that they were always successful when they adapted the context to understand the Shakespearean play better, was gratifying.

However, to believe that learners were always successful with the adaptation process is questionable, since they only interacted with adaptation at least twice. How would they cope when using adaptation in a more complex Shakespearean scene? It must be stated that the limitations of my research time at the school did not allow me to further probe this question.

I thereafter examined the creative surveys, to see if there had been any change to the way they perceived and presented their view of Shakespeare's work.

Figure 6: Learners creative drawings revealing their feelings towards the Shakespearean play:



Figure 6.1- Learner A says: "This case study helped me with understanding the play. Playing out the play allowed me to walk a mile in the characters shoes and therefore have a bit of an idea on how some of the characters felt. This helped in understanding and breaking down the heightened language".



Figure 6.3- Learner C says: "Before I felt that Shakespeare was boring now that feeling is happiness when I see anything Shakespeare".

C
R
E
A
T
I
V
E

S
U
R
V
E
Y

A
T
T
H
E

E
N
D



Figure 6.2 - Learner B says: "I can now understand Shakespeare's language and context because of the way Derosha taught us. I also enjoy studying Shakespeare now because I understand and like it now. We also enjoyed doing plays it made us understand better".



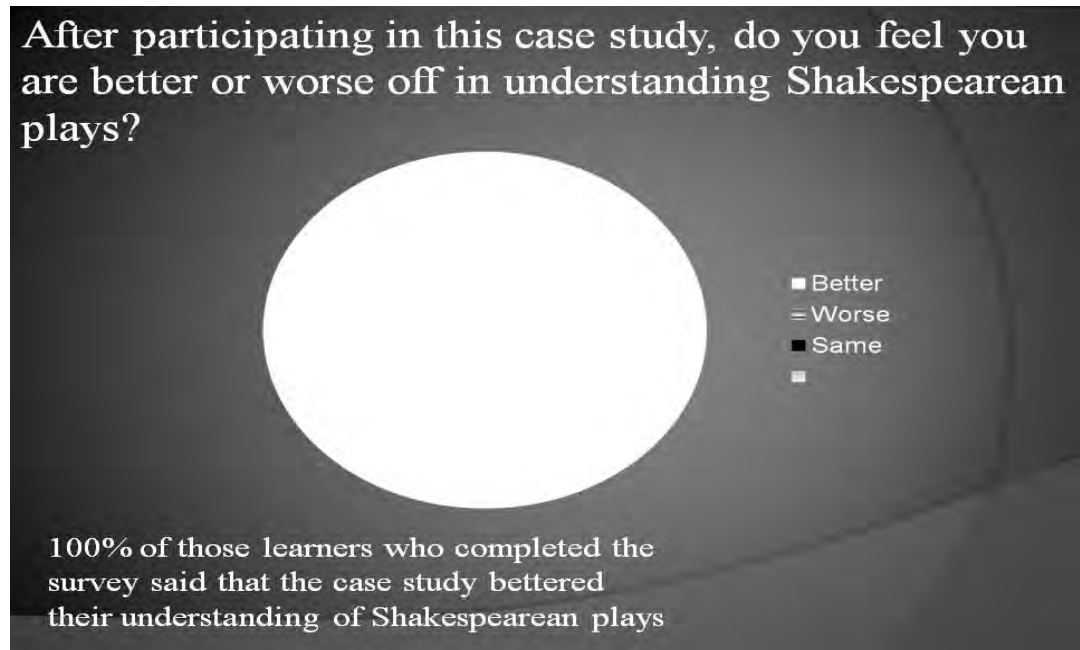
Figure 6.4- Learner D says: "I know how to read and understand Shakespeare. Now me and him are friends. He was boring when I couldn't understand the language. Now I can't wait to go to class and read *Merchant of Venice*".

From the above creative survey, it is clear that there was a positive and less violent reception of the Shakespearean play. The learner who, in Figure 2.4, revealed that he would like to stab Shakespeare, here depicts a calm version of himself, inviting Shakespeare to play a game of chess with him under a disco ball. In Figure 6.1, the learner reveals in his speech bubble: ‘Now this play is easier when we play it than read it’.

These drawings and comments show a distinctly positive change in attitude, from the learners’ negative approach at the beginning of the case study, to a more positive and excited approach to Shakespearean plays.

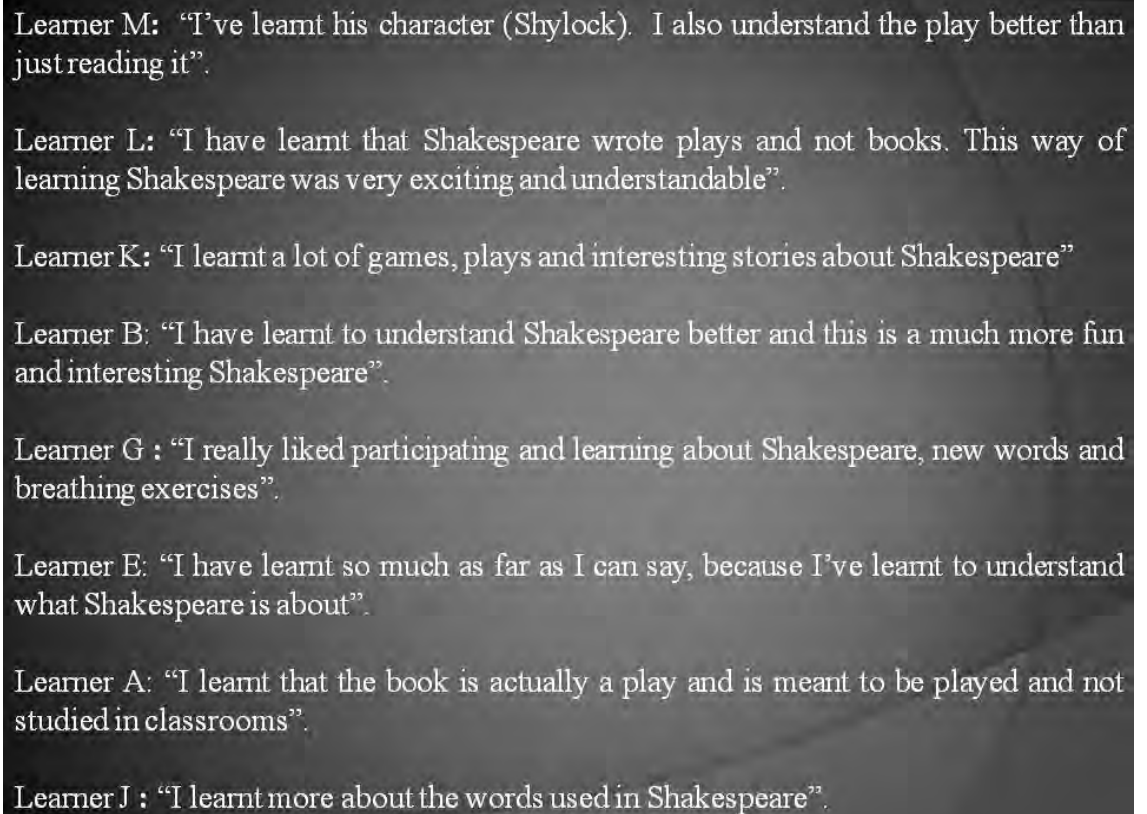
To conclude the case study, I handed out one last survey to each learner. This survey was entitled “Survey for end of a case study” (Hendricks, 2009:106) and was conducted to gain one final assessment of whether or not the creative pedagogy improved or worsened the learners’ reception of the Shakespearean play, or whether it might have made no difference at all.

Figure 7: Survey at end of case study



The above pie graph reveals a very positive outcome from the case study. The graph clearly reveals that the learners felt they made progress from their previous difficulty with understanding Shakespeare, to a current improved understanding of the Shakespearean play. I thereafter asked the learners to write down what it was that they felt that they had learnt after participating in the case study. These were some of their answers:

Figure 8: Learners' concluding remarks



Learner M: "I've learnt his character (Shylock). I also understand the play better than just reading it".

Learner L: "I have learnt that Shakespeare wrote plays and not books. This way of learning Shakespeare was very exciting and understandable".

Learner K: "I learnt a lot of games, plays and interesting stories about Shakespeare"

Learner B: "I have learnt to understand Shakespeare better and this is a much more fun and interesting Shakespeare".

Learner G : "I really liked participating and learning about Shakespeare, new words and breathing exercises".

Learner E: "I have learnt so much as far as I can say, because I've learnt to understand what Shakespeare is about".

Learner A: "I learnt that the book is actually a play and is meant to be played and not studied in classrooms".

Learner J : "I learnt more about the words used in Shakespeare".

I think that the project was positive on the whole because I set out effectively to change the attitudes of the way learners approach Shakespearean plays, and the above comments reveal the newfound attitudes the learners have to Shakespearean plays.

As regards my second aim, the creative pedagogy also bettered the learners' understanding of the Shakespearean plays, as the pie graph revealed that 100% of the class felt that they had improved their understanding of the plays after participating in the case study.

Aspects of the case study that did not work:

Despite the generally positive outcome of the case study, there were processes of the creative pedagogy that were not implemented due largely to time constraints. These omissions, however, brought to light important discoveries and problems with the pedagogy. Below, is a discussion of the omissions, problems and discoveries.

Omission-due to time constraints, the practical usage of the Shakespearean language by the learners did not occur:

The creative pedagogy was designed with the intention of allowing the learners practically to present the Shakespearean scenes using the Shakespearean language, with colloquial interjections as linguistic aids to the Shakespearean language. However, given that Shakespearean dialogues is long, the use of the Shakespearean language by the learners during the final scene presentation step did not occur.

I believe that the Shakespearean language in the scene presentations may be used or removed at the discretion of the educator. I do believe that if the Shakespearean language was also used, then learners would have a more valuable learning experience because they would be interacting directly with the Shakespearean language through vocalising their characters dialogues during the scene presentation step.

However, another factor to consider is that with speaking the dialogues of the various Shakespearean characters comes with it the responsibility of understanding the speech whilst simultaneously speaking. This can further delay the process as some learners might understand the narrative of the scenes and the general definition of the dialogue during the improvisation step seven (where they had to adapt the language) but may not exactly understand every single word of the Shakespearean characters' dialogue they are speaking.

It is sometimes adequate merely to understand the narrative of the scenes, rather than grappling with understanding the language in order to speak it for the scene presentation process. Therein lies the discretion of the educator again, for if the educator feels they have the time to assist the learner with defining line by line the words of the character they are playing, then the process of presenting using the Shakespearean language can occur.

Problem-time allocation:

In chapter four, before I engaged in the detailed explanation of how the eight steps of the creative pedagogy operate in the classroom, I stated my intention of expecting the one to eight step process of the creative pedagogy to be completed within the 90 minute English Home Language Learning Area lesson.

However, after the case study I realised that this is not possible during the learners' first encounters with the creative pedagogy. Each step out of the eight point process requires more than 15 minutes to implement; however, the English Home Language Learning Area lessons are usually only 45 minutes or sometimes 90 minutes long and this does not allow for the eight point process to occur effectively. The Grove End Secondary learners took about two weeks of group conditioning exercises, adaptation and improvisatory exercises in order to prepare them to accomplish the creative pedagogy within a single 90 minute period, which they successfully did during only one session, being the last session, dated 31 March 2011.

According to the CAPS document, the time allocation for each Learning Area is as follows: "The contact time for teaching Grades 10, 11 and 12 will be 27,5 hours per week, Languages: 9 hours per week, that is, 4,5 hours per week for each of the two languages" (SA National Policy of the NCS, 2012:50). Grove End Secondary school uses a 7 day timetable cycle to implement the above time allocation policy. According to the timetable of

2011, Grove End Secondary allocated 5.25 hours per 7 day cycle to the English Home Language Learning Area. This 7 day cycle includes 5 English Home Language lessons per week, three days of the cycle with a single, 45 minute English Home Language Learning Area lesson and 2 days of the cycle with a double, 90 minute English Home Language Learning Area lesson. .

Therefore, I suggest, in an ideal situation, if this creative pedagogy were to function within a KZN public high school timetable, then the creative pedagogy should be allocated to function during the two 90 minute periods available for their English Home Language Learning Area lessons, within their 7 day cycle. This 90 minute allocation for each step should occur for the first four weeks. This would mean two 90 minute periods per 7 day cycle spent on learning each creative pedagogical step. This timeframe would produce the necessary training for learners to enable them to carry out the one to eight step process of the creative pedagogy on their own, further on in the school term, using only one 90 minute period per cycle to apply the creative pedagogy. This is possible, as was demonstrated by the Grove End Secondary learners on the 31 March 2011.

As a result of the time allocation problem, I propose additionally that the creative pedagogical process be implemented only when a class of English Home Language Learning Area Learners have finished studying an act of the Shakespearean play using their current text-based approach.

After implementing the creative pedagogy I concluded that the text-based approach appears to be the only pedagogical approach that can work given the current curriculum and educational structure. This does not mean that the text-based approach is unproblematic because it is, as is evidenced in chapter two. The problem occurs in trying to integrate the educational aims and learning processes of the creative pedagogy with the constraints and structures of the current curriculum and public school system. That this

integration is difficult should not detract from the necessity to address the severe limitations of the text-based approach.

I offer some suggestions here for how to use the creative pedagogy at a school under the current curriculum:

1. The educator observes which scenes are problematic for the learners and studies only those scenes using the creative pedagogical process during the weekends or after school hours.
2. The learners should use the creative pedagogical process when they are studying for examinations, after school hours, within study groups.
3. I – or someone like me – as researchers and educators, act as tutors and offer the creative pedagogy as a form of Shakespearean play tuition to be taught during the weekends at the school to those learners in need of assistance.

Discovery-Role of the educator:

An important discovery I made from the application of the case study is the significance of the educator who is implementing the creative pedagogy. The role of the educator is important, because this role will determine the type of experience the learners will gain from the creative pedagogy. It must be noted that with the implementation of creative processes learners tend to get pre-occupied and somewhat noisier; nonetheless, the educator must have clear a disciplining process in the classroom.

A requirement from the educator would be that the educator must arrive at the lesson with a mind set on teaching physically energetic activities and working imaginatively. The educator must also ease the learners into the presentational aspect of their scenes using the various group dynamic exercises that were recommended, ensuring that the learners are not under the impression that the presentation of their scenes is a judgement of the learners' performative skill. Rather, the educator must ensure that there

exists within the class an atmosphere of focused energy on the play, coupled with an excitement for practical study.⁵⁶ Educators must implement the creative pedagogy with a feeling of excitement.

Another suggestion would be to prepare a manual accompanied with a training process for those educators who do not feel confident to apply the pedagogy solely based on the guidelines written in chapter four. Whilst one does not need to have expertise in the fields of drama and performance studies in order to implement the creative pedagogy, a training workshop on how to teach using the creative pedagogy might be of benefit to some educators.

Conclusion of chapter:

To conclude this chapter I would like to comment on the 2011 marks of those learners who participated in the case study, to offer an objective analysis as to whether or not participation in this project helped learners to an increased understanding of the Shakespearean play text. The marks below indicate percentages:

⁵⁶ For those educators who have a fear of teaching using practical/creative processes, the section entitled 'The use of drama in education within this creative pedagogy' in chapter 4 outlines various techniques and processes for these apprehensive educators to refer to.

Table 1: Learners' mark comparison 2011

Learner	Term 1	Term 2	Term 3	Term 4
A	51	50	45	45
B	62	55	49	48
C	71	62	53	63
D	69	58	66	61
E	38	49	38	57
F	44	62	58	63
G	51	47	43	49
H	56	48	41	46
I	62	49	53	55
J	49	51	25	52
K	29	N/A	N/A	N/A
L	73	49	55	56
M	67	54	58	52
N	67	49	40	52
O	38	33	11	40
P	49	39	25	44
Q	89	72	54	71
R	7	25	10	27

“Term one (12 January-25 March), Term Two (11 April -24 June), Term Three (18 July-30 September) and Term Four (10 October- 9 December)” (<http://www.kwathabeng.co.za>).

The case study which I conducted with the learners was done throughout March. This might mean that the results they produced in term one might be a reflection of the creative pedagogy's efficacy.

On the whole, it looks like the majority of the learners' marks have declined from term one to term four. This severe drop may have occurred because as the terms elapse, lessons get harder, thus resulting in marks dropping.

Alternatively, it could have been that the creative pedagogy was not referenced by the learners throughout the middle of the year and only during the first term did they feel confident about the Shakespearean play

because I worked through the creative pedagogical process with them. It must also be noted that whilst the learners revealed through their questionnaires and surveys that the case study helped them, the scenes worked on in the case study comprised only a small number from the whole play that were analysed using the creative pedagogy. Thus, the creative pedagogy cannot be blamed for the severe mark drop as all scenes were not covered in the creative pedagogy. Given that one of the major limitations of the study was lack of time, I would like to see how the learners may have performed if they studied each act of *The Merchant of Venice* using the creative pedagogy.

With regards to my interpretation of the mark comparison table, I am still left uncertain as to whether the creative pedagogy objectively helped learners better understand the Shakespearean play, because if it did, then the learners would not produce such irregular marks throughout the year, least of all irregular marks which favour the lower mark category.

The learners themselves might have said that the creative pedagogical process improved their understanding of Shakespearean plays and their scene presentations might have practically indicated their understanding of Shakespearean plays, but their marks throughout the year did not parallel their beliefs.

Whatever the reasons for the above marks, it is clear that during the term the learners worked with the creative pedagogy some of the learners produced their best marks throughout the year. Thus, the marks comparison table reveals that the Shakespearean play pedagogy might have actually had a positive effect on the learners' learning process.

If I were to go back to the school to improve the results of the learners I would most certainly apply the creative pedagogy to every scene from *The Merchant of Venice* during the weekends, where the learners can take their time to understand the Shakespearean language and also have the

opportunity to present their scenes whilst speaking the Shakespearean language.

CONCLUSION

In my introduction I stated that this dissertation would investigate what occurred when I as an action researcher implemented my formulated creative pedagogy for teaching Shakespearean plays within a KwaZulu-Natal public high school, namely Grove End Secondary. I argued that through creative processes, learners could experience an attitude change towards the Shakespearean play and gain a better understanding of the Shakespearean play narrative and Shakespearean language.

Each of the eight steps in the creative pedagogy was employed with the learners according to the relevant theories they were sourced from. Each session of the case study produced valuable data that assisted me in shaping the creative pedagogy to try to function according to the specific needs of Grove End Secondary learners.

The discoveries and findings of the research will be discussed below:

Research objective one: Does the creative pedagogy evoke attitude change from the learners?

The data collected from the learners in the form of their creative surveys and journal entries, produced evidence that showed a distinct attitude change from the learners towards the Shakespearean play. The learners prior to the case study revealed negative feelings towards Shakespearean play study. By the end of the case study, their data revealed that they had a positive experience from the case study which produced positive feelings towards Shakespearean play study.

The learners' positive feelings were evidenced in the behaviour they expressed during the group dynamics sessions and the interest they displayed during the performance and viewing of their scene presentations. This reveals that the group dynamics and scene presentation processes are processes that ignite excitement and curiosity from the learners.

Research objective two: Does the creative pedagogy guide the learners towards a better understanding of the Shakespearean play and narrative?

The data collected from the learners through graphs and journal entries revealed that after the case study they felt that they understood the Shakespearean play narrative and Shakespearean language better.

However, their irregular marks throughout the year proved that the creative pedagogy did not have a lasting impact on the way they studied the Shakespearean play language and Shakespearean play narrative throughout the year. If it had made a positive long term impact on the way learners studied Shakespearean plays, then the learners' marks would have been more regular and would have tended towards the higher mark category instead of the lower.

What is also to be considered is that the learners' marks displayed in chapter five are not solely made up of their Shakespearean play assessment marks; these marks are their English marks throughout 2011 which also consist of their progress in the sections of novel analysis, poetry analysis, comprehension, vocabulary and other sections which make up the English Home Language Learning Area.

Due to research limitations their Shakespearean play assessment marks were not available. As a result of this limitation, the research objective aiming to better the learners' understanding of the Shakespearean narrative and Shakespearean plays is revealed by the learners as accomplished, but is left unproven. Unproven, in terms of having the necessary academic data that would prove better results were being produced during their March 2011 Shakespearean play study assessments, assignments and tests than evidenced later in the year.

Research objective three: Does the creative pedagogy function as an alternate to the text-based approach in a Kwa-Zulu Natal public high school?

The time limitations of the research did not allow me to conduct a chief aspect of the creative pedagogy, namely the learners performing their scenes using the Shakespearean language. Rather, what occurred was that the learners improvised and presented their scenes using purely contemporary English. This time limitation led me to the discovery that the creative pedagogy cannot immediately function within the 90 minute English Home Language Learning Area periods that are offered for language study within the current curriculum policy, since each of the eight steps within the creative pedagogy requires a reasonably significant amount of time to apply, especially during its introductory application phase at the school.

Therefore, the creative pedagogy can function as an alternate pedagogy to teach the Shakespearean play in terms of its educational outcomes, but it cannot be implemented as an alternative to the text-based approach within the current curriculum's timetable policy.

Perhaps the timetable could be amended so that the Shakespearean play study lessons are given a separate and longer timeframe within which to learn, since the current 45 minute and 90 minute lessons prove to be insufficient for engaging both the textual and performative elements within the Shakespearean play.

The primary research aims were to evoke attitude change from the learners and to guide them towards a better understanding of the Shakespearean play and narrative. The research was successful in achieving the above two aims. However, due to the time limitations of the research, I discovered that this creative pedagogy is flawed as an alternate to the current text-based

approach, because it cannot function under the constraints of the current curriculum's timetable limitation.

Research claim-Does the creative pedagogy counter dominant readings of canonical texts?

The above research claim was not an aim or objective of the research, therefore data was not collected from the learners to directly respond to the above claim. This question is answered according to my observations on how adaptation and performance functioned in the case study, as mediums for re-imagining Shakespearean plays in ways that challenge the negative political connotations evident in Shakespearean study in South Africa from 1900-1994.

During the case study I observed variations of Shakespearean scene adaptations, however, none of the learners displayed any adaptation that challenged political notions of race, government or economic status, or even reflected these concerns in any overt way. This reveals that Shakespearean plays, when adapted according to the learners' desires, do not reflect the politically contentious history of South African Shakespearean play study.

I do not know if the learners were intellectually too young to identify that political factors can be addressed through adaptations of Shakespearean plays or if, through their focus on trying to understand the narrative and engaging with the language, they forgot to realise this factor. Whatever the reason, none of the learners' adaptations were politically challenging in message.

Nevertheless, the case study does reveal that adaptation and performance can re-image Shakespearean plays for KZN public high school learners in 21st century South Africa.

Recommendations and suggestions for future research:

If this research is to be furthered by another, then it is recommended that the researcher implement this creative pedagogy in a KwaZulu-Natal public high school context, with public high school learners but not within the constraints of a school weekday. This will allow the researcher ample time to conduct each of the eight step processes according to their desire.

The above recommendation will allow the researcher to examine what the outcomes might be when learners do perform their scenes using the Shakespearean language.

The above research recommendation may also lead to challenging the structure of the timetable and curriculum as reflecting a policy which does not recognise a fundamental resource for studying the Shakespearean play, the missing element of performance. It might also prompt an examination of the banking education model that appears to be the current mode of instruction in public high schools.

My study also generates another pertinent question: should the Shakespearean play be studied at all in KZN public high schools if such a chief element of the plays, namely performance, is not acknowledged? I would suggest that if the performance element is not acknowledged, then perhaps the entire Drama section of their English Home Language Learning Area should be removed entirely. This should not be taken to imply that I do not value Drama as a key element in English Home Language learning; however, we have to consider the value of including a subject that is not being afforded the respect it deserves.

Senior public high school learners cannot study Mathematics without the help of a scientific calculator. Public school Science learners cannot engage in the testing of various scientific hypothesis without applying theories practically in a science laboratory or, through projects and assignments which require physical tasks of creation and collections of samples outside

the classroom. Public school learners cannot study Geography without the practical element of mapwork. Why, therefore, should the Shakespearean play be denied its chief practical element of performance?

The performance element in the case study brought the learners closer to the Shakespearean play, a type of close interaction that does not exist with the text-based approach. From the positive results of the case study I believe that there is a wealth of learning waiting to occur in the classroom purely from the engagement of the performance element within Shakespearean play study.

I also suggest that it would be beneficial to examine academic results from the learners' various Shakespearean play assessments specifically, so that an objective record could be established determining whether or not the creative pedagogy helps learners with understanding the Shakespearean play narrative and language, which is what Shakespearean play assessments are usually based on in schools.

Self-reflection:

This research work began with a personal goal: to help learners see that by studying Shakespeare through creative processes of performing, their apprehensive view of Shakespearean plays might be alleviated, and a more exciting approach towards Shakespearean works might be explored. Even though the learners in the case study revealed a change in attitude towards Shakespearean play study from negative to positive, I wish that the creative pedagogy had made more of an impact on their academic progress.

I also understand that formulating a pedagogical approach from various theories and ensuring that those theories were implemented in the classroom was a difficult task, but not as difficult as taking such an idea and teaching it to learners who had no experience of drama teaching methodologies prior to the case study.

Guiding the learners through the physical nature of drama teaching methodologies was a daunting and risky task. However, I was lucky enough to be safeguarded by the nature of drama in education as a field, which allowed the learners to smile whilst learning, to laugh whilst learning and to have fun with their imaginations whilst learning.

Above all, the creative pedagogy taught me the importance of drama as a learning medium that can educate through emotional experience. D.I.E. is indeed a special field of education because it is the only one which allows the learners to feature their personalities through unique creative ideas, which were born from each of their unique imaginations.

REFERENCES

Primary sources:

The case study conducted at Grove End Secondary School during March 2011 in Phoenix, Durban and my creative pedagogy will form the basis of the primary research. This will also include information gathered through surveys, interviews, photographs, questionnaires and journals

Relevant unpublished research (dissertations/ theses):

Hansraj, I. 2007. *The financial management role of principals in section 21 schools in South Durban. Kwa-Zulu natal*. MA dissertation: University of South Africa.

Relevant published research:

Allers, R. & Minkoff R. 1994. *The Lion King*. Walt Disney Pictures.

Ashcroft, B., Griffiths, G., & Tiffin, H. 1989. *The empire writes back: theory and practice in post-colonial literatures*. London & New York: Routledge.

Bhardwaj, V. 2006. *Omkara*. Big Screen Entertainment.

Blecher, S. 2011. *Otelo Burning*. Cinga Productions

Boal, A. 1992. *Games for actors and non-actors*. London: Routledge.

Courtney, R. 1968. *Play, drama & thought: the intellectual background to drama in education*. London: Cassell.

Daniel, D. 2006. William Shakespeare's *The Merchant of Venice*. *Film Quarterly*, 60 (1):52-56.

Distiller, N. 2009. *Begging the Questions: producing Shakespeare for Post Apartheid South African Schools in Social Dynamics*. London: Routledge.

Dodd, N & Hickson W. 1971. *Drama and Theatre in Education*. Bristol: Heinemann.

Elsom, J. 1989. *Is Shakespeare still our Contemporary?* London & New York: Routledge.

Fischlin, D & Fortier, M. 2000. *Adaptations of Shakespeare: a critical anthology of plays from the seventeenth century to the present*. London & New York: Routledge.

Fleming, M. 1994. *Starting drama teaching*. London: Fulton.

Freire, P. 1993. *Pedagogy of the Oppressed*. London: Penguin.

Frost, A. & Yarrow, R. 1990. *Improvisation in drama*. Basingstoke & New York: Palgrave Macmillan.

Gibson, R. 1998. *Teaching Shakespeare*. Cambridge: Cambridge University Press.

Gilbert, H. & Tompkins, J. 1996. *Post-colonial drama: theory, practice politics*. London: Routledge.

Graham, G. 2002. "To Perform or Not to Perform?" A Question Worth Exploring. *The English Journal*, 92(1): 80-87.

Hartley, A.J. 2005. *The Shakespearean dramaturg: a theoretical and practical guide*. New York: Palgrave Macmillan.

- Heathcote, D. & Bolton, G.M. 1995. *Drama for learning: Dorothy Heathcote's mantle of the expert approach to education.* Portsmouth, NH: Heinemann.
- Hendricks, C. 2009. *Improving Schools Through Action Research.* University of West Georgia: Pearson Education Inc.
- Hoffman, M. 1999. *A Midsummer Night's Dream.* Fox Searchlight Pictures.
- Hutcheon, L. 2006. *A theory of adaptation.* New York: Routledge.
- Jackson, T. 1993. *Learning through the Theatre: New Perspectives on Theatre in Education.* London: Routledge.
- Johnson, D. 1996. *Shakespeare in South Africa.* Oxford: Clarendon Press.
- Johnston, K. 1979. *IMPRO: Improvisation and the Theatre.* London: Methuen Publishing.
- Junger, G. 1999. *10 Things I hate about you.* Touchstone Pictures.
- Kallaway, P. 1984. *Apartheid and education: the education of Black South Africans.* Johannesburg: Ravan Press.
- Kolb, D.A. 1984. *Experiential Learning.* New Jersey: Prentice Hall.
- Kolb, D.A. 2006. *On What Models Can We Base Reflective Learning and Teaching.* In J. Cowan, 2006. *On becoming an Innovative University Teacher.* England: Open University Press.

- Kott, J. 1965. *Shakespeare Our Contemporary*. London: Methuen.
- Leach, S. 1992. *Shakespeare in the classroom: what's the matter?*
Buckingham: Open University Press.
- Loomba, A. & Orkin, M. 1998. *Postcolonial Shakespeares*. London:
Routledge.
- Marowitz, C. 1974. *An Othello*. London: Penguin
- Marsden, J.I. 1995. *The re-imagined text: Shakespeare, adaptation, & eighteenth-century literary theory*. Lexington: University Press of Kentucky.
- Meskin, T. & Van der Walt, T. 2007. Approaching *Macbeth* through representation, participation and facilitation: a theatre in education 'adventure'. *South African Theatre Journal*, 21(1): 75-91.
- Meyer, H.M. & Thomsen, L. 1999. Actively Experiencing Shakespeare: Students "Get on Their Feet" for "Henry IV, Part One". *The English Journal*, 88(5): 58.
- McCaslin, N. 1996. *Creative drama in the classroom and beyond*. New York: Longman Publishers.
- McNiff, J ; Lomax, P & Whitehead, J. 1996. *You and Your Action Research Project*. London & New York: Routledge.
- Morton, S. 2007. *Gayatri Spivak: ethics, subalternity and the critique of postcolonial reason*. Los Angeles: J. Paul Getty Museum.

- Nelms, J. 1996. *Introduction to Film Studies*. New York: Routledge
- Oddey, A. 1994. *Devising theatre: a practical and theoretical handbook*. London & New York: Routledge
- O'Neill, C. & Lambert, A. 1982. *Drama structures: a practical handbook for teachers*. London: Hutchinson.
- Orkin, M. 1987. *Shakespeare Against Apartheid*. Johannesburg: Ad Donker.
- Polsky, M.E. 1980. *Let's improvise: becoming creative, expressive & spontaneous through drama*. Englewood Cliffs, N.J.: Prentice-Hall.
- Robinson, K. 1980. *Exploring theatre and education*. London: Heinemann
- Shakespeare, W. 1980. *The Merchant of Venice*. Cape Town: Maskew Miller Longman.
- Shand, G.B. 2009. *Teaching Shakespeare: Passing It On*. Chichester, West Sussex: Wiley-Blackwell.
- Spolin, V. 1963. *Improvisation for the theater; a handbook of teaching and directing techniques*. Illinois: Northwestern University Press.
- Taylor, P. 2000. *The drama classroom: action, reflection, transformation*. London: RoutledgeFalmer.
- Wagner, B.J. 1976. *Drama as a Learning Medium*. London: Hutchinson.
- Wright, L. 2009. *Shakespeare in South Africa: alpha and 'omega'*. Grahamstown: Rhodes University Press.

Related Internet Publications:

Confucius.

URL: <http://everything2.com/title/Liberal+Humanism>.

Accessed-6 November 2011

Balanced position

URL: http://www.riversideonline.com/health_reference/Brain-Spine-Stroke/LB00002_D.cfm

Accessed-20 January 2013

Blumfield, B. 2008. A timeline of South African events in Education in the Twentieth Century: 1900 – 1999

URL: <http://sahistoryofeducation.webs.com/SA%20timeline.pdf>

Accessed-20 January 2013

Dover in Tillery, 2004. Icebreakers.

URL: <http://www.cedu.niu.edu/~shumow/itt/Icebreakers.pdf>

Accessed: 20 January 2013

Dewey J.

URL:

<http://ruby.fgcu.edu/courses/ndemers/colloquium/experiencededucationdewey.pdf>

Accessed- 14 January 2013

Dictionary definition of learn

URL: <http://www.merriam-webster.com/dictionary/learns>

Accessed-10 November 2011

Dictionary definition of novel

URL: <http://www.merriam-webster.com/dictionary/novel>

Accessed-10 November 2011

Dictionary definition of shibboleth

URL: <http://www.merriam-webster.com/dictionary/shibboleth>

Accessed- 3 January 2013

Figures of speech

URL: <http://www.thefreedictionary.com/Anaphora>

Accessed-20 January 2013

Frith, A.

URL: <http://census.adrianfrith.com/place/57270>

Accessed- 9 November 2012

Jonson, B.

URL: <http://www.william-shakespeare.info/william-shakespeare-quotes-about.htm>

Accessed-4 November 2011

Literary canon definition

URL: <http://www.wisegeek.org/what-is-a-literary-canon.htm>

Accessed-14 January 2013

Macfarlane, D.

URL: <http://mg.co.za/article/2007-07-17-the-role-of-shakespeare-in-africa>

Accessed-8 January 2013

McManus, B. 1999

URL: <http://www.studymode.com/essays/Barbara-F-Mcmanus-1999-Outlines-Aristotle-s-1324110.html>

Accessed-8 January 2013

Neill, M.

URL:

http://cco.cambridge.org/extract?id=ccol9780521111034_CCOL9780521111034A009

Accessed- 14 January 2013

Nordquist, R.

URL- <http://grammar.about.com/od/rhetoricstyle/a/20figures.htm>

Accessed-20 January 2013

Nkondo, M. quotation

URL: <http://www.citypress.co.za/features/obe-gets-overhauled-20100724/>

Accessed-8 January 2013

National Curriculum Statement (NCS) Curriculum and Assessment Policy Statement (CAPS) Grades 10-12.

URL:

<http://www.education.gov.za/LinkClick.aspx?fileticket=BEIjaQMLCQc%3D&>

Accessed- 8 January 2013

Reynolds, P. 1999. *NT Education Workpack The Merchant of Venice*. 2-9.

URL:

http://www.nationaltheatre.org.uk/sites/all/libraries/files/documents/merchant_venice.pdf

Accessed- 11 January 2013

Shakespearean terminology

URL: <http://absoluteshakespeare.com/glossary/a.htm>

Accessed- 20 January 2013

South African Employment Equity Act, no. 55 of 1998

URL:

<https://www.labour.gov.za/legislation/acts/employmentequity/employment-equity-act>

Accessed-20 January 2013

South African Institute for Distance Learning

URL:

<http://www.saide.org.za/LinkClick.aspx?fileticket=MWvjyJiAAE8%3D&tabid=1452>

Accessed-14 November 2011

South African Kwa-Zulu Natal public school term dates

URL:<http://www.kwathabeng.co.za/travel/southafrica/destinations.html?cal=school>

Accessed- 9 November 2012

South African National Policy pertaining to the programme and promotion requirements of the National Curriculum Statement grades R-12. 2012.

URL:<http://www.education.gov.za/LinkClick.aspx?fileticket=Rcf0UfEfk5s%3d&tabid=419&mid=1840>.

Accessed- 8 January 2013

Vocal resonator information

URL: www.ocvts.org/instructors/htm/jpuliafico/.../vocalresonators.ppt

Accessed-6 january 2013

APPENDICES

Appendix 1: Consent agreements

MISSION STATEMENT

Through a constructive partnership with learners, parents and educators, we at Grove End Secondary School will continuously strive to:-
"Maintain a culture of teaching and learning
"Pursue academic and sporting excellence, and
"Encourage racial, religious, language and cultural tolerance and respect for each other, and establish harmonious co-existence of all partners in all facets of school life



TEL./FAX – (031) 5385733
428 GROVE END DRIVE
GROVE END
PHOENIX
4058

E-MAIL ADDRESS
groveendseo@gmail.com

POSTAL
P.O. Box 55
Mount Edgecombe
4300

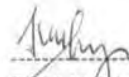
3 March 2011

The University of Kwazulu-Natal
Howard College

PERMISSION TO CONDUCT CASE STUDY
MISS DEROSHA MOODLEY – I.D. NO.: 880619 0102 089
STUDENT NO. :206501689

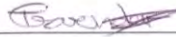
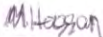
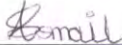




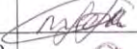


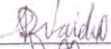
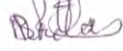
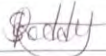
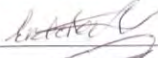
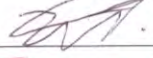
I, Mr K.M. Subrayen, Principal of Grove End Secondary School hereby grant permission to Miss Derosha Moodley, who is a Drama and Performance M.A. Student within U.K.Z.N's Faculty of Humanities, Development and Social Sciences to conduct her M.A. Research Case Study concerning a teaching project regarding Shakespearean play study with a group of my Grade 10 Learners.

Yours faithfully


PRINCIPAL
K.M. SUBRAYEN



Hi Guys, I am writing to you, to ask permission to have your photographs displayed in my dissertation. You will have access to a copy of the dissertation when a copy is given to your school library (within the next 2 months). The dissertation is entitled: Creative Shakespeare: Exploring a creative pedagogy for teaching *The Merchant of Venice* at Grove End Secondary school within their English Home Language Learning Area. Thank you! - Derosha Moodley

Name	Permission granted-signature
1. Govender, Tevin	
2. Hassan, Mohomed	
3. Ismail, Anisa	
4. Juglall, Danvir,	
5. Madurai-Muthu Philisha	
6. Makhatini, Vincent Junior	
7. Mbonambi, Clement	
8. Mfeka, Stanley	
9. Mvuyana Siyawela Sibusiso	
10. Naidoo, Gavin Neil	
11. Naidoo, Rochelle	TRANSFERRED
12. Naidoo, Shirmond	
13. Pillay, Brenton Deuel	
14. Reddy, Savannah Mary-Anne	
15. Shongwe, Sibongile Kim	TRANSFERRED
16. Sunderlall, Shivaan	
17. Ximba, Njabulo Zwile	
18. Xulu Precious Londiwe	TRANSFERRED

INFORMED CONSENT FORM

Authorisation for a Minor to Serve as a Research Participant

Dear Parent,

I, Miss Derosha Moodley, an MA student at UKZN, will be conducting a study in our classroom to determine whether my creative Shakespearean pedagogy is effective in mainly helping students with an increased understanding of the Shakespearean language. I am writing to ask permission to use the data that I collect from your child during this process. Participation in this study involves only regular classroom activities. You may contact me at any time regarding your child's participation. My phone number is 071 275 5583. The principal of the school has approved this study.

The purpose of this study is to establish whether or not my creative method for teaching Shakespeare through theatrical drama techniques is effective in becoming a possible guideline for educators in the public school sector. The study will take place at Grove End Secondary School and will last for four weeks with four sessions per week. During the study I will collect various forms of data to determine whether my teaching methodology is effective or not. Possible types of data I will collect include student work such as daily observational notes, surveys, questionnaires and journals.

Students may benefit from this case study with:

- A new found interest in Shakespearean plays
- Confidence in front of an audience
- Learning how to comment on and analyse a play text
- Understanding and having fun with the Shakespearean language
- Making a performative connection with the 16th century and the 21st century
- An improvement in answering exam questions about the Shakespearean play

Only I, Miss D. Moodley and Miss T. Meskin-who is the supervising professor of this project-will have access to your child's identity and to information that can be associated to your child's identity. Documentation of this project will be destroyed five years following this research. Use of data from your child is voluntary. You may contact me at any time if you do not wish to have your child's data included in the study. Please tick the appropriate box below and sign the form:

I give permission for my child's data to be used in this study. I understand that I will receive a signed copy of this consent form. I have read this form and understand it.

I do not give permission for my child's data to be included in this project.

N. G. M. M. M.

STUDENT'S NAME



SIGNATURE OF PARENT/GUARDIAN

DATE: 03 MARCH 2011

INFORMED CONSENT FORM

Authorisation for a Minor to Serve as a Research Participant

Dear Parent,

I, Miss Derosha Moodley, an MA student at UKZN, will be conducting a study in our classroom to determine whether my creative Shakespearean pedagogy is effective in mainly helping students with an increased understanding of the Shakespearean language. I am writing to ask permission to use the data that I collect from your child during this process. Participation in this study involves only regular classroom activities. You may contact me at any time regarding your child's participation. My phone number is 071 275 5583. The principal of the school has approved this study.

The purpose of this study is to establish whether or not my creative method for teaching Shakespeare through theatrical drama techniques is effective in becoming a possible guideline for educators in the public school sector. The study will take place at Grove End Secondary School and will last for four weeks with four sessions per week. During the study I will collect various forms of data to determine whether my teaching methodology is effective or not. Possible types of data I will collect include student work such as daily observational notes, surveys, questionnaires and journals.

Students may benefit from this case study with:

- A new found interest in Shakespearean plays
- Confidence in front of an audience
- Learning how to comment on and analyse a play text
- Understanding and having fun with the Shakespearean language
- Making a performative connection with the 16th century and the 21st century.
- An improvement in answering exam questions about the Shakespearean play

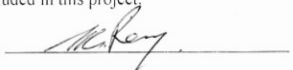
Only I, Miss D. Moodley and Miss T. Meskin-who is the supervising professor of this project -will have access to your child's identity and to information that can be associated to your child's identity. Documentation of this project will be destroyed five years following this research. Use of data from your child is voluntary. You may contact me at any time if you do not wish to have your child's data included in the study. Please tick the appropriate box below and sign the form:

I give permission for my child's data to be used in this study. I understand that I will receive a signed copy of this consent form. I have read this form and understand it.

I do not give permission for my child's data to be included in this project.

SARAHJAH MARTINIS.

STUDENT'S NAME


SIGNATURE OF PARENT/GUARDIAN

DATE: 08 MARCH 2011

Appendix 2: Educator Interviews

Educator interviews were conducted via email on the 15 January 2010. Names are not given to protect anonymity.

Educator 1

1. How do your students respond to Shakespearean plays? (Elaborate to your desire)

With a great deal of apprehension. What learners are overwhelmed by most, is the language. Their lack of familiarity with the language, coupled by the fact that many of them are not avid readers, results in a lack of confidence to be able to interact with the text. They find Shakespeare's words difficult to read and hence lose out on meaning. As a result, many question the relevance of studying Shakespeare's plays-failing to see the parallels with contemporary society.

2. Do you think the existing Shakespearean pedagogy, which is a text based approach to the plays, is effective in teaching Shakespeare to your students? (If yes or no, please elaborate).

No, not entirely-the existing pedagogy entails working through the text systematically from beginning to end, scene by scene. Students are involved in reading excerpts from the text (their biggest fear). Thereafter, they are engaged in either teacher-pupil or group discussions based on plot development, character, mood, themes etc. Whilst this method may be successful in helping learners gain confidence slowly and break down language barriers, the method can be seen as rigid as it does not allow individual creativity. Learners are not always allowed the opportunity to bring out their own ideas and experiences to bear on the play because of time constraints.

3. If you had to create your own pedagogy for the Shakespearean play component, how would you teach the plays? Would you incorporate a practical study of the plays?

I most definitely would incorporate a practical study with the reading walk and talk method. If learners can see themselves in the position of actors or

even directors, think like them, then I think they would be able to come up with varying interpretations because of their personal involvement. On the downside this would necessitate learners acquiring the relevant skills-something not easily done-but it would be enjoyable. However, since teaching is geared towards tests and exams which shapes much of what is taught, this practical approach would be limited in this application.

4. Do you think the plays should be taught with a practical pedagogy, since the plays were originally written to be performed in theatres and not for literary study? (If yes or no, please elaborate)

I think your question answers itself-Shakespeare's plays should be read aloud and performed-the text should be a blueprint for a stage production-so that it can come alive. However, since it has been prescribed for literary study and has to be taught, teachers must find a ways to encourage learners to engage with the text-so they can have fun with it, yet gain the necessary skills and knowledge to be able to prepare for the exam-a very big ask, even for the teacher.

5. Do you think your students would like to explore a Shakespeare play practically? (If yes or no, please elaborate).

Yes, if they are involved actively in the study of the play, they would be able to discover what makes a play, the drama, the richness of the language, the poetry and it's rhythm. Shakespeare would become challenging and exciting rather than something to be afraid of. They would be able to use their voices, their imaginations to connect to the text-an opinion which would be far more appealing than having to study the text-plot, imagery, characters etc.

6. How do you think your students would connect with Shakespearean plays, if they explored the play practically?

Only to the extent that it is outlined in questions above. I think there would also have to do independent research, group discussions, to enable learners

to understand the language and its meaning. Ultimately, the play would have to be transported from the stage to the classroom (because of exams).

7. Do you think a practical study of the plays would improve or worsen their approach to Shakespearean plays?

It would improve their approach to Shakespeare because not too much emphasis would be placed on textual analysis (based on character, theme, plot, imagery etc.). Rather, they would enjoy deriving meaning from and interpreting their text from their own physical interaction with the play.

8. Would you find teaching Shakespeare easier for yourself if there was a practical pedagogy guideline given to you, by your department, to assist with the Shakespearean play component? (Elaborate to your desire)

Yes, but a practical guideline in itself would be insufficient. A departmental guideline should provide an approach that incorporates both the practical pedagogy as well as the traditional text-based teaching approach. Teachers would have to be skilled in how to marry the two approaches in classroom practice.

Educator 2

1. How do your students respond to Shakespearean plays? (Elaborate to your desire)

With all Senior Secondary grades, the response is negative but particularly with the grade 10's there is more resistance to what they consider to be 'old fashioned' and 'too difficult' to understand. While learners can identify with characters especially in the tragedies, it is the language they find too challenging, and because our tests/exams are heavily text based, they find it difficult to answer contextual questions, opting instead for the perceived less challenging essay option.

2. Do you think the existing Shakespearean pedagogy, which is a text based approach the plays, is effective in teaching Shakespeare to your students? (If yes or no, please elaborate).

In terms of 'text based', I think it is effective to a certain extent. In my opinion, Shakespeare's greatest asset was his control of language and it is his language that drives the plot, illuminates themes and develops characters. Hence, a text based approach, forces learners to engage closely with the language. However, therein lies the paradox; learners have to engage with Shakespeare's language to extract lasting value of his plays but they find the language difficult to unpack. Teaching methodology is not prescribed by the subject advisory services or the education department. This is left entirely upon the educator as long as the specified outcomes are achieved. Hence the educator can choose to use a purely text-based approach to teach Shakespeare or a textual analysis combined with one or more of the following: dramatisation of salient scenes done by the learners, viewing of a stage production/ film version of the play, playing character readings from the play for the learners.

3. If you had to create your own pedagogy for the Shakespearean play component, how would you teach the plays? Would you incorporate a practical study of the plays?

See my suggestion under 2 above.

4. Do you think the plays should be taught with a practical pedagogy, since the plays were originally written to be performed in theatres and not for literary study? (If yes or no, please elaborate)

I think that there should be a practical aspect in combination with analysis of salient speeches from the text. As I stated earlier, the value of Shakespeare is his language and to do justice to his language, one needs to do a close analysis of significant parts of the texts. Besides, the structure of our literature papers demands a close analysis of the text.

5. Do you think your students would like to explore a Shakespeare play practically? (If yes or no, please elaborate).

Yes. Learners perceive practical work to be less demanding than 'academic' work. They would also find dramatization of scenes from the text more enjoyable and more of a 'hands on' approach.

6. How do you think your students would connect with Shakespearean plays, if they explored the play practically?

Yes, but together with close analysis of salient parts of the text, dramatization would help learners to empathise with characters and help to make thematic issues more lucid.

7. Do you think a practical study of the plays would improve or worsen their approach to Shakespeare's plays?

As I stated earlier, a practical study would be beneficial but it should not be done to the exclusion of textual analysis.

8. Would you find teaching Shakespeare easier for yourself, if there was a practical pedagogy guideline given to you, by your department, to assist with the Shakespearean play component? (Elaborate to your desire)

Yes, but the guidelines should suggest how a practical approach could be combined with a 'textual analysis' approach to derive the most benefit from studying Shakespeare's words.

Appendix 3: Chronological list of racially specific South African education occurrences during the period of 1900-1994

Compiled by:

Brumfield, B. 2008. A timeline of South African events in Education in the Twentieth Century: 1900 – 1999.

<http://sahistoryofeducation.webs.com/SA%20timeline.pdf>

1900 The Natal Education Department appoints the Junior and Senior Indian Teachers' Certificate Examination. However the department makes no attempt to train the teachers writing these examinations ([Indian] Teacher Education 2003).

1903 The Transvaal's first Inspector of Native Education, the Rev. WEC Clarke states that the object of black schooling is to 'Teach the Native to work' (Molteno 1990:62). 1904 The Transvaal introduces separate primary courses and curricula for Africans (Troup 1976:15).

1904 The first teacher training practice for Indians in Natal is established by the Saint Aidans' Mission. This college - located in Sydenham, Durban - was first known as Saint Aidans' Diocesan Training College and later took on a different name - the Saint Aidans' Provincial Training College ([Indian] Teacher Education 2003).

1915 The South African Native College is founded. Although it provided 3 years *pre*-Matriculation instruction, it was subsidised by the Union Education Department as an institution for higher learning (Malherbe 1925:424).

1918 Dr CT Loram is responsible for setting up the Native Teachers Library (Hartshorne 1992:224).

1923 Despite objections from Coloured parents who wanted their children to have the same education as Whites, curricula for Coloured children 'adapted to their needs' (*sic*) are introduced [in the Cape] (Troup 1976:15).

1928 The upliftment clause of the Cape Town Agreement in 1927 leads to the establishment of an Indian Education Enquiry Committee in 1928 ([Indian] Teacher Education 2003).

1941 The Native Affairs Commission abolishes school fees in all government and government-aided primary schools (for Africans), although

fees in secondary schools and training colleges still vary greatly (Troup 1976:16).

1944 The Bantu Parents' Association holds a meeting in Ladysmith in January 1944, with a view to enabling all parents in Natal to present a firm stand against Native Education (Molteno 1990:85).

1945 By this year, the government is still spending only £3.17.10d a year on each African school-child, whereas for Coloureds and Indian the figure is £10.16.2d and for Whites it is £38.5.10d (Troup 1976:16).

1945 The Native Education Act makes provision for financing [of Black education] from the general revenues of the country. This gave practical effect to the view that it was not right to expect the poorest section of the population to finance its own educational services (Mbatha 1962:226).

1951 On 20 August 1951, a co-educational teachers' training college for Indians – Springfield College – opens (Behr & Macmillan 1971:430; [Indian] Teacher Education 2003).

1953 The *Bantu Education Act (no. 47)* of September 1953 makes education for blacks an integral part of 'separate development', and leaves the missionaries, who had until then controlled almost all schools for Africans, in a dilemma: either to hand over their schools to the newly-created Department of Bantu Education or to keep them under missionary control without government subsidies (Cross 1992:222).

1959 The *Extension of the University Education Act (45 of 1959)* is promulgated. It provided for the establishment of racially exclusive universities for Africans, Indians and Coloureds (Naicker 1996:52). This act also extended the principles of CNE to higher education (Troup 1976:55).

1960 The Director of Education, Mr LJT Biebuyck, issues a memorandum stating that a two-stream system of education would be introduced in Natal White high Schools in 1962 (Kruger (ed) *et al.* 1986:139).

1962 After 1962 Africans are allowed to take the Senior Certificate in two stages as an alternative to the examinations of the JMB (which were open to all races but had to be taken at one time) (Troup 1976:37).

1963 CNE is extended to Coloureds by the *Coloured People's Education Act of 1963* (Troup 1976:49).

1963 The 1963 *Education Act* removes control of all Coloured education from the Provincial and Government departments, vesting it in a Division of Education within the Department of Coloured Affairs (Troup 1976:49).

1965 CNE is extended to Indians by the *Indian Education Act of 1965* (Troup 1976:49).

1966 40% of Indian teachers are not fully qualified (*cf. 1974*) (Troup 1976:42).

1967 A survey by the HSRC shows that out of the (White) Standard 8 pupils in the country, 59% received their instruction through Afrikaans medium, 37% through English medium, and 4% through both media (Malherbe 1977:110).

1967 Shocked by the poor (Black) urban “matric” results, Black parents and others form an Association for the Educational and Cultural Advancement of the African People of South Africa (ASSECA), one of the aims being to raise funds to improve high school facilities (Troup 1976:38).

1969 The South African Student Organization (SASO) becomes an official organisation; one of its organising principles was the belief in Black Consciousness (Hlatshwayo 2000:81).

1970 For every R1 spent on the education of each African child between the ages of 5 and 19, the government spends R31,60 for each White child in the same age group (Troup 1976:31).

1972 The University of Potchefstroom decides to admit Black post - graduate students, applications to be treated on their merits (Troup 1976:58).

1973 The starting salary of similarly qualified male teachers at this time was as follows: R71 per month (Blacks), R123 per month (Coloureds and Indians) and R209 per month (Whites) (Troup 1976:41).

1974 Less than 4% of Indian teachers lack a professional [teaching] qualification (Troup 1976:43).

1974 For the first time, in January 1974, African teachers are granted the same leave privileges as Whites (Troup 1976:41).

1976 In April 1976, the *South African Teachers' Council for Whites Bill* is tabled in Parliament and was published on 26 April 1976 (Act 116 of 1976) in the *Government Gazette* (Kruger (ed) 1986:153).

1982 A new strategy is devised to control the growing number of black enrolments at formerly whites-only schools: a ‘quota system’ was imposed

according to which 'open' schools could accept black pupils only up to one-third of their total enrolment. Only the Cape Province and Natal had tried to implement this policy. In the Transvaal, the quota system was completely ignored by local authorities (Cross 1992:232).

1983 Vista University – consisting of campuses throughout the country solely for Blacks – is opened (Grattan-Guinness 1989:154).

1983 In this year a total of 224 Whites (out of more than 20 000) attend 'Black' universities (Omond 1985:83).

1990 The South African government considers opening White schools to Black students if 90 percent of White parents vote in favour of admitting Blacks (*Star* 4 July 1990 in Hlatshwayo 2000:111).

Appendix 4: Group dynamic exercises

Breathing exercises are suggested because they help prepare the body for both physical and vocal activity. I suggest breathing exercises should be done before the physical warm up. All vocal warm ups suggest that learners should stand in what is commonly called the balanced position. For myself, standing in the balanced position produce a relaxed state which allows for easy execution of the breathing exercises I am about to execute. Below is an illustration of what the balanced position looks like:



(illustration sourced from www.riversideonline.com)

If learners find another standing position that produces a relaxing affect on the body then they should use that position to perform the breathing exercises.

The balanced position requires the body to be in an upright posture but relaxed, whilst ensuring that the feet are shoulder width apart and pointing forward. Hands must be left loose at the side of the hips, and the head facing forward. The next step is to tell the learners to breathe in and out for 8 counts. Whilst lowering the upper body for 8 counts and then bringing the upper body back to its usual position after another 8 counts. The 8 counts could be accompanied by sounds such as humming, rapid inclines

and declines of the ‘aah’ sound. The sounds warm ups prepare each of the seven vocal resonators for the extensive use of the voice in the upcoming lessons. The seven resonators are namely “chest, tracheal tree, larynx, pharynx, oral cavity, nasal cavity and sinuses” (www.orcvts.org).



(Illustration sourced from www.orcvts.org)

Other vocal warm up exercises may consist of tongue twisters and sound games. Other physical warm up exercises may consist of playing a game that is familiar to all group members; these kinds of games are often called icebreakers:

Icebreakers are discussion questions or activities used to help participants relax and ease into a group meeting or learning situation (Dover, 2004). Teachers can use icebreakers within their classrooms to create a connected and comfortable learning environment for their students. Icebreakers are necessary for a successful classroom. Icebreakers allow for a student to become emotionally connected with school and increases motivation. (Kelly, 2004) (Dover & Kelly in Tillery: <http://www.cedu.niu.edu>)

For example, a game of musical chairs, or a singing march around the classroom, is a form of an icebreaker. Icebreakers may come in the form of getting the learners to reveal fun facts about each other accompanied with hand clapping or singing of some sort, and may also be a useful way to familiarise new group members with each other.

Stress relievers, in the form of music and relaxation exercises, are a great way for relieving the pressures of a previous class that the learners may have come from. It may also serve as a form of relaxation for those learners who are nervous about interacting with Shakespearean play study. I suggest implementing music and relaxation exercises during the first three days of the group dynamics session, and also during times when learners are tired or have become despondent. Always begin with breathing exercises because breathing serves as a prelude for the relaxed state into which the body is about to enter. Other relaxation exercises may consist of telling learners to imagine themselves in a place of their fantasy whilst they listen to calming instrumental music. Depending on the skills of the educator and learners, yoga, meditation or tai chi exercises may also be conducted for relaxation purposes.

Appendix 5: My action research reflective journal entries during the case study

Date: 14 March 2011

Lesson title: warm up, group dynamics and intro

OBSERVATIONS:

I see that majority of these kids don't hate Shakespeare. All they really are struggling with understanding the 'big words' in the plays. I observe that they really want to have fun, so I'm glad that I started off with the group dynamic sessions. They are all very co-operative and they came in with enthusiasm. I need more time with them, I couldn't do most of what I wanted because of the time factor. They are still in the dark as to what they are in for tomorrow. I'm glad that the element of surprise is still there. Tevin resorted to saying that Shakespeare should be dead. And I think it was Clement who said that facing Shakespeare was a crossroads in his life. Very interesting. These are serious remarks.

SUCSESSES:

The games. I was strict with them. I was serious even when they laughed. I had control over them.

FAILURES:

I didn't manage my time properly. I didn't do the Doomba game because I didn't have time or energy. I mistakenly did the blind game instead of that.

CONCERNS OF TODAY

These learners need some sort of worksheet or references guide to help them understand the big words they have problems with defining. I must think of making one ASAP! Just something simple with a list of Shakespeare's words and words commonly used in drama. Also, the time factor is a problem. I need more time. It was really a very simple session.

WHY IS THIS A CONCERN?

Because, learners complain about trying to understand the Shakespearean language all the time. Time factor is a problem because of the nearing prom

WHAT EXPERIENCES HAVE LED TO THIS CONCERN?

The prom.

WHAT CAN I DO ABOUT IT?

Ask for more time or another period

WHAT IS THE FINAL ACTION I WILL BE DOING TAKING ABOUT THIS CONCERN?

Must work on the worksheets, reference guides for the learners, have them work with it on the first day of MOV interaction. Also, need to put this into the process chart of the pedagogy, this is a new added element. Ask for more time

* * * * *

Date: 16 March 2011

Lesson title: Imagination, concentration and trust exercises

OBSERVATIONS:

The students are coming late. The students are talkative. They enjoy the lesson. Still no interaction with MOV yet. The students like relaxation. One student was quite despondent because I approached her about her noisemaking..

SUCSESSES:

The learners were so noisy and talkative, they enter the research class with a sort of baggage from the last class. The imagination and trust exercises were really helpful in calming them and easing the stresses of their last lesson. The students were successfully able to see themselves in another place. I think that was a great achievement because it allows them to see themselves in another position. It marks the first step before the scene presentations. The trust exercises also help the learners build a working a relationship. These exercises help to get them in readiness for the next step of the process, the improvisation techniques.

FAILURES

I think the students need more time with me. They need to come to class more quicker.

CONCERNS OF TODAY

Time, stress from other lessons and noisiness.

WHY IS THIS A CONCERN?

Because it affects the control and function of the research in the class

WHAT EXPERIENCES HAVE LED TO THIS CONCERN?

Previous lesson and prom excitement.

FINAL ACTION I WILL BE TAKING REGARDING THIS CONCERN?

Must do more group dynamics, focus, trust exercises with the learners, so that they enter the research class with fresh energy and focus. Look for more free time.

* * * * *

Date: 17 March 2011

Lesson title: Group dynamics focus exercises

OBSERVATIONS:

The learners did various focus exercises, they seemed to be enjoying them. The class seems amazed at these new games, I don't think they have done this before. All the while during today's session they were smiling and enjoying these exercises. Especially, when they mirrored their partners, it seemed that, moving to a another person's energy was an exciting game for them. The imagination exercise today, helped to put them in new a fresh and focused state of mind. I observed that specifically after the imagination exercise, which basically gave them time to relax between the days heavy timetable, they were so refreshed and seemed sort of prepared to do something, work or not.

SUCSESSES:

The exercises

FAILURES:

None.

CONCERNS OF TODAY:

None

WHY IS THIS A CONCERN?:

N/A

WHAT EXPERIENCES HAVE LED TO THIS CONCERN?:

N/A

FINAL ACTION I WILL BE TAKING REGARDING THIS CONCERN?

N/A

* * * * *

Date: 22 March 2011

Lesson title: Trust and presentation exercises

OBSERVATIONS:

I made all the learners do a small presentation on each of their partners, which i partnered them with. I wanted them to do this today, so that they can get used to speaking and presenting in front of their class, because this is what they will eventually have to do with their Shakespearean scene presentations.

SUCSESSES:

The partner presentation. I am happy i did this exercises with the learners. It helped me to see who has and who doesn't face problems with speaking on front of the class. Most of them to the task easily, as in they presented facts about their partners with ease.

FAILURES:

None

CONCERNS OF TODAY:

Some of the learners get quite nervous when speaking in front of the class, they tend to get fidgety and look all around them instead of at the people they are presenting too.

WHY IS THIS A CONCERN?:

Because this might affect the scene presentation step of the creative pedagogy.

WHAT EXPERIENCES HAVE LED TO THIS CONCERN?:

Nothing could have led to this, I expected this because these learners have never presented something like this before. It is nobody's fault.

FINAL ACTION I WILL BE TAKING REGARDING THIS CONCERN?

Think about another presentational exercise for the learners to do, these games must be done to help them with the scene presentation steps to follow.

* * * * *

Date: 23 March 2011

Lesson title: More presentational exercises, the object.

OBSERVATIONS:

Today i gave the learners various objects to make a scene around and then present their object scenes on front of the class. It worked partially well. They all made some sort of scene around the objects I gave them, some of them forgot to use the object, but nevertheless, they made a scene and presented it, which was my intention anyway. I gave them objects so that they can work within a restriction. However, it is always tricky trying to improvise for the first time. I think they did well. This exercise will hopefully condition them in scene creation processes, because this is what they will have to do for the Shakespearean scene presentations.

I also taught them that the Shakespearean play is a play and not a book or anything else. I walked around and tried to teach them terms that they will eventually use in Shakespearean play study

I was also ready with their resource packs, that is what I am calling them, they are four handouts which will help learners understand various Shakespearean words, figures of speech and dramatic terms that link with understanding the Shakespearean play. Teaching them to be focused and to understand the resource pack was done as well.

SUCSESSES:

Many successes were made today. The research is progressing more and more towards MOV. During my discussion on the various terms, I was happy because they now know the difference between Antagonist and Protagonist.

FAILURES:

None.

CONCERNS OF TODAY:

None

WHY IS THIS A CONCERN?:

N/A

WHAT EXPERIENCES HAVE LED TO THIS CONCERN?:

N/A

FINAL ACTION I WILL BE TAKING REGARDING THIS CONCERN?:

No further action to take from today's session they improvised a scene on their own. This means that they are now ready to start improvising with the Shakespearean scenes.

* * * * *

Date: 24 March 2011-first session of the day

Lesson title: Shakespearean play talk

OBSERVATIONS:

I was very lucky today because two educators graciously gave me two periods of the learners' timetable to work with them.

Today I decided to get the learners ready for their Shakespearean play study using scenes and role play. So before they could actually begin, i helped them understand step by step how to use the resource packs i gave them, luckily all of them brought it with them. I walked around and asked them to repeat certain Shakespearean words with me, just so that they can get used to vocalising these words.

SUCSESSES:

I think me walking around and helping them understand the various handouts in the packs was effective, because they observed and listened to me and my words with full attention. I hope that after this, the learners won't be afraid of speaking Shakespearean words.

FAILURES:

None.

CONCERNS OF TODAY:

None

WHY IS THIS A CONCERN?:

N/A

WHAT EXPERIENCES HAVE LED TO THIS CONCERN?:

N/A

FINAL ACTION I WILL BE TAKING REGARDING THIS CONCERN?

In the next session the group must begin work with the Shakespearean play using every process and exercises they went through thus far. The next session is important. And they seem to be finally ready. Exciting!

* * * * *

Date: 24 March 2011-second session of the day

Lesson title: Shakespeareans scene process

OBSERVATIONS:

I put up a flowchart for the learners to follow, just incase they get lost with the process of adapting and improvising.

I observed that the class was very successful. They successfully adapted their scenes. Group one, tried to make their Prince of Morocco scene as simple as possible. Group two successfully adapted the rescue of Jessica by pretending they were on an island. Group three very successfully adapted the scene in which Jessica complains about her father, by making it seem as if Shylock neglects his own child just for the sake of money. All of them did well, I found that there was use of the narrator, this is interesting. Brenton, was successful in Improvisation and everyone else followed him, because he was comfortable. I think that this went so well, compared to the morning. Tomorrow is the real test. When they improvise their scenes using Shakespearean language.

SUCCESES:

Everything was successful today. All went according to plan.

FAILURES:

None.

CONCERNS OF TODAY:

None

WHY IS THIS A CONCERN?:

N/A

WHAT EXPERIENCES HAVE LED TO THIS CONCERN?:

N/A

FINAL ACTION I WILL BE TAKING REGARDING THIS CONCERN?

The next session will see how these learners will cope with improvising Shakespearean scenes.

* * * * *

Date: 29 March 2011

Lesson title: Shakespeareans scene work

OBSERVATIONS:

So since everyone didn't come I divided those who were there into two groups. Shirmond, Philisha, Shivaan and Savannah's group were excellent in their improvisation and scene presentation I even gave them some textual analysis work to do and they successfully pointed out what the difference is between a monologue and soliloquy. They were able to successfully identify a metaphor and simile. Whilst Anisa's group still has to improvise their courtroom scene. I believe they are doing well with only improving into the contemporary context. I think that they are not going to be able to speak the Shakespearean language because it will take too much of class time. It's better to adapt the language to a contemporary context but supplement the lesson with an explanation of the difficult heightened languages.

SUCSESSES:

A sort of success with having the learners improvise their Shakespearean scenes to current contexts.

FAILURES:

The learners aren't improvising and presenting in the Shakespearean language!

CONCERNS OF TODAY:

That the learners are not presenting their scenes using the Shakespearean language.

WHY IS THIS A CONCERN?:

It affects the testing of the creative pedagogy because it was designed to see how the learners cope with speaking the Shakespearean language when role playing the Shakespearean scenes.

WHAT EXPERIENCES HAVE LED TO THIS CONCERN?:

Time, the learners can't do their scenes in the Shakespearean language because there is not enough time in the periods to cater for each group to present their scenes using the Shakespearean language.

FINAL ACTION I WILL BE TAKING REGARDING THIS CONCERN?:

I can't deal with this right now. The learners won't even be able to do this step of the process after school because consent was not made. I can't extend their timetables right now.

* * * * *

Date: 31 March 2011

Lesson title: Last session-Shakespearean scene work

OBSERVATIONS:

Overall I saw that everybody enjoyed participating in the scene study. The group collectively participated in the courtroom scene and they enjoyed it. They successfully did the scene on their own, they understood the story hence the reason for them doing everything themselves and allowing themselves to have fun with the characters i remember distinctively asking why isn't there a female Portia and Njabulo proudly and confidently said, well we are adapting the scene into a contemporary context, that means we can do whatever we want. That made me happy.

SUCSESSES:

The adaptation and scene improvisation processes worked well with the learners.

FAILURES:

Time prevented me to test what happens when the improvise with the Shakespearean lessons.

CONCERNS OF TODAY:

None

WHY IS THIS A CONCERN?:

N/A

WHAT EXPERIENCES HAVE LED TO THIS CONCERN?:

N/A

FINAL ACTION I WILL BE TAKING REGARDING THIS CONCERN?:

Must reflect on the time factor and come up with future solutions for using the creative pedagogy in a school context.

Appendix 6: Data collected from a learner (see also learners data on CD)

I include here two examples of the data collected from the learner participants in the case study. The balance of their data is included on the accompanying CD.

Learner one

A CREATIVE SURVEY ON SHAKESPEAREAN PLAYS

NAME: *Njabulo*

DATE: *14/3/11*

TASK 1: DRAW A PICTURE OF YOURSELF WHEN YOU ARE STUDYING OR TRYING TO UNDERSTAND SHAKESPEAREAN PLAYS.

(You do not have to be an artist to draw this picture. Just draw. If you can, try to make me feel what you feel every time you work with a Shakespearean play!©)



TASK 2: REFLECT ON YOUR FEELINGS IN THIS PICTURE. BE HONEST, SO THAT I MAY HELP YOU©

I sometimes get really confused when reading the book & don't understand it at first attempt. I use the dictionary alot when reading Shakespeare. I find very interesting after understanding and i get alot of ideas on life when reading Shakespeare.

SHAKESPEARE PLAY ATTITUDE SCALE

NAME: *Nu #1010*

DATE:

Students please complete this attitude scale. Please write your name on this sheet because I will use it to plan activities to help you improve your achievement with Shakespearean plays. It is important that you are honest in your responses. Your honesty will help me plan the best instructional activities.

Circle the choice that fits you.

1. I am confident in my ability to understand who the characters are?

Very confident **somewhat confident** **not at all confident**

2. I am confident in my ability to understand the different relationships between the characters?

Very confident **somewhat confident** **not at all confident**

3. I am confident in my ability to identify what the plot of the scene is?

Very confident **somewhat confident** **not at all confident**

4. I am confident in my ability to adapt the context of a Shakespearean scene to a context that is familiar to me?

Very confident **somewhat confident** **not at all confident**

5. I am confident in my ability to understand simple heightened language?

Very confident **somewhat confident** **not at all confident**

6. I am confident in my ability to break down complex heightened language and understand the metaphors?

Very confident **somewhat confident** **not at all confident**

ACADEMIC SHAKESPEAREAN SELF ASSESSMENT

NAME: Njebuwa

DATE:

RATE YOUR ABILITY TO DO THE FOLLOWING USING A 0 TO 3 SCALE.

YOUR HONEST ANSWERS WILL HELP ME FIGURE OUT THE BEST WAYS TO HELP YOU WITH SHAKESPEAREAN PLAYS ☺.

0 MEANS YOU HAVE A LOT OF DIFFICULTY

1 MEANS YOU ARE SOMETIMES SUCCESSFUL

2 MEANS YOU ARE OFTEN SUCCESSFUL

3 MEANS YOU ARE ALWAYS SUCCESSFUL

1. I can identify the characters of a play 2
2. I can describe the plot of the play 2
3. When I adapt the context I understand the play better 1
4. I can make some predictions as to what might happen next in the play 1
5. I can identify the different relationships between the characters 1
6. I can identify the context of this particular play 2
7. I can identify whether I am reading a play, novel, short story or a poem 3
8. I know what figurative/metaphoric/heightened/verse language is 2
9. I can interpret the meaning of Shakespeare's language 3

STUDENT SESSIONLY JOURNAL

NAME: Zwile Njabulo Ximbeni

DATE: 18/07/11

WHAT DID I DO DURING TODAY'S SESSION?

I did a short play

FEELINGS ON SESSION

It was a good exercise and it helped me with speaking and interacting with people.

MY SUCCESSES

I learnt about how to work quickly and how to improvise.

MY FAILURES

I didn't work quickly enough.

THE MOST DIFFICULT PART OF LEARNING SHAKESPEARE FOR ME IS:

DEROSHA'S CASE STUDY HAS HELPED ME WITH:

understanding the context of Shakespeare and how it is related to the world and how it is related to the world.

I STILL STRUGGLE WITH THESE THINGS WHEN I LEARN SHAKESPEARE:

LEARNING SHAKESPEARE MAKES ME FEEL:

STUDENT SESSIONLY JOURNAL

NAME: Nicubula

DATE:

WHAT DID I DO DURING TODAY'S SESSION?

We found the most commonly used words.

THINGS ON SESSION

It was a good thing that helped me with understanding the play.

MY SUCCESSES

I can understand the meaning of VERICE
and better after today's session.

MY FAILURES

THE MOST DIFFICULT PART OF LEARNING SHAKESPEARE FOR ME IS:

DEROSHA'S CASE STUDY HAS HELPED ME WITH:
Being able to better when analyzing the
play.

I STILL STRUGGLE WITH THESE THINGS WHEN I LEARN SHAKESPEARE:
Understanding if still a problem, but it is getting
better.

LEARNING SHAKESPEARE MAKES ME FEEL:

SHAKESPEARE PLAY ATTITUDE SCALE

NAME: *Nick B. Williams*

DATE: *3/1/23*

Students please complete this attitude scale. Please write your name on this sheet because I will use it to plan activities to help you improve your achievement with Shakespearean plays. It is important that you are honest in your responses. Your honesty will help me plan the best instructional activities.

Circle the choice that fits you.

1. I am confident in my ability to understand who the characters are?

Very confident somewhat confident not at all confident

2. I am confident in my ability to understand the different relationships between the characters?

Very confident somewhat confident not at all confident

3. I am confident in my ability to identify what the plot of the scene is?

Very confident **somewhat confident** not at all confident

4. I am confident in my ability to adapt the context of a Shakespearean scene to a context that is familiar to me?

Very confident somewhat confident not at all confident

5. I am confident in my ability to understand simple heightened language?

Very confident somewhat confident not at all confident

6. I am confident in my ability to break down complex heightened language and understand the metaphors?

Very confident **somewhat confident** not at all confident

ACADEMIC SHAKESPEAREAN SELF ASSESSMENT

NAME: N. Garcia

DATE: 11/23/11

RATE YOUR ABILITY TO DO THE FOLLOWING USING A 0 TO 3 SCALE.

YOUR HONEST ANSWERS WILL HELP ME FIGURE OUT THE BEST WAYS TO HELP YOU WITH SHAKESPEAREAN PLAYS ☺.

0 MEANS YOU HAVE A LOT OF DIFFICULTY

1 MEANS YOU ARE **SOMETIMES** SUCCESSFUL

2 MEANS YOU ARE **OFTEN** SUCCESSFUL

3 MEANS YOU ARE **ALWAYS** SUCCESSFUL

1. I can identify the characters of a play 2
2. I can describe the plot of the play 2
3. When I adapt the context I understand the play better 1
4. I can make some predictions as to what might happen next in the play 1
5. I can identify the different relationships between the characters 2
6. I can identify the context of this particular play 1
7. I can identify whether I am reading a play, novel, short story or a poem 2
8. I know what figurative/metaphoric/heightened/verse language is 1
9. I can interpret the meaning of Shakespeare's language 2

STUDENT SESSIONLY JOURNAL

NAME:

DATE:

WHAT DID I DO DURING TODAY'S SESSION?

I played some rock & roll

FEELINGS ON SESSION

I was doing so good today because
because that is what I want to do

MY SUCCESSES

I nailed the role

MY FAILURES

THE MOST DIFFICULT PART OF LEARNING SHAKESPEARE FOR ME IS:

DEROSHA'S CASE STUDY HAS HELPED ME WITH:

I STILL STRUGGLE WITH THESE THINGS WHEN I LEARN SHAKESPEARE:

LEARNING SHAKESPEARE MAKES ME FEEL:

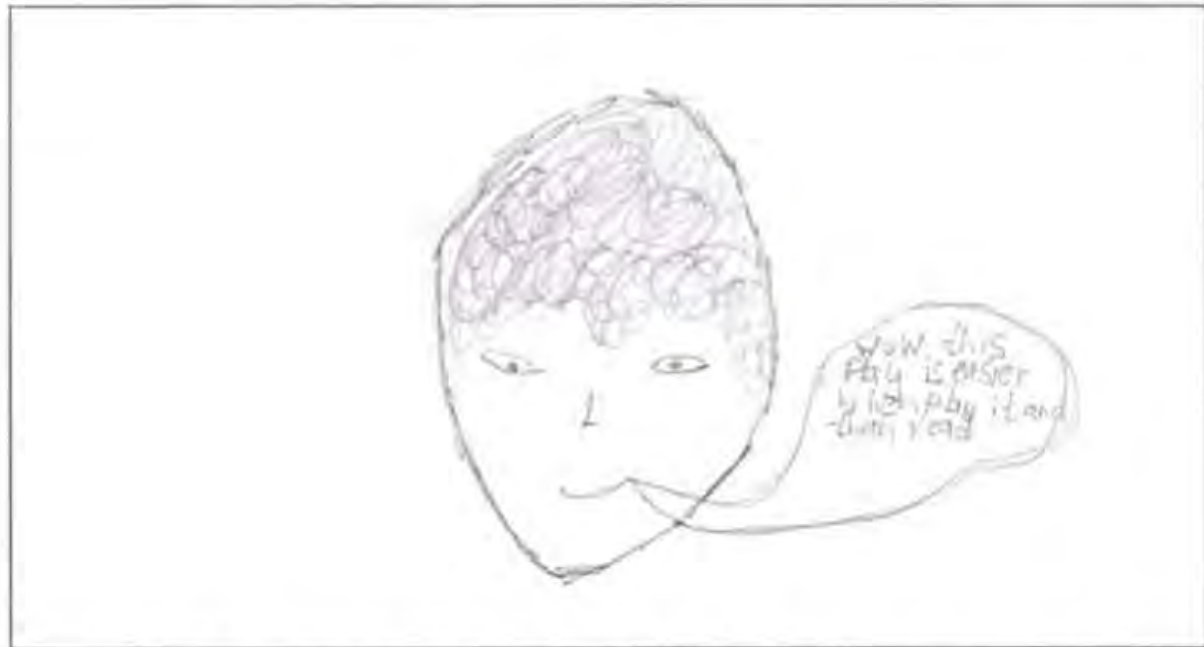
A CREATIVE SURVEY ON SHAKESPEAREAN PLAYS

NAME: NJABULO

DATE:

TASK 1: NOW, DRAW A PICTURE OF YOURSELF WHEN YOU ARE STUDYING OR TRYING TO UNDERSTAND SHAKESPEAREAN PLAYS.

(You do not have to be an artist to draw this picture. Just draw. If you can, try to make me feel what you feel, every time you work with a Shakespearean play!@)



TASK 2: NOW, REFLECT ON YOUR FEELINGS IN THIS PICTURE. BE HONEST, SO THAT I MAY HELP YOU@

This role study helped me with understanding the play. ~~But~~ ~~When~~ ~~the~~ ~~play~~ ~~allowed~~ ~~me~~ ~~to~~ ~~walk~~ ~~a~~ ~~mile~~ ~~in~~ ~~the~~ ~~characters~~ ~~shoes~~ ~~and~~ ~~therefore~~ ~~made~~ ~~a~~ ~~lot~~ ~~of~~ ~~idea~~ ~~on~~ ~~how~~ ~~some~~ ~~of~~ ~~the~~ ~~characters~~ ~~felt~~. This helped in understanding and ~~bring~~ ~~in~~ ~~the~~ ~~historical~~ ~~language~~.

SURVEY FOR END OF SHAKESPEAREAN CASE STUDY

NAME: NJABULO

DATE: 31-03-2011

Hi guys, please complete this survey on the Shakespearean case study you just participated in. Answer each question, and provide as much information as you can on the open-ended questions. It is important that you are honest in your answers because I will be using this information to help with the research I'm doing on finding different methods of teaching Shakespeare in public schools. Thanks for helping me with this important project.

1. What have you learnt about Shakespeare as a result of you participating in this case study?

I learnt that the book is actually a play and is meant to be played and not studied in classrooms.

2. After participating in this case study, do you feel you are better or worse off in understanding Shakespeare? (PUT A CROSS 'X' NEXT TO YOUR ANSWER)

Better X Worse ___ Same ___

3. Has participating in the case study changed the way you feel about Shakespeare?

Yes X No ___

If so, How?

YES because I saw the front side of the play and understood it more when I played the character.

4. What activities/task during the case study have been helpful to you?

The acting out of the play really helped me in understanding the play better.

5. What activities/tasks during the case study have not helped you?

The scribbling and drawing that.

6. How could I improve the case study activities/tasks?

I think if we had more time with it we would learn the play better.

7. Is there anything you would like to say about the case study?

I think that this is a great way of learning and that schools should consider teaching the play in this way.

A CREATIVE SURVEY ON SHAKESPEAREAN PLAYS

NAME: Saonikh Reddy DATE: 14 / March / 201

TASK 1: DRAW A PICTURE OF YOURSELF WHEN YOU ARE STUDYING OR TRYING TO UNDERSTAND SHAKESPEAREAN PLAYS.

(You do not have to be an artist to draw this picture. Just draw. If you can, try to make me feel what you feel every time you work with a Shakespearean play!☺)



TASK 2: REFLECT ON YOUR FEELINGS IN THIS PICTURE. BE HONEST, SO THAT I MAY HELP YOU☺

I think Shakespeare is very confusing. You / I get confused by the word's / language that they speak. Their play's doesn't really make a lot of sense. It's boring, and made me fall off 2 sleep. if I had to make a scene, I'd

SHAKESPEARE PLAY ATTITUDE SCALE

NAME: Sebastian Kelly

DATE: 11/11/11

Students please complete this attitude scale. Please write your name on this sheet because I will use it to plan activities to help you improve your achievement with Shakespearean plays. It is important that you are honest in your responses. Your honesty will help me plan the best instructional activities.

Circle the choice that fits you.

1. I am confident in my ability to understand who the characters are?

Very confident somehow confident **not at all confident**

2. I am confident in my ability to understand the different relationships between the characters?

Very confident somehow confident **not at all confident**

3. I am confident in my ability to identify what the plot of the scene is?

Very confident somehow confident **not at all confident**

4. I am confident in my ability to adapt the context of a Shakespearean scene to a context that is familiar to me?

Very confident somehow confident **not at all confident**

5. I am confident in my ability to understand simple heightened language?

Very confident somehow confident **not at all confident**

6. I am confident in my ability to break down complex heightened language and understand the metaphors?

Very confident somehow confident **not at all confident**

ACADEMIC SHAKESPEAREAN SELF ASSESSMENT

NAME: Siddhika Kishu

DATE: 20/10/21

RATE YOUR ABILITY TO DO THE FOLLOWING USING A 0 TO 3 SCALE.

YOUR HONEST ANSWERS WILL HELP ME FIGURE OUT THE BEST WAYS TO HELP YOU WITH SHAKESPEAREAN PLAYS ☺.

0 MEANS YOU HAVE A LOT OF DIFFICULTY

1 MEANS YOU ARE **SOMETIMES** SUCCESSFUL

2 MEANS YOU ARE **OFTEN** SUCCESSFUL

3 MEANS YOU ARE **ALWAYS** SUCCESSFUL

1. I can identify the characters of a play 2
2. I can describe the plot of the play 1
3. When I adapt the context I understand the play better 1
4. I can make some predictions as to what might happen next in the play 1
5. I can identify the different relationships between the characters 2
6. I can identify the context of this particular play 1
7. I can identify whether I am reading a play, novel, short story or a poem 2
8. I know what figurative/metaphoric/heightened/verse language is 1
9. I can interpret the meaning of Shakespeare's language 2

©STUDENT SESSIONLY JOURNAL ©

NAME: Savannah Kelly

DATE:

WHAT DID I DO DURING TODAY'S SESSION?

learned how to read

FEELINGS ON SESSION

It was interesting

MY SUCCESSES

Understanding the story

MY FAILURES

THE MOST DIFFICULT PART OF LEARNING SHAKESPEARE FOR ME IS:

DEROSHA'S CASE STUDY HAS HELPED ME WITH:

I STILL STRUGGLE WITH THESE THINGS WHEN I LEARN SHAKESPEARE:

LEARNING SHAKESPEARE MAKES ME FEEL:

©STUDENT SESSIONLY JOURNAL ©

NAME: Savannah Mary-Ann Reddy

DATE: 16/03/11

WHAT DID I DO DURING TODAYS SESSION?

Washed my hands, played games and learnt how to relax

FEELINGS ON SESSION

Relaxing,

MY SUCCESSES

how to relax

MY FAILURES

Nothing

THE MOST DIFFICULT PART OF LEARNING SHAKESPEARE FOR ME IS:

lanuage and concentrating

DEROSHA'S CASE STUDY HAS HELPED ME WITH:

Relaxing listening

I STILL STRUGGLE WITH THESE THINGS WHEN I LEARN SHAKESPEARE:

kind off

LEARNING SHAKESPEARE MAKES ME FEEL:

Bored.

☺STUDENT SESSIONLY JOURNAL ☺

NAME: Savannah Kibely

DATE: 10/14/2021

WHAT DID I DO DURING TODAY'S SESSION?

Played several games
And did breathing exercises

FEELINGS ON SESSION

It was fun and I enjoyed it

MY SUCCESSES

Communicating

MY FAILURES

Missing words
Language

THE MOST DIFFICULT PART OF LEARNING SHAKESPEARE FOR ME IS:

The language

DEROSHA'S CASE STUDY HAS HELPED ME WITH:

Communicating and breathing exercises

I STILL STRUGGLE WITH THESE THINGS WHEN I LEARN SHAKESPEARE:

Language

LEARNING SHAKESPEARE MAKES ME FEEL:

Good

☺STUDENT SESSIONLY JOURNAL ☺

NAME: SHANNON KELLY AND RENEY

DATE: 17/08/2011

WHAT DID I DO DURING TODAYS SESSION?

Reply

FEELINGS ON SESSION

Learning

MY SUCCESSES

Learning in public

MY FAILURES

Higher to learn during big meetings

THE MOST DIFFICULT PART OF LEARNING SHAKESPEARE FOR ME IS:

DEROSHA'S CASE STUDY HAS HELPED ME WITH:

I STILL STRUGGLE WITH THESE THINGS WHEN I LEARN SHAKESPEARE:

LEARNING SHAKESPEARE MAKES ME FEEL:

☺STUDENT SESSIONLY JOURNAL☺

NAME: Savannah Reddy

DATE: 27/ March 2020

WHAT DID I DO DURING TODAYS SESSION?

We did a play about the
wings
later a scene about

FEELINGS ON SESSION

enjoying it

MY SUCCESSES

my learning in 100%

MY FAILURES

-

THE MOST DIFFICULT PART OF LEARNING SHAKESPEARE FOR ME IS:

DEROSHA'S CASE STUDY HAS HELPED ME WITH:

(1) (2) (3) (4) (5) (6) (7) (8) (9) (10)

I STILL STRUGGLE WITH THESE THINGS WHEN I LEARN SHAKESPEARE:

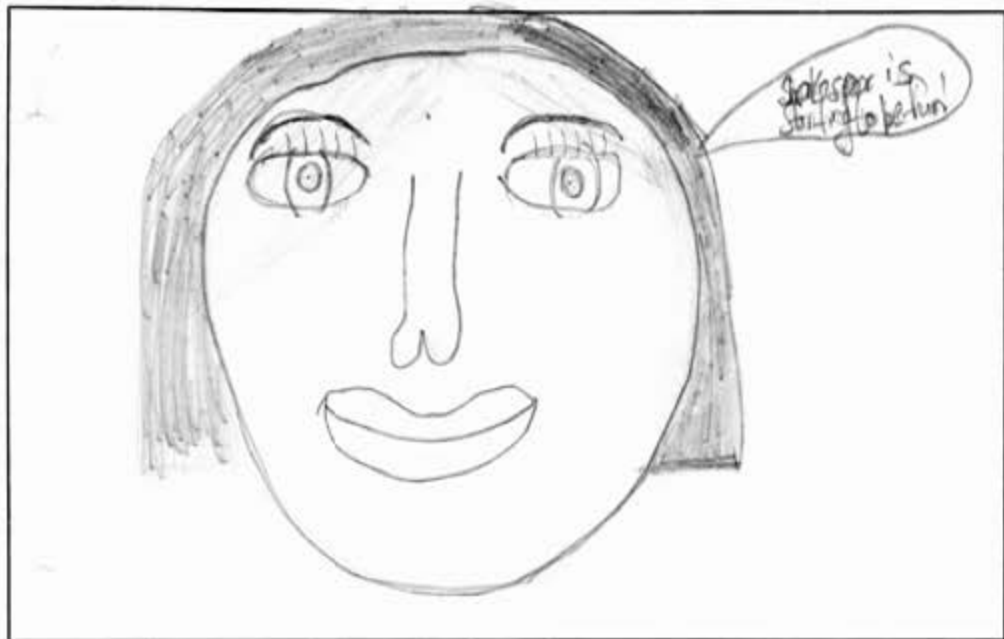
LEARNING SHAKESPEARE MAKES ME FEEL.

A CREATIVE SURVEY ON SHAKESPEAREAN PLAYS

NAME: SAJANNA MAE-ANE DATE: 12/04/2021

TASK 1: NOW, DRAW A PICTURE OF YOURSELF WHEN YOU ARE STUDYING OR TRYING TO UNDERSTAND SHAKESPEAREAN PLAYS.

(You do not have to be an artist to draw this picture. Just draw. If you can, try to make me feel what you feel, every time you work with a Shakespearean play!☺)



TASK 2: NOW, REFLECT ON YOUR FEELINGS IN THIS PICTURE. BE HONEST, SO THAT I MAY HELP YOU☺

Sometimes become really tiring over the week's time we spend learning with those helped and also it brought me out of being alone & quiet and really spending my time it built up and confidence. So honestly, really not a fun process, can not change. Saying not helpful and honest to see some Shakespeare become more better by understanding.

Appendix 7- Shakespearean play resource pack

Shakespearean play

Resource pack

2011

Compiled by Derosha Moodley

HANDOUT 1: *BASIC SHAKESPEAREAN TERMINOLOGY*

(Source: <http://absoluteshakespeare.com/glossary/a.htm>)

- ANON – After a while or later
- ABATE, v. t. to deduct, except, to blunt. TO PUT AND END TOO...FINISH OFF
- ADIEU- I LEAVE
- AFFRONT, v. t. to confront
- ALMS- sub. liquor drunk to ease another
- ARGOSY, sub. a large merchant man from a fleet of ships
- ATONE, v. t. to reconcile. TO MEND A RELATIONSHIP
- AS YOU WILL - Okay, or whatever
- BATED, pt. p. TO DEDUCT...REDUCE
- BODKIN, sub. a dagger
- BY YOUR LEAVE - Excuse me or please, when in the company of another.
- CAKED-coagulated-TO GATHER TOGETHER TO CREATE SOMETHING OF MASS SIZE
- CANKER-BLOSSOM, sub. a blossom eaten by the canker-worm
- CAP A' PE- In soldiers armour
- CENSURE, sub. opinion, judgment; judicial sentence-final opinion and verdict
- CHACE, sub. a term at tennis [quibbling].
- CHASTE-Virgin
- CITAL, sub. a recital
- CLIMATE, sub. clime, region
- CLIMATURES, sub. fellow-countrymen
- COCKNEY, sub. one bred and born in the city, and ignorant of all things out of it
- COG, v. i. to cheat; v. t. to filch
- COIGN, sub. a corner-stone [Fr. coin]
- COIL, sub. bustle, tumult
- CONVIVE, v. i. to feast together
- COSTARD, sub. the head,—properly an apple
- COUNTERFEIT, sub. a portrait; a piece of bad money
- CAROUSE- Party!
- CHIDE - Scold or Shout at
- CUTPURSE- Thief
- DAUBERY, sub. false pretence, cheating
- DEMURING, pr. p. looking demure-TO BE RESERVED AND HONEST
- DIETED, pt. p. bound strictly
- DIFFUSE, v. t. to confuse
- DIFFUSED, adj. wild, irregular
- DROLLERY, sub. a puppet show; a humorous painting
- DUDGEON, sub. the handle of a dagger

- DOST-do
- DOTH-does
- EGAL, adj. equal
- ENSCONCE, v. t. to cover as with a fort, to shelter
- ENSBAR, v. t. to make dry,
- EPHESIAN, a boon companion. A BLESSING
- ERRING, part. adj. wandering
- EXORCISER, sub. one who raises spirits
- EXEUNT-EXIT
- E'EN - Evening or even
- E'ER - Ever or before
- FACE, v. t. to brave, bully; to trim a garment; to lie well
- FALLOW, adj. yellowish brown
- FALSE, v. t. UNTRUE
- FANCY, v. t. to love OR TO REALLY LIKE SOMETHING
- FANGLED, adj. fond of finery
- FARDEL, sub. a bundle, a pack
- FELLOWLY, adj. companionable, sympathetic-GOOD FRIENDS
- FENCING-sword fighting
- FLAW break, crack
- FLAWS, sub. outbursts of passion; sudden gusts of wind; small blades of ice
- FIE - A curse.
- GABERDINE, sub. the coarse frock of a peasant-CLOTHES WORN BY THE POOR
- GASTNESS, sub. ghastliness –HORRIBLE AND UNPLEASANT SIGHT
- GAUDY, adj. festive
- GARBOIL, sub. disturbance, commotion
- GARISH, adj. glittering, gaudy
- GEST, sub. a period of stopping in a place, originally the halting-place in a royal progress
- GESTS, sub. SIGNIFICANT ACTIONS
- GHOST, v. t. to visit as a ghost, to haunt
- GIBBER, v. i. to speak inarticulately-TO MUMBLE
- GROUNDINGS, sub. vulgar spectators, who stood in front of the stage
- GRAMMERCY- Thank you
- HAGGARD, sub. a wild hawk
- HARLOTRY, sub. a harlot; a silly wench –PROSTITUTION
- HARROW, v. to distract
- HEBONA, sub. a word of doubtful meaning;
- HUSBANDRY, sub. management,
- ILLUSTRIOUS, adj. wanting lustre, without brightness.
- IMBAR, v. t. to secure, or perhaps to exclude
- IN FAITH OR I'FAITH - In truth, sometimes just "faith". A mild exclamation.
- INCARNARDINE, v. t. to dye red

- INWARDNESS, sub. intimacy
- IRON-WITTED, adj. unfeeling. SOMEONE WHO IS VERY COLD AND INSENSITIVE
- IMP, sub. child, used affectedly; v. t. to graft new feather into a hawk's wing
- JADED, adj. worn out with work. SOMEONE REALLY TIRED
- JOLTHBAD, sub. a blockhead-SOMEONE STUPID
- JOVIAL, adj. like Jove –FESTIVE AND HAPPY
- JAUNCE, sub. a wild ramble; v. i. to ramble; to spur hard
- KINDLE, v. i. to bring forth young. TO CAUSE WARMTH
- LAID, pt. p. waylaid, 'the country is laid' set on its guard to arrest
- LITIGIOUS, adj. doubtful, precarious
- MAINED, pt. p. maimed-TO HURT SOMEONE BADLY
- MAKELESS, widowed
- MALLECHO, sub. mischief
- MALKIN, sub. a kitchen slut
- MERCHANT, sub. a fellow, a chap, a tradesman
- MONARCHO, sub. name of a crazy Italian, living in London about 1580. CRAZY MAN WHO THOUGHT HE OWNED THE WORLD
- MONTANT, sub. a fencing term, an upward thrust
- MAID OR MAIDEN - A young woman of upstanding virtue
- MARRY! - An exclamation of shock . I AM SHOCKED!
- MAYHAP - Perhaps.
- MORROW - Days or tomorrow.
- NINNY, sub. a fool
- NODDY, sub. a simpleton-A SIMPLE PERSON
- N'ER- Never.
- NONPARIEL - A beauty
- OBSEQUIOUS, adj. PERSON WHO GIVES EXTREME ATTENTION TO SOMEONE ELSE
- OFFICED.pt. p. holding a certain position; having a certain function
- OVERTURE, sub. disclosure; declaration
- OFT - Often
- PAJOCK, sub. some term of contempt. ANGER
- PANTALON, sub. an old fool, AN ITALIAN COMMEDIA DEL ARTE CHARACTER
- PASSADO, sub. a term in fencing
- PEEVISH, adj. silly, foolish
- PERNICIOUSLY, adv. excessively or else maliciously-TO INJURE WHILST DOING
- PETTISH, adj. capricious-IMPULSIVE.SOMEONE WHO ACTS WITHOUT THINKING
- PORPENTINE, sub. the porcupine
- PLAUSIVE, adj. pleasing
- PERIAPTS, sub. Amulets
- PERCHANCE- Maybe or Possibly.

- POPPET - A doll or a young child
- PRAY PARDON ME - Excuse me
- PRAY TELL - Please tell me
- PRITHEE - Please, literally "I pray thee"
- PRIVY - Bathroom, or more literally, outhouse
- QUAIN, adj. delicate
- QUELL, sub. a murder
- QUIRK, sub. a sudden turn, an evasion; a shallow conceit
- QUIVER, adj. nimble .LIGHT AND QUICK MOVEMENTS
- QUOIF, sub. a cap
- RAMPALLIAN, sub. a term of low abuse-SWEARWORD
- RAPTURE, sub. violent motion; violent tossing
- ROBUSTIOUS, adj. rough
- RUBIOUS, adj. red, ruby-like
- RUDESBY, sub. rude fellow
- SCONCE, sub. a covering for the head
- SKILLET, sub. a little pot,
- SPOT, sub. a piece of embroidery
- STOCCADO, sub. a thrust in fencing; A MOVEMENT IN SWORD FIGHTING
- STUFF-O'-THE-CONSCIENCE, essence of THOUGHT
- SWAG-BELLIED, adj. having a loose, hanging belly –FAT PERSON WITH A POT BELLY
- SWASHER, sub. a bully
- SWOON-FAINT
- S'WOUNDS! - An exclamation, like wow. A shortened from "gods wounds". OH GOD!
- TARTAR, sub. Tartarus, hell
- THARBOROUGH, sub. a kind of constable
- THY/THINE- YOUR
- THOU/THEE-YOU
- THREE-PILE, sub. the richest kind of velvet
- THWART, adj. perverse, TO BEAT OR TO COME THROUGH/ACROSS
- TIRING-HOUSE, sub. the dressing-room of a theatre
- TRAVERSE, v. t. to make a thrust
- TRAVERSED, adj. crossed, folded
- TWIRE, v. i. to twinkle
- TOSSPOT- Drunkard
- UNBATED, pt. p. unblunted. A SWORD WITHOUT THE BUTTON ON TOP
- UNMANNED, adj. untamed
- UNMITIGABLE, adj. implacable. INCAPABLE OF BEING CHANGED
- UNTHRIFT, adj. good for nothing
- UNYOKE, v. t. to ease one's burden
- UP-SPRING, sub. a boisterous dance, translation of the German
- URCHIN, sub. a hedgehog; a goblin

- USANCE, sub. interest of money
- UTTER, v. t. to pass from one to another
- UTTERNACE-BITTER END
- VINDICATIVE, adj. revengeful of drapery
- VIA, interj. a word of encouragement, go forward, away with you
- VICE, AILLY PERSON ON OLD PLAYS
- VERILY - Very, Truly or Truthfully.
- WAFTAGE, sub. passage by water
- WINDGALLS, sub. swellings in the legs of a horse
- WITHAL, I COULD NOT DO=I could not help it
- WOO, v. t. to solicit, TO
- WRINGING, sub. torture
- WENCH- A young irritating woman
- WHEREFORE – Why?
- YONDER - Over there.
- YARELY, adv. readily, briskly
- YEARN, v. t. to grieve, TO CRY OVER
- ZANY, sub. a buffoon

HANDOUT 2: DRAMATIC TERMINOLOGY

(Source: My knowledge and experience as an actor and drama student)

Act-A major division of a play.

Actor-A person who can imitate another person or bring a written character to life.

Adaptation- To change or alter any text to your desire.

Blocking- The markings of movement an actor has to follow during a play.

Brainstorm- To write down many sudden bright ideas.

Characters- Fictional people created for film, theatre, radio, TV and literary dramatic work.

Contemporary- The present time. The year which you are in.

Context-The surrounding characteristics of something. The people, environment, topics and events that make a certain time what it is.

Costume-Clothing that actors wear when playing a character.

Dialogue- The lines an actor has to speak whilst in character.

Director- Someone who tells the actor what to do so that a story could be truthfully told.

Expression- The look on someone's face that define what s/he is feeling.

Gesture- A movement of any part of the body that represents a feeling or action.

Monologue- A long speech spoken by a character in a play (do not confuse with 'soliloquy').

Narrative- The order of events in any text (also known as the story).

Play –A creation of a story.

Plot- The plan in which any text is written according to. ('How' a play is made).

Practice (rehearsal) – Doing something over and over again until it is to your satisfaction.

HANDOUT 3: SHAKESPEAREAN ANALYTICAL TERMINOLOGY

(Source: My experience performing in Shakespearean plays)

Antagonist- The main enemy/villainous character or opposition in a play.

Antic disposition- Odd/outstanding personality trait. For eg. it is said that Macbeth's antic disposition was his 'fake madness'.

Art- Any form of expression through novels, plays, fine art, film, T.V. literature etc.

Crisis- A turning point in the play.

Catharsis- The process of releasing tension or strong emotion through any form of art.

Climax- The most dramatic moment a play leads up to.

Conflict- Disagreement between characters.

Denouement- The final resolution of a play.

Dramatic irony- When the words and actions of a character mean the opposite to the reader.

Exposition- The opening part of a play which explains the context of the play you are about to read.

Genre- It is the term used for the categorisation of literature. For e.g, comedy, horror, drama or romance.

Imagery- The use of words to create an image in the readers' mind. Words creating sensory experiences.

Prose- Ordinary spoken language.

Protagonist- The main character in a story, novel, play etc.

Relationship- A friendship or contract between two people.

Rhyming couplet- It is the last two lines of a sonnet that usually rhyme together.

Sonnet- A form of poetry usually written in eight lines.

Theme- The main idea of a play. The main message of an art piece. (also known as 'concept')

Tragedy- A dramatic piece of literature which often includes solemn and serious stories.

Tragic flaw/Hamartia- A big mistake made by the protagonist in a play. For e.g. It is commonly known that the tragic flaw of Othello was jealousy.

Tragic hero- Is known as the protagonist of a tragedy who commits a mistake and realises his faults only at the end.

Usurp- Stealing the position of someone with great power. E.g. in the play Hamlet, Claudius usurped Hamlet's father's throne.

Verse- Rhythmic or poetic language.

HANDOUT 4: FIGURES OF SPEECH

(Sources:

1. Nordquist, R. <http://grammar.about.com/od/rhetoricstyle/a/20figures.htm>

2. <http://www.thefreedictionary.com/Anaphora>)

1. **Alliteration**

The repetition of the first letter (usually a consonant) in majority of the words in a sentence.

For example: **Goodness!** What a **gorgeous gymnasium Gabriel** has on his **grounds**.

2. **Anaphora**

The repetition of the same word or phrase at the beginning of a poem or sentence.

For example: **Out, out** damned spot! Or **Sure, sure** I will visit you on Sunday.

3. **Antithesis**

When two opposing statements are put into one sentence.

For example: She left me **downstairs** and went **upstairs** to fetch her bag.
OR I told you to **hurry** up not **dawdle** like a duck!

4. **Apostrophe**

The apostrophe is used for :

Omission- she doesn't like you (the apostrophe is used to fill in the missing 'o' in the sentence- 'she does not like you')

Possession- (one person) Belle's car is awesome OR (two people)

Nkosinathi and Theru's essay won first place OR (name ending with 's')

Chris' work is excellent.

5. **Assonance**

Similarity in sound between different vowels or consonants in the same sentence.

For example: **high** as a **kite** OR **free** as a **breeze** OR **mad hatter**

6. **Chiasmus**

Reversal of the order of words in the second of two parallel phrases:

For example: He **came in triumph** and **in defeat departs**

7. **Euphemism**

A less explicit way of saying something explicit.

For example: We would say **Rasheel passed away** instead of **Rasheel died**.

8. **Hyperbole**

The use of **exaggerated terms** for the purpose of emphasis or heightened effect. Shakespeare uses hyperboles most of the time.

“Will all great Neptune's ocean wash this blood

Clean from my hand? No. This my hand will rather

The multitudinous seas incarnadine,

Making the green one red". (from Act 2, scene 2 of "Macbeth" by William Shakespeare)

Shakespeare uses hyperboles to describe every situation. He refers to the simplest of matters using great Kings, Queens, Gods and historical events as a reference or comparison.

9. **Irony**

The use of words to convey the opposite of their literal meaning.

For example: Oh! Sally has very bad habits!

Therefore it would be Ironic to say that: Sally! is an absolute angel!

Irony is found in the fact that Sally is portrayed as a ‘good’ person, when she really has many bad habits.

10. **Litotes**

A figure of speech consisting of an understatement in which an affirmative is expressed by negating the opposite.

For example: Well that's a sick car man! Whow dude, your car is great!

Litotes are found when you begin a sentence with saying the opposite of what you actually mean, which is revealed in the second part of the sentence.

11. **Metaphor**

An implied comparison between two unlike things that actually have something important in common.

For example: Thembi says, “My kitten is my child”.

Meaning: The kitten is not really her child but she describes her relationship with her kitten like that of a mother and child.

12. **Metonymy**

A figure of speech in which one word or phrase is substituted for another with which it is closely associated.

For example: we sometimes refer to the **television** as ‘the black box’. OR we refer to the **cinema** as ‘the movies’.

13. **Onomatopoeia**

The use of words that imitate the sounds associated with the objects or actions they refer to.

For example: The bee buzzes... The sound bees make is a ‘buzz’ sound and it is called **buzz**.

OR The sound you hear when you press a button is a ‘click’ and it is called a **click**.

14. **Oxymoron**

A figure of speech in which incongruous or contradictory terms appear side by side.

For example: That is a **tiny mansion** OR You need to **run slower** or you will fall.

15. **Paradox**

A statement that appears to contradict itself.

For example: Please do not buy this **ugly pair of green sandals**, rather buy these **beautiful pair of green shoes**.

16. **Personification**

A figure of speech in which an inanimate (non-living) object is endowed with human qualities or abilities.

For example: **My pillow is my shoulder to cry on** OR this **leather bag is my personal assistant** organised and supportive.

17. **Pun**

A play on words. Double meaning.

For Example: Whow I love Alaska it's really **cool** here!

The pun in the above statement is on the word 'cool', because, Alaska is a popular holiday destination and Alaska is a cold place.

18. **Simile**

A stated comparison (usually formed with "like" or "as") between two dissimilar things that have certain qualities in common.

This chocolate tastes **like** heaven.

19. **Synecdoche**

A figure of speech in which a part is used to represent the whole

For example: we might say **ABC's** for the **Alphabet** OR we might say **South Africa won the cricket** world cup when in actual fact it was **the South African cricket team that won** and not literally the entire country.

20. **Understatement**

A figure of speech in which a writer or a speaker deliberately makes a situation seem less important or serious than it is.

For example: Apartheid was sad.