BECOMING-OTHER: TEACHING AND LEARNING EXPERIENCES WITH SHAKESPEARE AND PERFORMANCE

by

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(Under the Direction of Donna Alvermann)

ABSTRACT

In this study, the author examines the learning experiences of undergraduates from a large university in the Southeastern United States enrolled in a seven-week study abroad program held at the Folger Shakespeare Library in Washington, D.C. and the University of Oxford, United Kingdom focusing on Shakespeare and performance. The study is organized into a manuscript style format.

In the first manuscript, the author examines Deleuze and Guattari's concept of the rhizome as an analytic tool for conducting a literature review on Shakespearean pedagogy. The article crafts a linear tracing of the discourses in practitioner-based journal articles and then rhizomatically maps textual connections and linkages in the form of a dramatic play. A discussion of the connection between Deleuze and Guattari's discussions of pedagogy and teaching Shakespeare as well as a brief examination of the implications for using rhizoanalysis as an approach to the literature review concludes the article.

In the second manuscript, the author examines participants' learning experiences in one three-hour workshop that focused on the close reading of Shakespearean texts as it offered a

unique opportunity to investigate how performance and exploration could invoke moments of change and transformation. Thinking with Deleuze's concept of becoming and Deleuze and Guattari's concept of the rhizome, the author uses rhizoanalysis to map participants' learning experiences as a form of movement—not as a point of arrival but as a continuous process of change and difference. The rhizoanalysis takes the form of a layered text crafted into three specific moments of experimentation and becoming that illustrate the connecting relations that came together in the research assemblage.

In the third manuscript, the author examines how participants used cue script acting and collaborative writing as collective methods of engaging with Shakespeare. Introduced to students in an Oxford tutorial session, cue script acting is an early modern theatrical practice used in the study as a performance-based method of teaching Shakespeare. Drawing upon Deleuze and Guattari's concept of the nomad and St. Pierre's concept of nomadic inquiry, the author makes connections between these methods, arguing that cue script acting is a form of collaborative writing as inquiry.

INDEX WORDS: Post qualitative inquiry, Rhizoanalysis, Becoming, Deleuze, Guattari, Shakespeare, Performance, Writing as inquiry, Pedagogy

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DEDICATION

To Jeff, Rinn, and Teddy, who made it all possible.

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To my committee for their patience and unwavering support. To my mom for longstanding encouragement and home-cooked meals. To my writing group for necessary humor and an expansion of possibilities. To my Oxford tutors for serving as exemplary models of scholarship and pedagogy. And finally, to the Transatlantic Shakespeare Program students for their openness, bravery, and creativity.

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CHAPTER 1

INTRODUCTION: A LETTER FROM THE TRANSATLANTIC SHAKESPEARE PROGRAM'S CREATIVE DIRECTOR

Dear reader,

Welcome to the Transatlantic Shakespeare Program's post qualitative inquiry project, a collaborative experiment that explored the learning experiences of nine undergraduates on a seven-week study abroad program in both the United States and the United Kingdom focusing on Shakespeare and performance. In this introductory letter, I wish to discuss my background as a high school English teacher as well as my position of Creative Director for the Transatlantic Shakespeare Program. I will then introduce the Assistant Creative Director Gilles Deleuze and his role in helping my thinking through the program and the participants' experiences. I am honored to be the first Creative Director for the Transatlantic Shakespeare Program and look forward to sharing our work with you today, but first I would like to describe a bit of my journey both with Shakespeare and the program's inception.

Background with Shakespeare and Performance as a Teacher

My first exposure to Shakespeare's plays was at the age of six when my grandfather read me *A Midsummer Night's Dream* on our screened-in porch in suburban Atlanta. He opened the faded leather volume of Shakespeare's complete works and began reading, stopping in between scenes to sip on his tumbler of Laphroaig whiskey. While I am sure I did not understand most of the language, what I remember most was the character of Puck, the mischievous fairy that placed a magical love potion on lovers' eyes. I got so worked up when Puck mistook Lysander for

Demetrius, but my grandfather reassured me, “It’s a comedy, Jenny. It will all work out in the end.”

In eighth grade we began a unit on *The Tragedy of Romeo and Juliet*, but before we even opened up the play, our teacher Mrs. Turpin required us to learn about Renaissance and Elizabethan theatre. I recall spending an entire weekend constructing the Globe Theatre out of popsicle sticks. It took me hours to scrub off the layers of Elmer’s glue plastered to my fingers, but this agony paled in comparison to the day our class began reading the play. Mrs. Turpin assigned everyone a part, and I played Lady Capulet. Well, maybe *played* is not the best word choice. We sat in our desks and *read* the play. All five acts. It was tortuous to hear thirteen-year-olds read Shakespeare with zero intonation. We did not sound anything like Leonard Whiting and Olivia Hussey from Zeffirelli’s 1968 filmed version we watched at the end of the unit. Of course Mrs. Turpin fast-forwarded through the nude scenes, so we did not actually watch the most engaging part of the entire film. Then, in high school and college, most teachers spared us (and themselves) by assigning Shakespeare’s plays as homework to be read outside of class.

It was not until the winter of my first teaching job in 2004 that I found myself in Mrs. Turpin’s shoes, passing out copies of *The Tragedy of Macbeth* to nearly thirty tenth-grade students. Since all of the students had been exposed to *The Tragedy of Romeo and Juliet* the year before, I figured we could skip the introduction of Elizabethan drama and dive right into the play. I assigned everyone a part from Act One, and we began reading. They stumbled through the lines just as Mrs. Turpin’s class had done nearly ten years prior. At the end of the school day, I searched the internet for alternative teaching ideas. As I perused the initial Google page of Shakespeare teaching lessons, the very first website from the Folger Shakespeare Institute caught my attention. This remarkable resource housed numerous lessons organized by play, theme, and

even grade level. I printed off nearly every lesson plan on *The Tragedy of Macbeth* and began reading. After several hours, I noticed a trend: these lessons were not treating *The Tragedy of Macbeth* like any other literary work; they were treating it as a *play* meant to be performed. Play. It had never occurred to me before that the noun is also a verb eliciting action. Play. Action. Performance. Could it be that simple?

For five more years, I worked as a high school English teacher following the Folger's *Shakespeare Set Free* step-by-step toolkits of how to teach *Othello, Hamlet,* and even *Twelfth Night,* yet the question of why teaching through performance had not occurred to me before nor been introduced to me in my undergraduate courses steered my initial graduate school research towards a desire to explore why performance-based pedagogy, which I was interested in and had found personally successful in the classroom, had been traditionally neglected.

In order to look more closely at performance-based pedagogy in practice, I created the Transatlantic Shakespeare Program that offered undergraduate students the opportunity to study Shakespeare through performance at the Folger Shakespeare Library in Washington, D.C., for four weeks and at the University of Oxford in England, United Kingdom, for three weeks. The program was arranged through a large Southeastern university's Oxford study abroad program where I was employed as a graduate assistant during the time of the study. My role as a graduate assistant helped to create this offshoot of the program with a focus on Shakespeare and performance that began following an informal discussion with the Folger Shakespeare Library's Director of Education at a conference in 2011. After a few follow-up emails briefly outlining what the program might look like at the Folger, I approached one of my dissertation committee members in the English and Theater departments with a concentration in Shakespeare to instruct the additional class sessions for the Washington, D. C., portion of the program. Once she

accepted, the details flowed and intensified. Additionally, I worked with the Director of our university's Oxford study abroad program to help couple the Washington, D.C., portion with our established summer program that resulted in enlisting an Oxford professor who had taught Shakespeare and Theater courses on our program for over five years to instruct the class sessions in the United Kingdom.

Gilles Deleuze, Assistant Creative Director

After creating an outline for the program, I realized that I needed help, a collaborator to really focus and guide my thinking. I chose a thinker who was very actively involved in collaboration himself: the French poststructuralist philosopher Gilles Deleuze whose most famous works, *Anti-Oedipus* (1972/1983) and *A Thousand Plateaus* (1980/1987), were written in conjunction with his writing collaborator, Félix Guattari. In *Difference and Repetition* (1968/1994), Deleuze suggests that learning is not a process in which a student discovers solutions to problems posed by the teacher, a retracing of pre-formulated questions and pre-existing answers. Instead, learning occurs through the exploration and experimentation of the multiple problems that exist when a student learns through an encounter with the unknown. Exploration is a key aspect of learning Shakespeare through performance in which the learning experience takes place through physical engagement with the language of the play in the roles of actors, directors, and other theater professionals. Through performance, students are able to pose their own problems (such as what words to emphasize in a particular line or how to block a scene) and then create possible solutions as opposed to accepting those of others in authority like teachers or established critics. The connections I made between Deleuze's ideas and what I was learning about the history of performance-based teaching and Shakespeare served as a catalyst for the thinking behind my dissertation as well as the impetus to create the Transatlantic

Shakespeare Program in order to put these ideas into play and explore participants' active experimentation and collaboration through performance.

Theoretical Framework

Deleuze's Ontology and A Glossary of Terms

Deleuze's ontology as well as his collaborative endeavors with Guattari will serve as the overlying theoretical framework for this study. In this section, I will first broadly introduce Deleuze's ontology and then present a conceptual glossary of Deleuzian terms that will inform this particular research study. It is important to point out, however, that a Deleuzian concept does not stand alone but instead "links up with other concepts, coexists with them on a 'plane of immanence' that allows different concepts to resonate together in a multitude of ways" (May, 2005, p. 19). In others words, concepts are fluid as they connect with other concepts, and so while the glossary in this section is segmented into a few specific concepts related to this research study, there will also be other concepts within them that are briefly discussed. This is intentional and also indicative of Deleuze's ontology, for concepts "tend to cycle back. Some might call that repetition. Deleuze and Guattari call it a refrain" (Massumi, 1987, p. xv). To help facilitate the reading of the glossary as well as this introductory section on Deleuze's ontology, however, I have **bold-faced** larger concepts relevant to the study and *italicized* the concepts within them.

Ontology is the study of the nature of reality, and Deleuze's ontology is "built upon the not-so-controversial idea that how we conceive the world is relevant to how we live in it" (May, 1996, p. 295), leading us "toward the idea that we ought to conceive understandings that at least permit and perhaps encourage better—and alternative—ways of living in the world we conceive" (p. 295). His philosophy encourages experimentation with different ways of thinking and

therefore living in the world. For Deleuze, to *experiment* is "to take his ontology seriously…to expose those lines of flight that are both of us and not of our identity. It is to explore the virtual without knowing what it will yield" (May, 2005, p. 172). This exploration, however, is not about discovery—which assumes that there is a 'truth' or given out there in the world that can be gathered, described, and analyzed—but instead is about creation (May, 2005; St. Pierre, 2013).

Deleuze inverts the traditional relationship between discovery and creation by suggesting that stability—a key pillar in structuralism—persists not because the characteristics of identity remain the same but because the *concepts* remain the same that identify them, and so without "conceptual stability there can be no discovery of the kind ontology has always sought" (May, 2005, p. 18). Thus for Deleuze, we can begin ontology "when we abandon the search for conceptual stability and begin to see what there is in terms of *difference* rather than identity" (May, 2005, p. 19). A way of attending to the *difference* underneath the identities we **experience** is through "the art of forming, inventing, and fabricating *concepts*" (Deleuze & Guattari, 1991/1994, p. 2). *Concepts* describe the boundaries of what is thinkable, yet the creation of *concepts* offers a different way of thinking about problems that gives "voice to the *difference* that is behind everything" (May, 2005, p. 20). *Difference* ultimately leads us to new possibilities and new ways of living in the world, making available the "nonthought within thought" (Deleuze & Guattari, 1991/1994, p. 59).

The Subject

Deleuze (and Guattari's) ontological commitment to the creation of *concepts* is helpful in opening up reified boundaries that are hierarchical, determined, and transcendent so that we might "produce different knowledge and produce knowledge differently" (St. Pierre, 1997, p. 175). One particularly bounded territory that Deleuze's ontology disrupts is the humanist

subject that is essential, knowing, and exists as a static self. It is useful to consider the **subject** the way Deleuze and Guattari (1980/1987) consider the body. For Deleuze and Guattari (1980/1987), the body is nothing but "longitude and latitude, a set of speeds and slownesses between unformed particles, a set of nonsubjectified affects" (p. 262). These movements and rests (re)conceptualize the body and therefore the **subject** as an *assemblage* of heterogeneous flows and intensities that are always in process and shifting. The **subject** therefore is instead expressed in terms of its relations with other humans as well as nonhumans through interactions, or **events**.

Deleuze (1990/1995) refers to **events** as *haecceities*: "We're not at all sure we're persons: a draft, a wind, a day, a time of day, a stream, a place, a battle, an illness all have a nonpersonal individuality. They have proper names. We call them 'haecceities'. They combine like two streams, two rivers" (p. 141). *Haecceity* refers to the lines of an **event** in which relations of movement and rest between particles enter into composition with one another. To further explain this, Deleuze and Guattari (1980/1987) provide an example from one of Virginia Woolf's texts, "'The thin dog is running in the road, this dog is the road'" (p. 263). In other words, in that **event**, in that *haecceity*, the dog and the road—each with relative speeds, slownesses, intensities, and affects—intersect in a transitory moment in which the dog and the road "cease to be subjects to become events" (p. 262) in an assemblage. Each are transformed, each are **subjects-**in-process, **subjects-**in-relation.

Conceptualized in this way, *individuation* is a never-ending process and movement as a result of **events**. Deleuze and Guattari discuss the games of Chess and Go to further explain this. In contrast to the game of Chess in which the game pieces have fixed, represented identities with essential agency (a knight, a bishop, a pawn) and their capacities are predetermined and therefore

restricted outside the game (or **event**), the pieces in the game of Go do not have predefined identities. For example, when a piece makes a move, the piece can be anything: "a man, a woman, a louse, an elephant" (Deleuze & Guattari, 1980/1987, p. 353), and so the pieces work in an open space in which we do not know its capabilities until it enters into relation with the other pieces within the space of the **event**. Go pieces, in other words, describe the process of *individuation* by which an individual body "takes on its singularity, not in terms of an inherent, personal identity…but rather by…coming into particular kinds of relationships with other bodies" (Waterhouse, 2011, p. 28).

Experience (and Event)

A concept within the **event** is **experience**. Semetsky (2010a) explains that "**Experience** is not an individual property; rather *subjects* are constituted in relations within **experience** itself, that is, by means of *individuation* via *haecceity*" (p. 91). Therefore, **events** can be considered *assemblages* of **experiences**. It is important to note, however, that in taking up the Deleuzian concept(s) of an **experiential event**, the **subject** (particularly the humanist subject) is no longer considered to be at the center of the **experience**. Instead, the **experiential event** can:

> make sense to us only if we understand the relations in practice between conflicting schemes of the said experience. In fact, novel concepts are to be invented or created in order to make sense out of singular **experiences** and, ultimately, to affirm their meanings in practice. (Semetsky, 2010b, p. 478)

In this way, when exploring the learning **experiences** in this particular study, it was important to attend to them as an *assemblage* of human and nonhuman elements dynamically interacting with one another—a student, a teacher, a script, a prop, a time of day, a smell of delivered pizza—for they all have affective capacities.

Becoming

Much like his (re)conceptualization of the **subject**, Deleuze uses the term **becoming** as a response away from the humanist being and identity as a linear progression that instead promotes **becoming** as an ongoing and constant process of change and *difference*. Becoming "'moves through' every **event**" (Stagoll, 2010, p. 26) and is based upon the coming together of elements in an *assemblage*, yet it is only a moment, temporary and transitory, and so it frees the **subject** from absorption into fixed, stable categories and instead opens a space in which the **subject** is constantly **becoming**, forming relationships and entering into a composing with other human and nonhuman elements. Deleuze and Guattari (1980/1987) describe a line of **becoming** as "not defined by points that it connects, or by points that compose it; on the contrary, it passes *between* points, it comes up through the middle" (p. 293). The **becoming** in the previous example of the dog and the road occurs in the relationship between them in which the movement produces transformation. The movement—or **becoming**-other—is directional, away from sameness, stable identities, and categories that ruptures a linear transition or trajectory. This kind of transformation "does not mean becoming the other, but *becoming-other*" (Semetsky, 2003, p. 214).

To further illustrate, Deleuze and Guattari (1980/1987) offer a discussion of the reproductive relationship between the wasp and the orchid that Bogue (2010) eloquently summarizes:

> The Australian hammer orchid's floral patterns, for example, resemble a female wasp; attracted to this lure, the male wasp enters the flower, makes contact with pollen, and then carries the pollen to another orchid, thereby enabling the reproduction of the orchid species. This phenomenon is frequently classified as natural mimicry, but Deleuze

> argues that it is not an instance of mimesis but of an a-parallel evolutionary development inducing a **becoming**-other of both organisms, the orchid **becoming**-wasp, the wasp **becoming**-orchid. (p. 21)

The **becoming**, therefore, occurs in the relationship between the wasp and the orchid in which each is transformed into something else through the **event**. It is "directional rather than intentional" (Massumi, 1992, p. 95). Massumi explains, however, that **becoming**-other is not directed and has no predetermined end point, and so "it cannot be exhaustively described. If it could, it would already be what is **becoming**, in which case it wouldn't be **becoming** at all" (p. 103). What Massumi means here is that **becoming**-other cannot be predicted in advance; we cannot know a priori how it will unfold.

Partial Review of Related Literature

With Deleuze's ontology and concepts in mind, I offer a partial review of related literature that specifically attends to the teaching and learning of Shakespeare through performance, weaving in what Deleuzian concepts might offer in terms of reconceptualizing Shakespearean pedagogy. The purpose of a literature review is to explore research that is *relevant* to a specific study as opposed to a review that is merely comprehensive and thorough without taking into consideration how the literature informs the study (Maxwell, 2006).

The increased attention to teaching Shakespeare through performance had a scattered presence throughout the early part of the 20th century (e.g., Cook, 1919; Hudson, 1963). It was not until the 1970s when performance-based teaching methods dominated English Education literature both at the undergraduate and secondary level (Loehlin, 2005; O'Brien, 1995). Prior to this, much of the literature focused on textual analysis through engagements with the text such as critical reading and analysis, discussions of literary elements such as plot, theme, character,

language and imagery, and essay writing (Loehlin, 2005). O'Brien (1995) credited the shift in teaching pedagogy largely to Rex Gibson, who in 1987 inaugurated a Shakespeare and Schools project at Cambridge University's Institute for Education (p. 168). Likewise, two years later, the Folger Shakespeare Library's Teaching Institute began its double pursuit of scholarship and exploration of teaching techniques; as a result, O'Brien (1995) explained how the Institute published multiple editions of the *Shakespeare Set Free* volumes that at this point were "the only sourcebooks that include both scholarship and practical classroom exercises and have turned a great deal of attention toward the teaching of Shakespeare through performance" (p. 169). Qualitative research studies soon followed exploring performance-based approaches with outcomes indicating that the approach improved students' attitudes toward Shakespeare (O'Brien, 1993), increased levels of engagement and comprehension of the play (Kirk, 1999), and allowed students to take ownership of the play (Lubrecht, 2003).

Within a few years, however, performance pedagogy shifted. Loehlin (2005) noted in his brief history of performance pedagogy that many theoretical approaches, such as new historicism and cultural materialism, questioned performance teaching (p. 629). Specifically, Loehlin (2005) quoted the well-known performance critic W. B. Worthen who, "contended that much performance practice, criticism and pedagogy relied on a conservative notion of textual authority that actually reduced the creative potential of the performer" (p. 629-630). In other words, practices of teaching through performance still relied on uncovering one specific understanding of how to perform the play and were therefore just another form of textual analysis. As Loehlin (2005) explained, however, quite a few "theory-influenced performance critics have recently attempted to find ways of accommodating postmodern views into classroom performance practice" (p. 630). These tenets, which I will describe below in further detail, include teaching

students how to formulate their own interpretations through exploration and within that exploration to learn with and through the body.

One important technique that encourages the exploration of multiple interpretations is to treat the play as a script or playtext. Edward L. Rocklin, both in his 1999 article as well as in his 2005, book argued against the division of labor between Theater and English departments and stated that Shakespeare's plays should be approached as a performance text, a term indicating their status as both literary and theatrical texts. Rocklin's (1999) performance model involved learners thinking as actors, directors, and other theater professionals in order to encourage "students to immerse themselves in the power of the text yet also to develop their own power by rehearsing and shaping that text in performance" (p. 59). Shand (1999) further explained this by highlighting that while the playtext is a blueprint for a performance, there are countless options within it, such as how to speak the lines, what props to use, and where to perform the scene. Shand (1999) referred to these options as "open moments" that are "essential to becoming an empowered reader" (p. 246). What Shand means by "empowered reader" is that instead of simply teaching one performative interpretation of the play, teachers should create experiences that allow students to experiment with multiple possible interactions of the performative elements, teasing out the implications of each.

Rocklin (2009) described one such example of students looking at textual variants between Quarto and Folio playtexts by exploring how a different punctuation mark potentially alters the scene. Rocklin's (2009) classroom exercise of *Hamlet* began in this way by investigating the opening exchanges between Francisco and Barnardo, asking:

> 'What difference does it make whether 'Barnardo' is followed by a period or a question mark? And how does Francisco use his weapon?' Putting these two elements together

> [props and punctuation], we are asking 'How does the punctuation direct the actor in using the prop?' or 'How does Francisco's weapon enable the actor to embody the punctuation?'.(p. 81)

What a Deleuzian reading might offer here is that the punctuation marks and props become part of the learning assemblage as opposed to just tools in which to explore the playtext and its various interpretations. As mentioned, only a few qualitative studies (Kirk, 1999; Lubrecht, 2003; O'Brien 1993) have explored performance-based approaches to learning Shakespeare. None, however, have considered that learning is not experienced between the subject (student) and the object(s) (playtext) but is instead experienced in the relations between the elements at play and must therefore be attended to when researching learning experiences with Deleuze. Thus, in regards to this study, I did not just consider the participants but also the entanglement of bodies (human and nonhuman) that form the assemblage of the experiential event. In this way, I was able to map (see Research Questions and Design section) participants' movements and transformations.

Another tenet of using performance as a way of teaching Shakespeare is that it encourages learning with and through the body to further explore the playtext and the multiple possibilities within it (Flynn, 2002; Gilbert, 1984; Meszaros, 1974; Rocklin, 2009). For example, a tableaux exercise asks students to create a frozen picture of a word, line, or scene by considering elements such as gesture and facial expression to convey an interpretation without language. This allows students to think about the nonverbal aspects of the play in creating a realization of the script. As students present variations, they begin to recognize how a single performance choice such as the slight motion of a hand or a shrug of the shoulders can "ripple forward and backward through the action" (Rocklin, 2009, p. 84) of the play thus showing

students that "when one invents a specific performance choice one also needs to test whether that choice will work with other choices made before and after" (p. 84). Bodily engagements and discussions such as these express what Deleuze would characterize as a consideration of the ongoing affective relations unfolding throughout the learning experience. Gestures and facial expressions account for only a few of the modes of expression available when learning Shakespeare through performance thus increasing the potentiality for creativity and experimentation with the new.

Research Questions and Design

Through the creation of the Transatlantic Shakespeare Program, I offered undergraduate students the opportunity to study Shakespeare through performance while I explored the movement within the students' learning experiences during the program. This movement is what Deleuze conceptualizes as *becoming* (Massumi, 1992, p. 103), or the newness that is created in-between the "continual production of difference immanent within events" (Stagoll, 2005, p. 21). Learning experiences that encourage creation and experimentation—such as those that take place when focusing on Shakespeare through performance—provide the capacity to form and shape a Deleuzian becoming since becoming "by definition is an experiment with what is new, that is, coming into being, *be-coming*" (Semetsky, 2010b, p. 480). Thus, I took up Deleuze's concepts that offered a framework and vocabulary not just for the object of my research but also for the way I researched.

Guiding Research Questions

Deleuzian concepts "are intended to unsettle old ways of thinking, inviting us to engage in life as a series of encounters that unfold out into the not-yet-known" (Davies & Gannon, 2009, p. 13). I embraced, read, and thought with Deleuze throughout the study for he provided a

reframing of learning outside representation and pre-formulated problems and solutions paraded as knowledge and allowed me to consider genuine learning as subjects becoming-other by creatively experimenting with the unknown, thinking and interacting with our environments. Thus, I conducted this post qualitative research study with the following questions in mind:

1. How can Deleuze and Guattari's concept of the rhizome be used as an analytic tool for conducting a literature review on Shakespearean pedagogy?
2. How can Deleuze and Guattari's concept of becoming illustrate Shakespearean learning experiences as a form of movement, not as a point of arrival but as a continuous process of change and difference?
3. By using the analytic tool of the rhizome and examining students' learning experiences, what are the implications for Shakespearean pedagogy?

Post Qualitative Research and Plugging In Deleuze

The research design of this study aligned with post research practices in which the "triple crisis of representation, legitimation, and praxis" (Denzin & Lincoln, 2005) associated with the fourth moment in qualitative research offers no definitive methods. St. Pierre and Pillow (2000) imagine a more complex and ambiguous research practice that incorporates poststructural theory to "trouble foundational ontologies, methodologies, and epistemologies, in general, and education in particular" (p. 2). This incorporation emphasizes that the subject—both the researcher and the researched—is always "fractured, shifting" (St. Pierre, 2008, p. 328) throughout the process. Accordingly, research data is not viewed as "transparent *evidence* of that which is real" (Davies, 2004, p. 4) that can be translated, coded, and then produced as a transparent narrative that does very little to critique the complexities of the social world examined in the study, precluding the "dense and multi-layered treatment of data" (Jackson &

Mazzei, 2012, p. vii). Instead, post research practices consider data as messy, shifting, and unsteady (Scheurich, 1997; St. Pierre 1997, 2008, 2011a, 2011b). Post researchers are also "against interpretive imperatives that limit so-called 'analysis' and inhibit the inclusion of previously unthought 'data' (Jackson & Mazzei, 2012, p. viii). This rethinking allows researchers out of the "representational trap" (Jackson & Mazzei, 2012, p. viii) of asking what the data really means by instead asking, "Does it work? What new thoughts does it make possible to think?" (Massumi, 1992, p. 8). The new thoughts Massumi encourages align with Deleuze's ontology of creation and experimentation, and so the core design of this study consisted of "plugging in" Deleuzian concepts.

In *A Thousand Plateaus,* Deleuze and Guattari (1980/1987) acknowledge the idea of "plugging in" in regards to the writing process, "when one writes, the only question is which other machine the literary machine can be plugged into, *must* be plugged into in order to work" (p. 4). St. Pierre (2004) took up this idea in her research study of older Southern white women focusing on gender and aging by plugging in Deleuzian concepts such as the fold to rethink the construction of subjectivity. Mazzei and McCoy (2010) and later Jackson and Mazzei (2012) further this by conceptualizing thinking with theory in qualitative research. Plugging in engages with the intimacy of data and theory by "thinking *with* the vocabularies that provide new means of description and that encourage different understandings or engagements that confront the very image of thought that guides us" (Mazzei & McCoy, 2010, p. 505). In this way, I considered my data method what Deleuze and Guattari (1980/1987) would call mapping that "is entirely oriented toward an experimentation in contact with the real" (p. 12) by allowing data to be open, connectable, detachable, and reversible (p. 12) and to have "multiple entryways, as opposed to the tracing, which always comes back to 'the same'" (p. 12). In regards to data analysis

(discussed in greater detail in Chapters 2 and 3), mapping opens up a space for the researcher to experiment with multiple and unpredictable analytic paths, for the researcher is also becoming-other as she moves through the research events, forming assemblages with the data and all of its heterogeneous flows and intensities. It is a learning experience for the researcher as well in that the unthought becomes possible by thinking with Deleuze.

I am drawn to this type of research analysis because it encourages Deleuze's (1990/1995) research goal: "Never interpret; experience, experiment" (p. 87). Furthermore, it takes into account the various forces with affective capacities at play within learning experiences that are not oftentimes addressed in education. This research approach endeavors not to close down but to create, and this creation liberates "thinking from being confined to preestablished truth-conditions" (Semetsky, 2007, p. 208). Limitations, however, do exist in that, as Jackson and Mazzei (2012) discuss, plugging in different concepts into the same data set results in new readings, showing the suppleness of each. Thus, this study cohered into *one* reading of the data by using Deleuzian concepts that could have been read differently because, as May (2005) argues, "There is always more to think" (p. 21).

Structure of Dissertation

This dissertation is written in manuscript format. Chapters 2 through 4 are written as stand-alone articles ready to be submitted to scholarly journals. Chapter 2 consists of a literature review article that will be submitted to *Educational Philosophy and Theory*. The article examines Deleuze's philosophical concept of the rhizome as an analytic tool for conducting a literature review. To demonstrate the possibilities of a rhizoanalytic literature review, this article takes up the area of Shakespearean pedagogy and conducts first a linear tracing of the discourses in practitioner-based journal articles and then rhizomatically maps textual connections and linkages

in the form of a dramatic play as a way to produce coherent movement across and between varying, entangled discourses of Shakespearean pedagogy. The article concludes by drawing connections between Deleuze's discussions of pedagogy and teaching Shakespeare.

In Chapter 3, I examine student participants' learning experiences in one three-hour Folger workshop that focused on the close reading of different Shakespearean texts as it offered a unique opportunity to investigate how performance and exploration could invoke moments of change and transformation. Thinking with Deleuze's (1968/1994) concept of becoming and Deleuze and Guattari's (1980/1987) concept of the rhizome, the I use rhizoanalysis to map student participants' learning experiences as a form of movement—not as a point of arrival but as a continuous process of change and difference. The rhizoanalysis takes the form of a layered text crafted into three specific moments of experimentation and becoming that illustrate the connecting relations that came together in the research assemblage. This article will be submitted to *International Journal of Qualitative Studies in Education*.

In Chapter 4, I examine how student participants used cue script acting and collaborative writing as collective methods of engaging with Shakespeare. Introduced to students in an Oxford tutorial session, cue script acting is an early modern theatrical practice that the professor used as a performance-based method of teaching Shakespeare in which students explored a character's part while engaging with others', collaboratively making improvised, interpretive decisions. Drawing upon Deleuze and Guattari's (1980/1987) concept of the nomad and St. Pierre's (2000) concept of nomadic inquiry, I make connections between these two methods, arguing that cue script acting is a form of collaborative writing as inquiry. A version of this manuscript has since been published in *Cultural Studies ⇔ Critical Methodologies*.

Finally, in Chapter 5, I look across the introduction and three articles and craft a found poem to draw connections between them. I also reflect on the implications of the study for my own teaching and conclude with a discussion of suggestions for future research plans, advocating for a need to incorporate Shakespeare and performance-based teaching approaches into the English education curriculum.

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CHAPTER 2

"TREAT WRITING AS A FLOW, NOT A CODE": LITERATURE REVIEW AS RHIZOANALYSIS IN SHAKESPEAREAN PEDAGOGY[1]

[1] Bogdanich, J. L. To be submitted to *Educational Philosophy and Theory*.

Abstract

This article examines Deleuze's philosophical concept of the rhizome as an analytic tool for conducting a literature review. The article begins by discussing the concept of rhizome and its methodological applications in education. To then demonstrate the possibilities of a rhizoanalytic literature review, this article takes up the area of Shakespearean pedagogy and conducts first a linear tracing of the discourses in practitioner-based journal articles and then rhizomatically maps textual connections and linkages in the form of a dramatic play as a way to produce coherent movement across and between varying, entangled discourses of Shakespearean pedagogy. The purpose in using drama as a medium is to "treat writing as a flow, not a code" (Deleuze, 1990/1994, p. 7) in which the writing space itself is experimental, playful, and dramatic that unfolds, expands, and opens up new relations in the area of Shakespearean pedagogy. The article concludes by drawing connections between Deleuze's discussions of pedagogy and teaching Shakespeare.

Keywords: Deleuze, rhizome, literature review, Shakespearean pedagogy

Introduction

> There are no points or positions in a rhizome, such as those found in a structure, tree, or root. There are only lines…A rhizome may be broken, shattered at a given spot, but it will start up again on one of its old lines, or on new lines…These lines always tie back to one another. That is why one can never posit a dualism or a dichotomy.
>
> -Deleuze & Guattari (1980/1987, p. 8-9)

In *A Thousand Plateaus,* Deleuze and Guattari (1980/1987) introduce the concept of a rhizome to explore the constant and ongoing connections in thought and writing. A rhizome—a term Deleuze and Guattari took from botany to describe ginger root or crabgrass—is a tuber that spreads horizontally underground in unexpected and unpredictable directions. Unlike a tree that has deep, structural roots and constantly grows higher and higher, a rhizome grows and functions horizontally and in the middle, fleeing the vertical, arborescent structure in order to create and form new connections that may not be made arborescently. The arboreal concept relates to the tree of knowledge in which knowledge is foundational, secure, and hierarchical. In contrast, the rhizome opposes linear thinking for it has no foundation but is constantly in the process of becoming, seeking out new relations.

Furthermore, the rhizome is only made up of lines—lines of segmentarity and lines of flight—in which the former establishes hierarchies and creates rules of organization by stratifying and territorializing forces. Yet lines of flight rupture breaks through deterritorializing forces in which they disrupt these hierarchies and rules, searching for points of weakness that offer escape; they sprout up in the middle, "not *preceding* but exceeding" (Jackson, 2003, p. 694) things. In other words, there is a constant movement from territorialization to deterritorialization and back again for "You may make a rupture, draw a line of flight, yet there is still danger that

you will reencounter organizations that restratify everything" (Deleuze & Guattari, 1980/1987, p. 15). Nevertheless Deleuze and Guattari's principle of asignifying rupture affirms that even though restratifications occur and break, the rhizome starts up again on old or new lines. Deleuze and Guattari challenge us through this way of thinking to disrupt the arboreal, for in this disruption meaning becomes mobile, not rooted (Usher, 2010).

Any text can be viewed as a rhizome, and the discourses operating within it follow lines of flight that intersect with other texts that are also considered rhizomes. Texts are "assemblages of meaning that inform others and each other" (Honan, 2007, p. 536) and that "do not stand alone (do not stand in the immovable sense at all), and only make sense when read within and against each other" (p. 536). Understanding and viewing texts in this way allows one to conduct a rhizomatic analysis, or as Honan and Sellers (2008) term, a "rhizotextual analysis" (p. 115). This type of analysis involves mapping discursive lines, "following pathways, identifying the intersections and connections, finding the moments where the assemblages of discourses merge and make plausible and reason(able) sense to the reader" (Honan & Sellers, 2008, p. 115). In other words, a rhizomatic analysis is a method that allows one to see things in the middle; if one is not looking for the origin or the ending of something, lines of flight connecting discourses become possible, creating new linkages and revealing breaks.

For further help in what a rhizomatic analysis might look like, we can draw from two of Deleuze and Guattari's (1980/1987) key characteristics of a rhizome: cartography and decalcomania. Decalcomania is a *tracing* or copy akin to a rooted, hierarchical structure. A tracing is based on representation in contrast to cartography that focuses on *mapping* the lines of flight that rupture the boundaries of the rooted structure. Deleuze and Guattari (1980/1987) explain that a map "is entirely oriented toward an experimentation in contact with the real" (p.

12) and that it "is open and connectable in all of its dimensions; it is detachable, reversible, susceptible to constant modification…A map has multiple entryways, as opposed to the tracing, which always comes back 'to the same'" (p. 12). Mapping is not about looking for what something means but instead focusing on what it does and how it functions (Bove, 1995, p. 54). It is important to note, however, that Deleuze and Guattari in no way intended to create a dualism here. Instead, they use the term decalcomania to explain how one must always put the tracing back on the map in order to see the silences and tracings created, and to then understand what can result from the rhizomatic mapping, what new thoughts are possible.

Many have taken up this type of textual analysis in education (see Alvermann, 2000; Hagood 2004, 2009; Honan, 2004; Honan & Sellers, 2008). For example, Alvermann (2000) conducted a rhizomatic analysis of previously analyzed data on adolescents' discussions about their experiences in an afterschool literacy club by mapping it alongside contrasting popular culture phenomena. Similar to Alvermann, Honan (2004) used this method to explore the construction of teachers within the text of a particular Australian syllabus as well as teachers' readings of the syllabus to relate diverse data fragments. Hagood (2009), by contrast, focused solely on mapping connections across theories regarding texts, users, and activities in her rhizomatic analysis of 21st century language arts education to reveal the ways texts and their uses have changed. In this article I too will extend the concept of the rhizome in order to explore what a rhizoanalytic literature review might look like through the discourses of my area of interest in education—Shakespearean pedagogy. I consider what it means to teach Shakespearean plays in secondary schools by focusing my analysis of practitioner-based journal articles published in the United States over the last century, and in doing so follow and describe the connections between articles and investigate what those new relations reveal.

(Re)Thinking Through Tracing

After examining countless practitioner-based articles that focused on teaching Shakespeare in American secondary schools from journals such as *English Journal* and *Shakespeare Quarterly,* I first noticed two distinct binary discourses within the texts of the articles: teaching Shakespeare as a literary text and teaching Shakespeare as a performance text. I then attempted to begin a rhizomatic analysis by mapping the discursive connections between articles over a span of nearly a century. As one might expect, this proved to be a challenging task, and so after several false starts, I found it helpful to reexamine Deleuze and Guattari's (1980/1987) recommendations of mapping and *then* placing the tracings back on the map. They suggest this progression of mapping and tracing since the plugging in connects "the roots or trees back up with a rhizome" (p. 14). I renegotiated Deleuze and Guattari's suggestions by first briefly tracing what I already knew about teaching Shakespeare through such articles so I could then look at it anew, in the middle, and start moving rhizomatically.

While there is no single unified approach to teaching Shakespeare in secondary schools, there are noticeable currents in the field that either privilege teaching the plays as literary texts and emphasize the critical examination of their poetry *or* treat the plays as scripts meant for performance and emphasize the physical engagement with the language as actors, directors, and other theater professionals. To trace these two dominant discourses, I first focused on *Shakespeare Quarterly*—a journal started in 1950 emphasizing criticism, history, and pedagogy. Although the more practitioner-based *English Journal* began its publications nearly forty years prior to *Shakespeare Quarterly,* it did not publish articles in the field of Shakespearean pedagogy on a routine basis until special issues in 1993, 2002, and 2009. *Shakespeare Quarterly,* by

contrast, published four special teaching issues that occurred in 1974, 1984, 1990, and 1995, which served as the basis for this initial tracing.

Shakespeare Quarterly published the first special journal issue on teaching Shakespeare in 1974, and while the editor in no way claimed that the articles in the issue were the first publications on the subject, scholars such as Peat (1980) and Andrews (1984) asserted in subsequent articles that the issue demonstrated not only the continuing concern of teaching Shakespeare but also the growth of performance pedagogy. Analyzing the issue as a whole revealed a definitive tension in teaching discourses, indicating a burgeoning shift in pedagogic methods. For example, while Adler's (1974) article affirmed the field's roots in the tradition of literary analysis, Styan (1974) abandoned this method entirely by placing dramatic engagement at the forefront of his approach so that students can first experience the text with their whole bodies by testing approaches that lead to "new insight…into Shakespeare's treasury of significant detail" (p. 199).

Others such as Meszaros (1974) and Partridge (1974) highlighted their ambivalence to the shift. While both acknowledged the value of incorporating dramatic action into lessons, Meszaros (1974) preferred to place it alongside the critical premise, suggesting that students use performance as a way to discover the nonverbal aspects of the text "in order to build confidence in their ability to understand it" (p. 188). Similarly, Partridge (1974) explained, "we should never forget that a play is a play" (p. 201) and that Shakespeare should not simply be read "as one reads a novel" (p. 204), yet he affirmed that "Our business is not to copy the work done in courses in acting…Our business is finally critical and scholarly and analytic, not technical or professional. We have to recover conceptually, in words, not actions" (p. 206-207). This wavering is indicative of the burgeoning transition to the next phase in Shakespearean pedagogy,

the performance-based approach that, as P. O'Brien (1995) explained, began in the 1980s when the method dominated English Education literature.

A decade later, *Shakespeare Quarterly* published another special teaching issue in which the tension between the two methods persisted. Although the issue's editor argued that "virtually everybody acknowledges the need to approach Shakespeare's plays as dramatic rather than literary works" (Andrews, 1984, p. 515), his sentiments played out in only a few articles. For example, Gilbert (1984), Hawkins (1984), and E. J. O'Brien (1984) addressed the importance of performance in the classroom as a way to actively discover meaning by making "students close readers and exact speakers" (Gilbert, 1984, p. 603), and furthermore said that the "pedagogic shift reflects a general movement in Shakespeare studies" (Hawkins, 1984, p. 519). Frey (1984), by contrast, argued that critical analysis is the main pedagogic focus, stating "the turn to performance methods of teaching Shakespeare will yield only minimal gains" (p. 557) and that teachers should "settle into the more convenient, less challenging orthodoxies to be found in comparative reviews of television, film, and stage productions" (p. 558). In other words, student-actors are likely to misread (and misinterpret) lines, and so instead, Frey suggested that teacher should leave performance to the professionals.

In 1990 and again in 1995, *Shakespeare Quarterly* published its most recent special teaching issues. The 1990 issue focused mainly on postmodern theoretical discussions of conflicting perspectives and multiple meanings of plays. Cohen (1990) attended to this silence in his editorial introduction by suggesting that "the relative quiet about performance approaches means that…the argument for its benefits has won the field" (p. iii). The 1995 issue, by contrast, affirmed the performance approach as the new standard in Shakespearean pedagogy since the majority of the articles elaborated and outlined specific and innovative performance-based

approaches as opposed to the 1984 issue that concentrated on arguing *for* the method itself as the 'right' way to teach Shakespeare. For example, Sauer (1995) detailed how his students focused on small portions of scenes in order to emphasize multiple, sometimes even conflicting interpretations. Likewise, Rocklin (1995) treated teachers as pedagogic designers who participated alongside their student-actors thus stepping back from their traditional role of telling students the appropriate interpretation of the play.

Tracing the linear discourses of these four special issues in *Shakespeare Quarterly* illustrates the arborescent model of thinking. The field of Shakespearean education has progressed in a straight line from teaching plays as a literary text and then as a performance text. Inherent in this straightforward movement is a pedagogic binary: literary text *or* performance text. As Deleuze and Guattari (1980/1987) explain, "Binary logic is the spiritual reality of the root-tree" (p. 5), yet "trees are not a metaphor at all, but an image of thought, a functioning, a whole apparatus that is planted in thought in order to make it go in a straight line" (Deleuze & Parnet, 1977/2002, p. 19). Thought is not, however, primarily an arborescent model by which we progressively construct knowledge. Instead, it "spreads out beneath the tree image" (Deleuze, 1990/1995, p. 149), and the brain is a perfect guide of rhizomatic thought. The rhizome is the "opposite of a history" (Deleuze & Guattari, 1980/1985, p. 23). Questions such as where thought comes from and where it is going are completely useless (p. 25). What matters is thinking in "uncharted channels…twisting, folding, fissuring" (Deleuze, 1990/1995, p. 149) that inspire experimentation and the creation of new concepts. Thus, in the following section, I attempt to escape these tracings and dualisms by mapping the connections *between* articles.

(Re)Thinking Through Mapping: Provisional Linkages of Exploration, Collaboration, and Corporeality

I initiated this rhizomatic journey by thinking with the logic of the AND, questioning what new thought could emerge in between the binary that the tracing accentuated. In doing so, like Honan (2007), I borrowed Grosz's (1994) term *provisional linkages* to represent the fragmented and non-linear nature of the connections I made through analysis. These linkages allowed me to produce "coherent movements and flows between and across the discourses to allow plausible readings" (Honan, 2007, p. 537). In each of the linkages described, I explored teachers' discourses in articles pertaining to their lessons on teaching Shakespeare and made further connections to those discourses by incorporating Deleuze's discussions of pedagogy as well as secondary considerations in Bogue (2004) and May and Semetsky (2008).

One provisional linkage I identified in teachers' discourses throughout several articles is that educators seek out approaches to teaching Shakespeare that diffuse the classroom's power structure in favor of a more exploratory method. Deleuze (1968/1994) discusses that we are led to believe that learning is the passage from non-knowledge to knowledge (Bogue, 2004, p. 333) in which the "master [or teacher] sets a problem, our [the student's] task is to solve it, and the result is accredited true or false by a powerful authority [the teacher]" (Deleuze, 1968/1994, p. 158). In this way, the teacher is the sole 'producer' of knowledge who knows the answers, deciphers between right and wrong, and grades accordingly whereas the student "like a dutiful pupil, responds to pre-formulated questions and eventually arrives at pre-existing answers" (Bogue, 2004, p. 333). Learning, and therefore teaching, in this way is a linear process with a fixed beginning and ending.

Deleuze (1968/1994), however, argues that "Learning is the appropriate name for the subjective acts carried out when one is confronted with the objectivity of a problem (Idea), whereas knowledge designates only the generality of concepts of the calm possession of a rule enabling solutions" (p. 164). In other words, we learn by encountering problems that do not necessarily have pre-determined answers. Furthering this, Bogue (2004) explains that for Deleuze, "The goal of teaching and learning is to think otherwise, to engage the force of that which is other, different and new" (p. 341) in the "dimension of discovery and creation within the ever-unfolding domain of the new" (p. 341). These Deleuzian ideas of teaching and learning coincide with the provisional linkage I identified in teachers' discourses that welcomed not teaching one specific interpretation of a Shakespearean play (such as their own or other critics) but instead of creating lessons in which students learn *how* to formulate their own interpretations through exploration and collaboration.

The second provisional linkage I identified is that teachers also incorporate the physical body into the learning experience. Deleuze (1968/1994) discusses that learning "always takes place in and through the unconscious, thereby establishing the bond of a profound complicity between nature and mind" (p. 165). One way to attend to this, as May and Semetsky (2008) suggest, is to recognize that our "bodies learn outside our conscious awareness, and it is often these bodies that can engage in an experimentation to which our consciousness, because of its anchoring in identities, resists" (p. 152). In other words, learning is also corporeal. Deleuze (1968/1994) highlights the corporeal dimension as "sensory-motivity" (Deleuze, 1994, p. 23) in his discussion of genuine learning illustrated in the image of the swimmer whose body combines with the wave as she coordinates her own sensor-motor activity with the water's forces. Learning with and through the body connects with the second provisional linkage in teachers'

discourses as they discussed ways to integrate the body to better engage with Shakespearean plays.

In what follows, I present these provisional linkages in the form of a dramatic play as a way to produce coherent movement across and between varying, entangled discourses. I treat the authors of several journal articles as characters having a dialogue with one another and with Deleuze in their discussions of teaching Shakespeare in secondary classrooms. My purpose in using this medium is to "treat writing as a flow, not a code" (Deleuze, 1990/1995, p. 7) in which the writing space itself is an experimental, playful, and dynamic one that unfolds, expands, and takes off on lines of flight in all directions. I identify these connections and lines of flight not only through the placement of the discourses themselves in the script but also by boldfacing certain ruptures in the text. These lines of flight come and go throughout the script, and so it is not necessary to read it linearly for there is no definitive beginning and ending, per se. Furthermore, since rhizomatic mapping is not about looking for what something means but what it does, I refrain from overt explanation. Instead, I intervene throughout the script as the narrator to momentarily disrupt the scene, offering a space for myself and the reader to pause and reflect.

Act One: Exploration and Collaboration

A high school teacher's lounge in Anywhere, America on a crisp, autumn morning.

Enter Teachers with Deleuze, Bogue, May and Semetsky.

DELEUZE (1990/1995): You "give courses on what you're **investigating**, not on what you know. It takes a lot of preparatory work to get a few minutes of inspiration." (p. 139)

CERTAIN (1915): When my class studied *Macbeth* and when "the class's interest in the characters of the play had reached a sufficiently high pitch, I purposely called in question Banquo's honor. After a spirited

class discussion, some of the pupils were led to charge Banquo with complicity in the murder of Duncan…The class…suggested plans for conducting a real trial…Every member of the class was assigned some duty connected with the trial…The results of this **experiment** were unique in my teaching experience." (p. 152-153)

MAY & SEMETSKY (2008): A "Deleuzian pedagogy…would ask of education that it be committed to **experimentation rather than inculcation.**" (p. 150)

WILSON (1929): "I have found that one question always stimulates them to a very careful review of the entire play and provokes them to an animated discussion...The question is this: Who was the third murder in Act III, Scene 3 [of *Macbeth*]?...This question is especially stimulating because of the **possibility of disputing whatever conclusion is drawn**. We have no direct evidence as to the identity of the third murderer. We must depend upon circumstantial evidence. After several years of **experimenting**…the majority of my pupils conclude that the third murderer was Lady Macbeth." (p. 418-419)

BREEN (1993): "I emphasize the idea that the play is a script and that each director and actor will have decisions to make. We discuss the fact that there is **no one right way to do a play or a scene or even a line**. I let the students know that I don't have all the answers about what this play means; in fact, no one does…Each company selects a scene to produce, direct, and perform….[They] produce a prompt book in which they note blocking, vocal directions, and gesture. **Working together,** they decide on a concept for the scene, specifying the effect they want to produce…They **learn to cooperate and to take chances**. They lose their fear of being wrong and begin to **trust in their own creativity**. In my classroom, this approach leads students to

solve problems with ingenuity and insight."(p. 47)

NARRATOR: Breen (1993) clearly prefers the performance-based approach in this lesson whereas the others thus far have not. Critics of the performative approach suggest that it still relies on some notion of textual authority in which meaning is still inscribed in the text of the play, and so it offers no new interpretations but instead is just another method of arriving at the same analysis. Does anyone have suggestions as to how we might refute this kind of thinking?

FELTER (1993): I start *Hamlet* by having the students screen "consecutively the 'To be or not to be' and the 'Get thee to a nunnery' scenes starring Olivier, Williamson, and Jacobi. The students were fascinated by **variations in performance**. The placement of the soliloquy sparked the first debate. One student immediately asked why Olivier had switched the order of the scenes so that Hamlet's famous soliloquy followed the encounter with Ophelia….'What gives the director the right to change the play like that?' she [the student] asked…This comment prompted a **discussion on the many possible permutations of any text**…[After the discussion] I asked the students to play director…They could make adjustments according to which actors they selected. They had to think about the advice they would give the performers, the emphasis they would give the lines, and the blocking they would use for the interaction between Hamlet and his mother…They were **given the power to interpret a scene as they saw it.**" (p. 61-64)

BOGUE (2004): "What Deleuze details in his accounts of learning and teaching is that dimension of education that inspires all true students and teachers, the dimension of **discovery and creation** within the ever-unfolding **domain of the new.**" (p. 341)

NARRATOR: I like that idea, Felter (1993). It not only shows the varying interpretations of scenes but also shows that film viewing does not necessarily have to be a passive act. There's quite a bit of potential here to use filmed versions in the classroom. For example, we could have students look at differing camera angles, soundtrack music, and other devices that might have gone unnoticed in passive viewing. We can also use filmed versions as a resource for understanding plot. That way, students do not necessarily have to read the entire play. We can instead focus on small portions of scenes, discovering that close scrutiny of scenes really opens up a space for multiple interpretations.

STYAN (1974): "A good performer will make his own discoveries… Ideally a true workshop in the study of Shakespeare should **need no prompting from an instructor**. A group of students…will decide among themselves something they wish to **test upon their peers**…When the marriage of Juliet to Paris is first broached by Lady Capulet and the Nurse (I. iii), one enterprising Juliet played her part first sullenly, then enthusiastically. Which is correct?" (p. 199)

BOGUE (2004): "Deleuze assigns the swimming **teacher a rather limited role**" (p. 337)

ROBBINS (2005): I used cue scripts "with selected scenes from *The Tempest*…I produced the characters' parts—their lines plus three or four cue words (two iambs) immediately preceding each new line…Then I cast the parts, literally handing the 'actors' their rolls…we found it worked best to have a 'performance,' followed by an **interpretive exploration of the scene,** followed by one more run-through…One reason this rehearsal after the performance worked well, I think, is that our focus was always on asking questions and solving problems, **not on imposing predetermined**

answers…So we found it more satisfying to end by performing the scene once more without stopping, bringing our work on specific moments back into the context of the whole." (p. 66-68)

GILBERT (1984): In my classroom I do what is called a "**sound-and-movement exercise**" (p. 604). Students work in small groups to prepare a "short scene for which they will present the central emotional story with **movement, gesture, and sound, but not with language**…But what is the point of all this? One part of the work that you're really trying to get the students to do consists in their **collaboration**, as they try to figure out what to present. Discussion should **produce argument about the scene itself,** plus close attention to the text to see what images can be used for the exercise… Usually it's helpful to have **several versions of the same scene**, so that students can try to account for the **variations.**" (p. 604-605)

PARSONS (2009): "We must turn the passive student-reader and test-taker into an **active participant** in the dramatic process. One exciting and effective way to do so involves, surprisingly enough, the field of **textual scholarship and editing**…[We look at the variant in Hamlet's first soliloquy in which the **Second Quarto** uses the word sallied whereas the **First Folio** uses solid. On] this variant…there exists **no definitive scholarly agreement**; passionate arguments abound in favor of both. Make students aware of the uncertainty, as doing so will highlight that they will be **asserting preference on an unresolved question**…[Students work in groups to discuss the differences and a] substantive class discussion should follow. The point here, though, is not argument or debate between two positions but rather, as Ron Rosenbaum puts it, 'to spend time **in teasing out the implications of each variant**' (144)…The further benefit is that the class

need **not depend on the instructor to direct student attention**…rather, the students may be able to **discover such things themselves**…This kind of learning (and ownership of learning) can only emerge from a **locus of doubt.**" (p. 86-88)

NARRATOR: These lessons on textual variations fold in historical aspects of the plays that highlight the texts as plural and unstable, connecting with our desire to discover and experiment with multiplicity. Deleuze, we are making the multiple! I can really see why so many of you picked up this line of flight. Although Gilbert (1984) and Robbins (2005) used this approach through performance, Parsons (2009), on the other hand, did not. It seems that these lessons encourage the importance of duality in teaching Shakespeare. This is the logic of the AND. We need to teach plays as existing in both dimensions, oscillating between prose fiction and the dramatic medium. The language of the script and the language of the stage are interconnected, circular. While the script may be a blueprint for performance, there are many options within it, such as how to speak the lines, what props to utilize, and where to perform the scene.

MAY & SEMETSKY (2008): "For Deleuze, education would begin, not when the student arrives at a grasp of the material already known by the teacher, but when the **teacher and student together begin to experiment in practice.**" (p. 150)

DELEUZE (1968/1994): "We learn nothing from those who say: 'Do as I do'. Our only teachers are those who tell us to '**do with me**', and are able to emit signs to be developed in heterogeneity rather than propose gestures for us to reproduce." (p. 23)

NARRATOR (*aside)*: Discourses of exploration and collaboration from varying time periods and teaching approaches placed alongside one another allowed for an

alternative reading of Shakespearean pedagogy. They are felted together, only separated by their speaking parts in the play. While some discussed more structured lessons, there is a sense of adaptation and improvisation that occurs throughout these discourses. This does not mean that there is not an emphasis on preparation; on the contrary, their preparation involves the creation of lessons that allow students and teachers to engage in the active process of experimenting with varying interpretations, teasing out the implications of them, and negotiating those decisions. As Deleuze and Parnet (1977/2002) suggested of teaching, "A very lengthy preparation, yet no method, nor rules, nor recipes" (p. 7). In this way, while the lesson preparation forces some striation, the discourses of exploration and collaboration open up a smooth space in which the classroom is rhizomatic and in a constant state of transformation. Teachers and students are learning rhizomatically.

Act Two: Corporeality

ROCKLIN (1995): Students "sit in rows looking at the back of the head of the person in front of them and take notes while the teacher lectures. These symptoms point toward what is being limited, which is student participation and, in particular, the **use of the body as a source of learning**. But this exclusion of the body is itself symptomatic of what is really excluded, namely action in which the focus is on **people doing things, experimenting, and trying new moves**." (p. 137)

NARRATOR: Yes, we are circling back to experimentation, yet this time with more of an emphasis on the body, corporeality. By asking students to get up out of their seats and take part in the learning process, we are asking them to become active learners. Deleuze, we could even call on your colleague Foucault (1975/1977) here for

some additional language. Reconfiguring the classroom space loosens the docility of students' bodies. Likewise, this reconfiguration allows us as teachers to step back from our traditional role of standing in front of the classroom lecturing to immobile student bodies. By shifting the classroom space, we shift our roles, furthering our desire for collaboration with students.

CRAWFORD & PHILLIPS (1937): The "student's enjoinment will be greatly enhanced if, **instead of being a passive auditor**, he is himself the actor, conscious that he is contributing in an important measure to an artistic achievement." (p. 812)

MARCUS (1996): I ask students "to use **their bodies to create a tableaux** vivant in the interpreting a bit of text or a line. Students become characters, create settings, or **embody key words**. This is just one avenue to success because it involves **cooperative learning**, stressing group effort and spirit." (p. 58)

DELEUZE & PARNET (1977/2002): "**Bodies** are not defined by their genus or species, by their organs and functions, but by **what they can do**, by the affects of which they are capable." (p. 45)

NARRATOR: By asking students what the words do, what they *can* do, we are further emphasizing the multiplicity of interpretations. Again, we are making the multiple. One very important way for students to understand the differences between prose fiction and a dramatic text, specifically a Shakespearean play, is for us to actually use our bodies as a means of experimenting with the play just as actors do during rehearsal. By tasting the words on their tongues, students experience the shifts in tone, the placement of commas, working at a deep, critical level through the body.

FLYNN (2002): I have done the "**human slide show**…[which] is a number of **tableaux** shown at a time to depict the sequence of events…[For example] consider

the events from the beginning of Act 3, Scene 4 of *Macbeth*…students make decisions about **interpretations, blocking, character motivations, and subtext** just as theatre professionals do…Although props and costumes may enhance some presentations, I prefer to encourage students to **rely more on their own bodies and faces to create each frozen picture**…The educational rewards of human slide show activities are many. **Visual and kinesthetic learners** benefit from observation and active participation…Human slide shows demonstrate comprehension via **multiple interpretations, approaches, and solutions**." (p. 62-66)

MAY & SEMETSKY (2008): For Deleuze, "The **corporeal** affects and percepts are complementary to intellectual concepts and they make un-thought, that is, the **unconscious of thought**, immanent to rational thinking." (p. 152)

POWELL (2010): "One of the best lessons I have learned in teaching is that **experimenting** with different ideas is a 'good thing.' It is better to try something new with students, than fall into a dull classroom routine; students appreciate and respect teachers when they try to innovate teaching approaches… For students to truly learn the concept of subtext, I split my classroom into two teams, A and B. 'A' students are given a particular line and 'B' students a different line…This activity works best before reading Act Two, Scene Two of *Macbeth*…Students A and B stand across from each other. Student A states, 'I want you to accept I did a bad thing.' Student B must say 'I want you to accept that they deserved it'. Students cajole their partner to agree with their line…I encourage students to: 'Win your partner over. **Use vocal intonation and body gestures** to convince your partner to believe you.'" (p. 7)

MESZAROS (1974): My workshop method asks students to "communicate ideas about **possible interpretations** of a text… [through] **gesture, facial expression, and body movement** as well…We never tried actually to 'perform' a scene, and frequently we did not even read the lines aloud…Ordinarily we **'blocked out' and then 'walked through' a scene.**" (p. 188-191)

ROCKLIN (2009): In *Hamlet*, "We focus on the moment when the King says, 'Oh wretched state! Oh bosom black as death!/O limed soul that struggling to be free/Art more engaged!'(3.3.67-69). We read the note by Edwards, which states that 'The image is of a bird caught by the smearing of a very sticky substance, called birdlime, on twigs and branches' (184). I ask students to **stand up to enact the image**, flapping their arms to **realize the desperation of the King's experience**…the image offers a means for understanding and seeking to convey, in his **voice and through his body**, the King's visceral sense of his damning situation." (p. 82)

NARRATOR: All of these exercises—tableaux, human slide show, blocking out—also emphasize the act of exploration and discovery as students experiment with possible interactions between gestures, blocking, and other non-verbal elements that are so crucial to learning Shakespeare. Furthermore, we are fostering a sense of empathy for characters and their experiences through the process; students feel the weight of a character's dilemma in their body. Their whole selves enter into the world of the play; they make connections to distant historical characters and places, and as teachers and students learn collaboratively, we too establish connections between one another. *Bell rings. They exit.*

Epilogue

This rhizomatic mapping allowed me to (re)think Shakespearean education by making connections between teachers' discourses and Deleuzian pedagogy. The concept of the rhizome provided a way in which to search and discover a space of the AND by showing that the binary of teaching Shakespeare as a poetic text or as a performance text highlighted in the initial tracing no longer necessarily exists at the secondary education level. Instead, teachers' discourses revealed an incorporation of both methods in which lessons explored the potentialities of the text on literary *and* performative levels. Within these discourses, teachers encouraged learning goals that connected with Deleuze's discussions of pedagogy in which experimentation, collaboration, and corporeality inspire encounters with the new.

In particular, lessons attending to the variations of texts and performances emphasized experimentation by students discovering the multiple possibilities of a play as opposed to the teacher imposing pre-determined readings and analyses. Additionally, teachers' discourses encouraged Deleuze's (1968/1994) "'do with me'" (p. 23) approach in which collaborative engagement between students and teachers opened up a space for further discussion and interpretations, highlighting the variations in their own learning. In Act Two teachers' discourses stressed the importance of incorporating the body into the learning process that also circled back to the previous discourses in Act One. For example, lessons on tableaux and blocking demonstrated multiple interpretations through experimentations with the body that allowed the unconscious to further students' approaches to the play. Overall, teachers' discourses emphasized treating the play as an object of a learning encounter in which students and teachers discover the never-ending emergence of the new.

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CHAPTER 3

CLOSE READING OF SHAKESPEARE THROUGH PERFORMANCE: THREE MOMENTS OF EXPERIMENTATION AND BECOMING[2]

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Abstract

This article examines nine undergraduate students enrolled in a program on Shakespeare and performance and specifically analyzes student participants' learning experiences with Shakespeare in one three-hour workshop that was part of a larger study focusing on how performance and exploration could invoke moments of change and transformation. Thinking with Deleuze's (1968/1994) concept of becoming and Deleuze and Guattari's (1980/1987) concept of the rhizome, the author uses rhizoanalysis to map student participants' learning experiences as a form of movement—not as a point of arrival but as a continuous process of change and difference. The rhizoanalysis takes the form of a layered text crafted into three specific moments of experimentation and becoming that illustrate the connecting relations that came together in the research assemblage. Using a layered text allows for the complexity of what the researcher encountered in the analysis in hopes that it would cohere the various layers of the research experience without privileging one form of data over another and also permits different types of data to interact with each other in unexpected, nonrepresentational ways.

Keywords: Deleuze, Guattari, Shakespearean pedagogy, rhizoanalysis, becoming, writing as inquiry, layered text

Introduction to Deleuze, Learning, and Shakespeare

Deleuze and Learning

The French poststructuralist philosopher Gilles Deleuze questions stabilized systems of thought and learning in *Difference and Repetition* (1968/1994) in search of creative lines of flight away from representational logic. Deleuze (1968/1994) challenges the "dogmatic, orthodox" (p. 131) image of thought that crushes "thought under an image which is that of the Same and the Similar in representation" (p. 167) betraying "what it means to think" (p. 167) and alienating "the two powers of difference and repetition" (p. 167). The dogmatic image of thought suggests that thought's goal in seeking the same and the similar is to "eliminate problems and find solutions, to pass from non-knowledge to knowledge" (Bogue, 2004, p. 333). Thus, we are led to believe that the learner should only (re)produce thoughts that are the same, 'thoughts' that existed prior to the learning experience itself in which the "master [or teacher] sets a problem, our [the student's] task is to solve it, and the result is accredited true or false by a powerful authority [the teacher]" (Deleuze, 1968/1994, p. 158). In this way, the teacher is the sole 'producer' of knowledge who knows the answers, differentiates right and wrong, and grades accordingly whereas the student "like a dutiful pupil, responds to pre-formulated questions and eventually arrives at pre-existing answers" (Bogue, 2004, p. 333). In other words, learning that abides by the dogmatic image of thought is a reproduction of the same; it is a representational logic that reinforces a systematic apparatus meant to bring only one solution to a problem.

Deleuze (1968/1994), however, argues that "Learning is the appropriate name for the subjective acts carried out when one is confronted with the objectivity of a problem (Idea), whereas knowledge designates only the generality of concepts of the calm possession of a rule enabling solutions" (p. 164). Thus, it is *knowledge* that takes place as representation or

resemblance in the dogmatic image of thought while *learning* occurs through the exploration of the multiple problems that exist, making a space for the "thought without image" (Deleuze, 1968/1994, p. 132). Deleuze (1968/1994) presents the example of an athlete learning to swim to further discuss this way of learning. The novice swimmer—instructed on the sand the movements of the act of swimming—struggles against the waves because the movements on the sand are vastly different from those of the wave. When the swimming body combines with the wave, however, each with relative speeds, slowness, and intensities, the body "espouses the principle of a repetition which is no longer that of the Same, but involves the Other—involves difference, from one wave and one gesture to another, and carries that difference through the repetitive space thereby constituted" (Deleuze, 1968/1994, p. 23). The swimmer *learns* through this encounter with the unknown via her own exploration in which each wave is an encounter with *unthought*. Through the process, the swimmer experiences a plurality of problems as opposed to a single solution.

Learning Shakespeare through Performance

What Deleuze deems learning coincides with the rationale for using performance as a means of learning Shakespeare. For example, J. L. Styan (1980)—one of the first outspoken advocates of performance-based teaching and learning—asserted in an interview with Derek Peat that a lecture "brings out all the important points one after another…However, not one bit of it…will have the same value it would have if the students had discovered it for themselves. The difference is between learning and being told" (p. 146). This sense of exploration is a key aspect of learning Shakespeare through performance in which the learning experience takes place through physical engagement with the language of the play as actors, directors, and other theater professionals. Like the swimmer in Deleuze's example, the learning occurs when the body

combines with other bodies exploring the play through performance in which each gesture, movement, and intonation of the lines involves an exploration of the unknown. Echoing Styan, Gibson (1998) discusses the benefits of active exploration, stating that the approach is:

> particularly powerful in aiding student development because they accord a greater degree of responsibility to students than traditional ways of teaching. They are rooted in co-operation with others…satisfy the creative impulse (How can we stage the shipwreck that opens *The Tempest?*), and offer free play to the imagination (How should *our* Ariel appear, move, speak, vanish?). (p. 4)

The "traditional" way of teaching Shakespeare in Gibson's (1998) statement refers to the approach of treating the play as a literary text emphasizing the critical examination of its poetry in which "'Text' implies a desk-bound student who passively reads, rather than enacts the play; it implies authority, reverence, certainty" (p. 7).

In contrast, treating a Shakespearean play as a script meant for performance not only encourages exploration through physical action but also supports multiple interpretations (Gibson, 1998; Gilbert, 1984). As Gibson (1998) discusses, a script "implies choice and variety in responses, resources and activities" (p. 23) and "assumes that there is no 'one right way' to perform, teach, or experience the plays" (p. 23). Through the performance of the script, the learning takes place when students pose their own problems (such as how to speak a particular line) and then create possible solutions as opposed to accepting those of others such as the teacher.

Deleuze, Teaching, and Shakespeare

In *Difference and Repetition,* Deleuze (1968/1994) also addresses the teacher in the learning environment, stating that "We learn nothing from those who say: 'Do as I do'" (p. 23)

only from teachers "who tell us to 'do with me'" (p. 23). In this way, Deleuze implies that teaching is a collaborative experience between the learner and the teacher. May and Semetsky (2008) furthered this by outlining several elements of a Deleuzian pedagogy, one of which attended to this aspect of collaboration: "For Deleuze, education would begin…when the teacher and student together begin to *experiment* in practice with what they might make of themselves and the world…What takes place is an experiment on ourselves; the mode of nomadic thinking and living" (p. 150). Through experimentation we begin to (re)think of teachers and students as nomads working in a smooth learning space embracing the unknown. Furthermore, we begin to think otherwise, to think difference, which as Bogue (2004) suggests, is also "the dimension of freedom, in which thought escapes its preconceptions and explores new possibilities for life" (p. 341).

Deleuze's views of teaching and learning as collaboratively experimental also correspond to the Folger Shakespeare Library's beliefs on teaching through performance. In addition to a private research library that houses the largest collection of Shakespeare scholarship, the Folger Library also established a Teaching Shakespeare Institute held every other year at its facility in Washington, D.C. The Institute "has a double focus: total immersion in scholarship and exploration of classroom techniques" (O'Brien, 1995, p. 169). Embedded in these classroom techniques are beliefs of active experimentation and collaboration through performance. For example, Peggy O'Brien (1993), the Folger's director of education, discussed that the Library's philosophy encourages active learning and close reading in which "Students learn, not by being told what scholars say or how their teacher would block a scene—other people's *should*—but by figuring it out for themselves" (p. 43). Furthermore, O'Brien (1993) discussed that active learning is only enhanced through collaboration, not just between students but also between

teachers and students, for "Collaboration is a much more exciting and energizing way to teach than suffering the burden of having to be the font of all knowledge" (p. 45). In this way, if good teaching and learning, according to Deleuze and scholars advocating the teaching of Shakespeare through performance, are conceived of as teachers and students participating collectively in experimental moments, I suggest that the spaces in which these learning experiences take place are a rich environment to explore the moments that produces experimentation and creation.

In order to look more closely at performance-based pedagogy in practice, I created a program that offered nine undergraduate students from a large university in the Southeastern United States the opportunity to study Shakespeare through performance. The first four weeks of the program took place at the Folger Shakespeare Library in Washington, D.C., in which students attended several performances of Shakespearean plays and participated in six three-hour workshops as well as weekly one-to-two-hour class sessions. To explore students' active experimentation and collaboration through physical engagement with Shakespearean texts, I specifically examined student participants' learning experiences in the Folger workshops as they offered a unique opportunity to investigate how performance and exploration could invoke moments of change and transformation. Thinking with Deleuze's (1968/1994) philosophical concept of *becoming* and Deleuze and Guattari's (1980/1987) concept of the *rhizome*, in this article I use rhizoanalysis to map student participants' learning experiences as a form of movement—not as a point of arrival but as a continuous process of change and difference.

Becoming

Deleuze's concept of becoming is particularly helpful in thinking about difference and exploration as opposed to identity and representation. Deleuze uses the term becoming as a response to Western philosophy's preoccupation with humanist being and identity as a linear

progression that instead promotes an ongoing and constant process of change and difference, a transformation that is directional, away from sameness. Becoming "'moves through' every event" (Stagoll, 2010, p. 26) and is based upon the coming together of elements in an assemblage, yet it is only a moment, temporary and transitory, and so it frees the subject from absorption into fixed, stable categories and instead opens a space in which the subject forms relationships and enters into composition with other human and nonhuman elements. Stagoll (2005) further explains that becoming is:

> The pure movement evident in changes between particular events. This is not to say that becoming represents a phase between two states, or a range of terms or states through which something might pass on its journey to another state. Rather than a product, final or interim, becoming is the very dynamism of change, situated between heterogeneous terms and tending towards no particular goal or end state. (p. 21)

In other words, becoming is not an end product, but rather an energy constituted in the relationship between two events in which the movement produces transformation. The movement—or becoming-other—is directional, away from sameness, stable identities, and categories, rupturing a linear transition or trajectory. This kind of transformation "does not mean becoming the other, but *becoming-other*" (Semetsky, 2003, p. 214).

To further illustrate, Deleuze and Guattari (1980/1987) offer a discussion of the reproductive relationship between the wasp and the orchid that Bogue (2010) eloquently summarizes:

> The Australian hammer orchid's floral patterns, for example, resemble a female wasp; attracted to this lure, the male wasp enters the flower, makes contact with pollen, and then carries the pollen to another orchid, thereby enabling the reproduction of the orchid

> species. This phenomenon is frequently classified as natural mimicry, but Deleuze argues that it is not an instance of mimesis but of an a-parallel evolutionary development inducing a becoming-other of both organisms, the orchid becoming-wasp, the wasp becoming-orchid. (p. 21)

The becoming, therefore, occurs in the relationship between the wasp and the orchid in which each is transformed into something else through the event. It is "directional rather than intentional" (Massumi, 1992, p. 95). Massumi (1992) explains, however, that becoming-other is not directed and has no predetermined end point, and so "it cannot be exhaustively described. If it could, it would already be what is becoming, in which case it wouldn't be becoming at all, being instead the same" (p. 103). What Massumi means here is that becoming-other cannot be predicted in advance; we cannot know a priori how it will unfold.

Deleuze (1968/1994) says that representation, a template of the dogmatic image of thought, "fails to capture the affirmed world of difference" (p. 55) or becoming. The dogmatic image of thought "mirrors what is there…[it is] nothing more than a representation of the world: a *re-presentation* in our mind of what is *presented* to us once, already out there" (May, 2005, p. 74). Being, as opposed to becoming, is a problem in which there is only one solution: representation. Problems seek only one (or a small set of) solutions. The traditional way of looking at Shakespearean plays as literary texts with a more stable set of analytic solutions to be decoded (handed down in a hierarchical way from teacher to student) mirrors more the representational way of looking at education. Examining Shakespearean plays as a script meant for performance, however, leads both students and teachers in a collaborative effort to explore and create some of the many possible solutions available in a performative text—thus placing the emphasis on an ongoing process of becoming rather than on a fixed and defined path toward a

stable and predetermined outcome. Using Deleuze's concept of becoming to think through my data, therefore, proved to be a more useful and generative way to explore student participants' learning experiences in the Folger workshops that were heavily performance-based. This connection between Deleuzian becoming and performance-based pedagogy is essential to the analysis of the data generated in the study.

Rhizoanalysis

In *A Thousand Plateaus,* Deleuze and Guattari (1980/1987) acknowledge the idea of "plugging in" in regards to the writing process: "when one writes, the only question is which other machine the literary machine can be plugged into, *must* be plugged into in order to work" (p. 4). Mazzei and McCoy (2010) and later Jackson and Mazzei (2012) extend Deleuze and Guattari's idea of plugging in by conceptualizing thinking with theory as a methodology in qualitative research. Plugging in engages with the intimacy of data and theory by "*doing* and *using* the vocabulary and concepts as we push research and data and theory to its exhaustion in order to produce knowledge differently" (Jackson & Mazzei, 2012, p. 7). Thinking with Deleuze's (and Deleuze and Guattari's) concepts encourages different, nonrepresentational engagements with data and theory that, unlike the dogmatic image of thought, allow the researcher to learn, explore, and problematize rather than represent. Specifically, I used Deleuze and Guattari's (1980/1987) concept of the rhizome to inform my data analysis.

A rhizome is a tuber—such as crabgrass or kudzu—that spreads horizontally underground in unexpected and unpredictable directions. Unlike tree-structures with deep roots that constantly grow higher and higher, rhizomes are non-hierarchical and have neither beginning nor end. Instead, they are always in between, fleeing the vertical, arborescent structure in order to create and form new connections that may not be made arborescently. Deleuze and

Guattari (1980/1987) argue that thinking is rhizomatic, constantly in the process of becoming and seeking out new relations.

Furthermore, the rhizome is made up of lines: *lines of segmentarity* that establish hierarchies and create rules of organization by territorializing and stratifying forces and *lines of flight* that rupture breaks through deterritorializing forces, disrupting the established rules and hierarchies and searching for points of weakness that offer escape. The rhizome operates through a constant movement from territorialization to deterritorialization and back again, for as Deleuze and Guattari (1980/1987) explain: "You may make a rupture, draw a line of flight, yet there is still danger that you will reencounter organizations that restratify everything" (p. 15). Deleuze and Guattari's principle of asignifying rupture is encouraging, for even though restratifications appear and break, the rhizome starts up again on old or new lines.

We can also draw on two more of Deleuze and Guattari's (1980/1987) principles of the rhizome—*decalcomania* and *cartography*—in thinking about how one might go about using the rhizome to analyze research. Decalcomania is a tracing or copy akin to a rooted, hierarchical, arboreal structure. A tracing is based on representation, assuming that experience is essential and stable. In contrast, cartography focuses on mapping the lines of flight that rupture the boundaries of the rooted, hierarchical structure. Rhizomes do not trace, they map for as Deleuze and Guattari (1980/1987) explain, "What distinguishes the map from the tracing is that it is entirely oriented toward an experimentation in contact with the real" (p. 12) in which the map "is open and connectable in all of its dimensions…A map has multiple entryways, as opposed to the tracing, which always come back 'to the same'" (p. 12). Mapping, in other words, focuses on the movement of creative and unpredictable paths; it is about experimentation and creation rather than tracing and representation. Rhizoanalytic mapping opens up a space for the researcher to

experiment with multiple and unpredictable analytic paths, for the researcher is also becoming as she moves through the research events, forming assemblages with the data and all of its heterogeneous flows and intensities. As a nonrepresentational approach, rhizoanalysis moves from "identifying what is present or *contained* within an interaction to analyzing the interaction as a process of *producing difference*" (Leander & Rowe, 2006, p. 424). In other words, analysis shifts from a concern about meaning the student participants produce to their unpredictable movements or lines of flight through the research assemblage.

As explained in the previous section, becoming cannot be prescribed or predicted in advance. What can be detailed, however, are ways in which becoming might be mapped (Massumi, 1992, p. 101-106). I perform my research analysis on a Deleuzian map that incorporates multiple data entry points. The data analyzed in this article draws from a seven-week study in which nine undergraduates—ranging in age from 18 to 21—from a large university in the Southeastern United States studied Shakespeare through performance. During the first four weeks of the program, student participants attended six three-hour workshops at the Folger Shakespeare Library in Washington, D.C. The workshops varied in their focus, including cutting and performing scenes, using film as an active approach, and exploring shared verse lines. Observing the student participants and the workshop leaders, I wrote extensive descriptive, analytic, and reflective notes on the details of each aspect of the workshops, paying particular attention to how performances and explorations of the various Shakespearean plays could invoke moments of change and transformation. These field notes, along with students' reflective Tumblr entries responding to what they learned and experienced in the workshops as well as workshop handouts and selections from Shakespearean texts, served as the initial ways into data analysis.

Writing as Inquiry and Layered Texts

Although I was still in the middle of the research study, I began to rhizoanalytically examine the data I was collecting through the method of writing as inquiry. Writing is the traditional medium of display for research in the social sciences, particularly education, yet Richardson (2000) and later Richardson and St. Pierre (2005) further this concept by arguing for the research practice of writing as a method of inquiry. Richardson (2000) explains that this alternative research method is a way "through which we can investigate how we construct the world, ourselves, and other, and how standard objectifying practices of social science unnecessarily limit us and social science" (p. 924). These objective practices are ever-present in what St. Pierre (2008) refers to as "'conventional' qualitative inquiry, a methodology turning toward interpretivism but still very dependent on positivism—actually unthinkable without positivism" (p. 319). In this type of 'conventional' qualitative research, we treat researchers as the neutral and value-free 'instruments' of the study, and thus limit (even silence) the sense of self in the writing, leading to the omniscient voice of the researcher (Richardson, 2000, p. 925).

Postmodernism, however, with its rejection of the essential self, the 'I' of humanism, refutes that language and the subject that produces it can claim an authoritative 'truth' absent of the self, for as Richardson (2000) discusses, "writing is always partial, local, and situational" (p. 930), and the self "is always present, no matter how much we try to suppress it—but only partially present, for in our writing we repress parts of ourselves, too" (p. 930). These views allow us to begin to see ourselves reflexively, specifically in our writing, for we write from "particular positions at specific times" (Richardson, 2000, p. 929), and furthermore, we no longer feel compelled to "write a single text in which we say everything at once to everyone" (p. 929). Instead, we can focus on developing our multiplicitous voices through writing, releasing

"the censorious hold of 'science writing' on our consciousness, as well as the arrogance it fosters in our psyche: Writing is validated as a method of knowing" (Richardson, 2000, p. 929).

Richardson (2000) suggests several ways in which writers can experiment with writing as a method of knowing through creative analytic practices (CAP), such as poetic representation, writing-stories, and layered texts (p. 929-934). Creative analytic practices display "the *writing process* and the *writing product* as deeply intertwined" (p. 930). Through these practices, writers simultaneously learn about the topic of investigation as well as themselves while capturing readers' attention through poetic, playful experimentation with language. Because the writing articulates a sense of reflexivity, readers are encouraged to join the conversation, offering their own situated and contingent viewpoints. Richardson (2000) further explains that this type of writing "touches us where we live, in our bodies" (p. 931). The attention to the self, and specifically the body, is a key aspect of writing as a method of inquiry, as writing is not only about inscription and how we "word the world" (Rose as cited in Richardson, 2000, p. 923) into existence, it is also a process of creation in which writers are encouraged "to accept and nurture their own voices" (Richardson, 2000, p. 936) through experimentation.

I was specifically drawn to the creative analytic practice of a layered text which, as Richardson and St. Pierre (2005) explain, is a strategy "for putting yourself into your text and putting your text into the literatures and traditions of social science" (p. 974) in which the layering is a multiple one with "different ways of marking different theoretical levels, different theories, different speakers, and so forth" (p. 974). Lather and Smithies' (1997) book *Troubling the Angels: Women Living with HIV/AIDS* is a key example that interweaves the voices of the 25 women interviewed in the study while separating the researchers' authority by horizontally dividing the text into multiple layers. The top layer presents the voices of the participants

through their transcribed interviews while the bottom layer consists of the researchers' reflections and reactions on how they were able to understand the lived experiences of the women. Additionally, Lather and Smithies (1997) incorporate short chapters or intertexts that serve "as both bridges and breathers as they take the reader on a journey that troubles any easy sense of what AIDS means" (p. xvii) along with scattered "factoid boxes which contain information about AIDS and writings from some of the women in the form of poems, letters, speeches, and e-mails" (p. xvii).

Construction of the Layered Text

As I wrote my way through data analysis with students' words and experiences, Deleuze and Guattari's language and concepts percolated into my discussion of the students' experiences. I thought about how I could incorporate Deleuze and Guattari's words seamlessly into the analysis, without it breaking up the text. The writing organically became an assemblage, a layering of students' learning experiences with Deleuzian concepts and Shakespearean language. Thus, I decided to take up the form of a layered text so that it could allow for the complexity of what I was encountering in the analysis in hopes that it would cohere the various layers of the research experience without privileging one form of data over another. Creating a layered text was a form of writing as inquiry that allowed me to put Deleuze and Guattari's key ideas of rhizoanalysis and becoming into useful practice, in a manner that permitted different types of data to interact with each other in unexpected, nonrepresentational ways.

One layer is composed of quotes and passages taken directly from field notes that convey details and specifics about what the workshop leader and student participants actually said and did in the workshop. A second layer shifts between my thoughts and reflections on how the performance activities invoke moments of becoming to help the reader make connections

between the performance activities and my own theoretical interpretations and student participants' Tumblr entry responses chronicling their own thoughts and reflections about these performance activities. I weave in this layer through the dramatic device of the aside, a literary technique in which an actor (in this case, the writer) addresses thoughts and feelings directly to the audience (here, the reader) increasing the involvement between the two. Finally, I incorporate a third layer which is composed of text box excerpts of the specific Shakespearean scenes students focused on during the performance activities and a handout on staging a scene the workshop leader provided students. The asides and the text boxes afford a way in which I can break up the article's striated space (Deleuze & Guattari, 1980/1987, p. 352-353), offering—if only for a moment—a smooth space for both myself and the reader to pause, to reflect, and to negotiate the complex relationships found in the layered text.

Guided by the principles of rhizoanalysis, I worked with the various data sets and began to map the student participants' movements of becoming through one of the Folger workshops. Using the research question—How can Deleuze and Guattari's concept of becoming illustrate Shakespearean learning experiences as a form of movement, not as a point of arrival but as a continuous process of change and difference?—I crafted three moments of experimentation and becoming that illustrate the connecting relations that came together in the research assemblage. Rhizoanalysis welcomes opportunities to read data as complex and connected networks as opposed to sets of separate relations between and among elements (Martin & Kamberelis, 2013, p. 676). I offer this analysis as one such exploration inspired by Deleuze and Guattari's (1980/1987) words against representation: "Writing has nothing to do with signifying. It has to do with surveying, mapping, even realms that are yet to come" (p. 4-5). Deleuze and Guattari

provide us with ways to experiment in which the goal is to highlight the possibilities (or possible effects) within research.

Introduction to Performance Activities

On a Tuesday morning at 9:00 a.m. in June, the nine undergraduate student participants in the program, consisting of seven females and two males, attended the fifth of six workshops at the Folger Shakespeare Library in Washington, D.C. The students' academic backgrounds and majors were varied, ranging from theater, English, and English education to public relations and comparative literature, and by this point in the program they had attended workshops on film-and Web-based approaches to Shakespeare and how to physicalize the Shakespearean text through tableaux and other activities. They had also attended various lectures on the text they were reading as well as three performances of Shakespeare plays at several theaters in the D.C. area. This particular three-hour workshop focused on the close reading of different Shakespearean texts through performance. It was led by Matthew, a high school English teacher, a Folger Shakespeare Institute alumnus, and a Teaching Artist at the Folger Shakespeare Library. The workshop proved especially and surprisingly fruitful in generating moments of becoming and transformation through performance on the part of the student participants.

Matthew first introduced the format of the workshop and performance activities that followed:

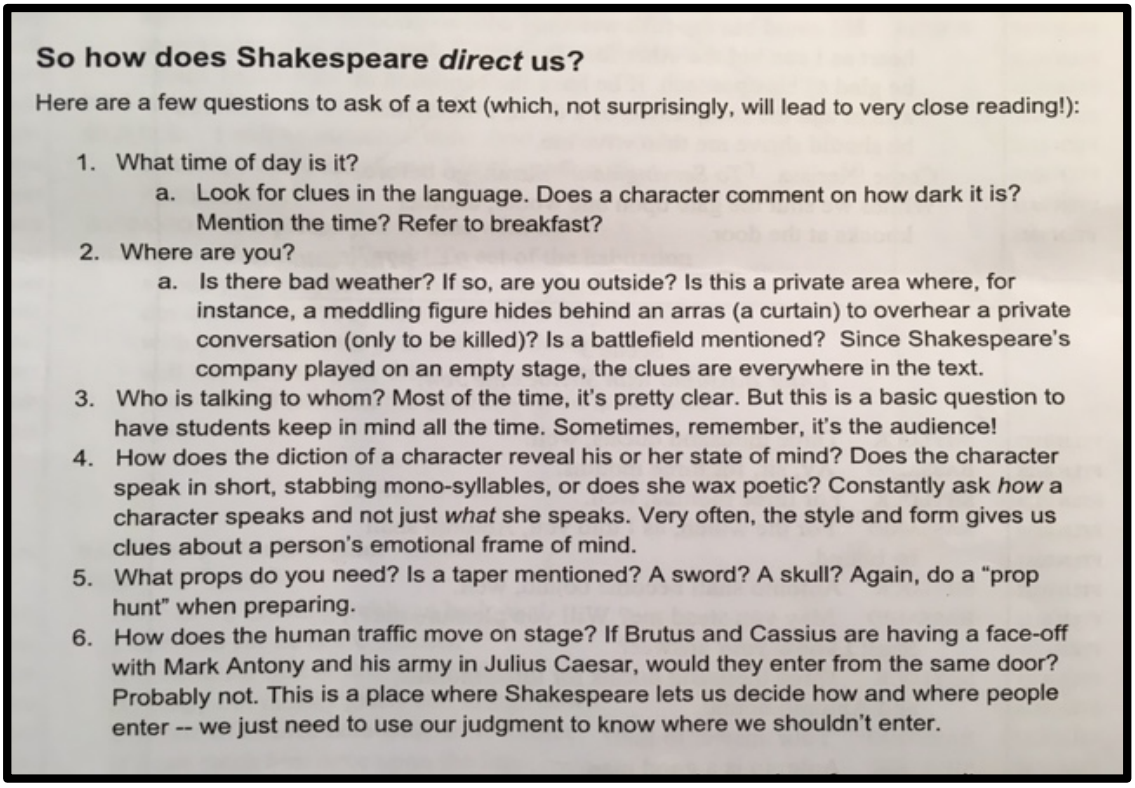
> What I want to focus on today is how we might use performance to make close reading a deeper, more thorough-going experience, and this is going to involve us performing a bit. First, we are going to talk about this idea of close reading and try to establish what we agree that is and why we do it. And then we are going to break off and work in groups collaboratively from plays you have read. Three scenes from *Twelfth Night* and one from

> *The Winter's Tale.* And then we are going to constantly come back and talk about what we are discovering. By the end of the day, I'd like to make sure we have a chance to talk and debrief and reflect on what you think the value of close reading and performance might be.

Before moving into the performative scenes, Matthew further explained:

> I'd like to propose that we read closely not just to understand what a text means but *how* a text means. And I think that's a critical distinction. Because in Shakespeare of course there is great latitude with this. It doesn't mean that Shakespeare can mean anything that you want it to mean, but he gives tremendous scope, and we see this again and again when we are in the rehearsal room because there are choices that we have to make, and that's sort of the human enterprise. When you start to perform, you start to see there is just an enormous scope for you to live in in terms of what the text could mean at any one point. Only when you perform it, certain things become activated. For example, how does the sound contribute to meaning, to the effect? When we read silently in a study, we read with our own predisposed biases. We look for certain things, and we avoid other things. I would argue that when you are reading Shakespeare, you might end up skipping things that are too difficult, because there's so much else to talk about. But when you *perform*, you must come to terms with meaning.

Matthew then provided students with a handout, a one-page primer on how to stage a scene which is a series of six questions designed to get the students thinking about the collaborative performative choices they will need to make in their scenes.



So how does Shakespeare *direct* us?

Here are a few questions to ask of a text (which, not surprisingly, will lead to very close reading!):

1. What time of day is it?
    a. Look for clues in the language. Does a character comment on how dark it is? Mention the time? Refer to breakfast?
2. Where are you?
    a. Is there bad weather? If so, are you outside? Is this a private area where, for instance, a meddling figure hides behind an arras (a curtain) to overhear a private conversation (only to be killed)? Is a battlefield mentioned? Since Shakespeare's company played on an empty stage, the clues are everywhere in the text.
3. Who is talking to whom? Most of the time, it's pretty clear. But this is a basic question to have students keep in mind all the time. Sometimes, remember, it's the audience!
4. How does the diction of a character reveal his or her state of mind? Does the character speak in short, stabbing mono-syllables, or does she wax poetic? Constantly ask *how* a character speaks and not just *what* she speaks. Very often, the style and form gives us clues about a person's emotional frame of mind.
5. What props do you need? Is a taper mentioned? A sword? A skull? Again, do a "prop hunt" when preparing.
6. How does the human traffic move on stage? If Brutus and Cassius are having a face-off with Mark Antony and his army in Julius Caesar, would they enter from the same door? Probably not. This is a place where Shakespeare lets us decide how and where people enter -- we just need to use our judgment to know where we shouldn't enter.

After a short discussion on the six questions, Matthew explained how the makeshift classroom stage would be set up and why:

> What we're going to do is spend about an hour with you working together on scenes. So what I've done is put together some scenes that I think are really rich, and I want to see if some of what I've introduced you to this morning you can use right away. So what we're going to do when you come back in from rehearsing and making choices, we will put chairs up to make a ¾ thrust stage. And the reason I like to do this is because the practical can answer the literary. What do I mean by that? Embedded stage direction is this idea that Shakespeare was giving us lots of clues in the language about what we actually have to do practically. Do I move here, do I enter from these doors, and by taking care of practical issues about how a scene moves, we can start to get into layers of textual meaning.

Moment One

The first scene Matthew selected from *Twelfth Night* is taken from Act 2, scene 4, lines 88-137. The moment discussed will begin on line 97 and continue until line 135. Michael, a 21-year-old theater major, played the character of Orsino while Lauren, an 18-year-old comparative literature major, played the part of Viola. During the scene, Orsino and Viola (who is still disguised as the male page Cesario) have a conversation about love in which Orsino claims that his capacity for love is greater than that of any woman. Viola, hinting at her love for Orsino, declares that women actually love as deeply as men, yet men boast about being in love. Within the scene, there are several shared verse lines between the two characters.

ORSINO
⌜I⌝ cannot be so answered.
VIOLA Sooth, but you must.
Say that some lady, as perhaps there is,
Hath for your love as great a pang of heart
As you have for Olivia. You cannot love her;
You tell her so. Must she not then be answered?
ORSINO There is no woman's sides
Can bide the beating of so strong a passion
As love doth give my heart; no woman's heart
So big, to hold so much; they lack retention.
Alas, their love may be called appetite,
No motion of the liver but the palate,
That suffer surfeit, cloyment, and revolt;
But mine is all as hungry as the sea,
And can digest as much. Make no compare
Between that love a woman can bear me
And that I owe Olivia.
VIOLA Ay, but I know—
ORSINO What dost thou know?
VIOLA
Too well what love women to men may owe.
In faith, they are as true of heart as we.
My father had a daughter loved a man
As it might be, perhaps, were I a woman,
I should your Lordship.
ORSINO And what's her history?

Michael begins the scene by sitting on the windowsill to the left of the makeshift stage, feet and body resting on the windowsill and looking out the window. The rest of the student audience shifts their chairs to face the new stage that is now the window frame. Lauren, however, begins the scene standing about four feet in front of Michael, facing the audience.

During their first shared verse lines (97-98), Lauren moves a couple of feet toward Michael, providing a side profile to the audience so that she is speaking both to Michael and the audience. At first, Michael does not alter his body language in response to Lauren's movement. He sits up, however, at line 103—no longer looking out the window—and delivers the next ten lines to the audience.

For the characters' next shared verse lines (114-115), Michael decides not to pause, a change from their first set of shared lines, and instead cuts off Lauren. In response, Lauren chooses to pause before delivering her next set of lines but then decides to sit down on the windowsill next to Michael at line 117.

As Lauren begins her response to Michael's question "And what's her history?" (l. 121), beginning at line 122, she chooses to shift her body to face Michael; he echoes. The two face each other until line 127 where Lauren delivers her line "Was not this love indeed?" as she inches toward Michael. At first, Michael remains stoic until he asks Lauren another question at line 131. Lauren's lines force a response from Michael in which he places his hand gently on her shoulder. Lauren pauses for a brief moment before delivering her line, "Sir, shall I to this lady?" (l. 134) and then stands up, inching away from Michael toward the audience to end the scene.

Lauren's Aside:

The playtext is a scenario, it is not a finished artwork. Until it reaches the audience, it's incomplete. What makes it complete is the imagination of the performers…and getting to that moment where nothing else matters but the imagination, even for that little space of time.

VIOLA
A blank, my lord. She never told her love,
But let concealment, like a worm i' th' bud,
Feed on her damask cheek. She pined in thought,
And with a green and yellow melancholy
She sat like Patience on a monument,
Smiling at grief. Was not this love indeed?
We men may say more, swear more, but indeed
Our shows are more than will; for still we prove
Much in our vows but little in our love.
ORSINO
But died thy sister of her love, my boy?
VIOLA
I am all the daughters of my father's house,
And all the brothers, too—and yet I know not.
Sir, shall I to this lady?
ORSINO
Ay, that's the theme.

Following the scene, Matthew began a discussion about the choices Michael and Lauren made, asking, "What came up for you in terms of our theme today of reading closely?" Lauren responded by saying the two characters—Viola and Orsino—have a lot of shared lines. Matthew then asked, "When we are reading closely, we're really examining a text, dissecting it, looking at *how* a text can mean. How did the text mean for you? What did those shared verse lines tell you about this scene?" Michael replied, "The stakes are high for them. In a sense this is almost Viola saying am I going to throw this mask off? And she has to make that decision. At times she comes very close to it. We didn't really rehearse how close Viola would get to this. We wanted to see what would happen in the moment.

Lauren responded:

> Yeah, I didn't really know what I was going to do either. I just let the moment take me away. It felt right for her, for me, at that second to move toward Orsino. And I like that we didn't plan it out fully because I was truly shocked when he touches me. I didn't know what to do, so I paused and got up. That pause felt real.

Matthew then concluded the discussion:

> It just felt so natural to see it, too. You found that great moment in the text where it does direct you in a way to respond to the language, and those shared verse lines prepare you for the moment so that Orsino can touch Viola for a second. When we're talking about staging a play, any good company is reading extremely closely because all of your choices come from that. The more specific your choices, clearly the more closely you're reading.

Researcher's Aside:

The spontaneous, physical action when Michael touched Lauren in the performance (and her subsequent response to the gesture) is the temporary moment of becoming that occurred between the two. The energy within the characters' relationship produced the transformation. Although improvised, the gesture likely only took place because of the open space for collaboration and experimentation that had been established in the previous workshops, as well as the focus on close reading through performance in this specific workshop. Using Deleuze's (1968/1994) example of the swimmer, Michael and Lauren combined with the 'waves' of the text—the shared verse lines have intensities—allowing them to learn and explore the unknown possibilities within the text by means of becoming.

Moment Two

Matthew chose Act 3, scene 1, lines 94-172 to serve as the second scene from *Twelfth Night.* The second moment discussed begins on line 148 and continues until line 172. Alecia, a 21-year-old English major, played the part of Olivia, and Janelle, a 21-year-old public relations

major, played the character of Viola. The scene begins with Olivia starting to reveal her true feelings to Viola (still disguised as Cesario). Olivia hints at the agonies of love she is feeling, yet after seeming to dismiss Viola, Olivia calls her back. Viola then declares that she is not what she seems. Olivia admires Viola's beauty and is convinced that her own feelings are obvious, and so she declares her love for Viola. In response, however, Viola swears that no woman owns her heart except herself.

At the start of the performance, Alecia is sitting in a chair facing the audience while Janelle stands to her right. Janelle, because of her character's social status, kneels a few times to Alecia, yet she remains in the chair for most of the first part of the scene. After Janelle's failed attempts to convince Alecia to love her master, Orsino, and not her, Janelle starts to leave the stage. Alecia requests that she come back, but is only met with the line, "I am not what I am" (l. 148). Alecia, now standing, begins inching toward Janelle as she says line 149, yet Alecia responds by delivering lines 152-156 as an aside to the audience. Directing her attention back to Janelle, Alecia says lines 157-164 to Janelle, but this time kneeling before her.

Alecia's Aside:

We are used to controlling language, so this is different, bringing in the body, but it happened, and it happened naturally. I was really surprised.

Janelle quickly responds to Alecia's gesture by pulling her up at line 165 and delivers the rest of her lines in the scene while gradually moving away from Alecia until her last line, when she exits the stage completely.

Janelle's Aside:

I noticed today that your planning will change right up until the actual moment of performance. Reacting naturally gives you more authenticity. You just have to stay loose, free, and feed off of the other actors on stage. Even the silences were doing something today.

OLIVIA
If I think so, I think the same of you.
VIOLA
Then think you right. I am not what I am.
OLIVIA
I would you were as I would have you be.
VIOLA
Would it be better, madam, than I am?
I wish it might, for now I am your fool.
OLIVIA, ⌜*aside*⌝
O, what a deal of scorn looks beautiful
In the contempt and anger of his lip!
A murd'rous guilt shows not itself more soon
Than love that would seem hid. Love's night is noon.—
Cesario, by the roses of the spring,
By maidhood, honor, truth, and everything,
I love thee so, that, maugre all thy pride,
Nor wit nor reason can my passion hide.
Do not extort thy reasons from this clause,
For that I woo, thou therefore hast no cause;
But rather reason thus with reason fetter:
Love sought is good, but given unsought is better.
VIOLA
By innocence I swear, and by my youth,
I have one heart, one bosom, and one truth,
And that no woman has, nor never none
Shall mistress be of it, save I alone.
And so adieu, good madam. Nevermore
Will I my master's tears to you deplore.
OLIVIA
Yet come again, for thou perhaps mayst move
That heart, which now abhors, to like his love.

After applause from the audience, Matthew began a discussion about Janelle and Alecia's performance choices:

Bravo. You responded to it instantly. The way performance reads the moment. All of the sudden the second most powerful person in the play—Olivia—kneels to a servant. That reads the scene, a status transaction. You used the physical to read the scene, and what

you were doing was communicating your understanding. So, Alecia what did you notice about your language?

Alecia said:

> In my reading of the character, I focused a lot of attention on the *you* and *thee* because there's a shift there where she starts to use *you*, so the text allowed me to be creative in my response there, and I thought that because she bowed to me earlier, I chose to bow to her.

Janelle replied:

> Yes, and we talked about that in our reading and choices, but when she actually did it, I was unprepared and I wasn't planning on pulling her up, but it made sense in that moment. Her language and movement kind of directed me to do something I hadn't intended.

Researcher's Aside:

What did Janelle do here that she hadn't intended to do? Janelle expected Alecia to kneel in this scene (it had been rehearsed), but the moment of becoming occurred when she hesitated and decided to reverse the supplicatory gesture by physically pulling up Alecia, her character's social superior. This moment disrupted the stable representational categories and fixed identities associated with traditional humanism, such as social status and gender roles. It opened up a pregnant, fluid moment of destabilization and allowed Janelle to learn something about herself and the character. It was not a re-presentation of the same categories, but instead an experimentation with difference and the other. This movement between Janelle and Alecia was a moment of collaboration between bodies akin to the transaction between Deleuze and Guattari's (1980/1987) wasp and orchid.

Matthew then concluded by stating:

> Yes. By performing, by asking the questions of the practical, how do we perform this, you are reading the scene. And then through performance, you're sharing your reading. It goes a lot farther than a paper. And if you give yourself over to the language as an actor, the words will tell you where to go. There's something about the energy that just carries you. It's so powerful. It's the kind of thing where if you were reading silently, you would look at it for its poetic qualities, but not for its visceral ones. And to me, that's where it lives because as an audience, we hear the change in the language. And then it's just where it speaks to us emotionally, and at the end of the day why do we read plays and books, it's because reading carried us somewhere that wasn't in our own lives. And we get to see stories that move us. There's a connection here.

Moment Three

For the final scene selection, Matthew chose Act 1, scene 2, lines 109-185 from *The Winter's Tale.* The third moment discussed begins on line 137 and lasts until line 161. James, a 21-year-old English major, played Leontes, and Lisa, a 21-year-old English education major, performed the character of Hermione. Molly, a 21-year-old English education major, played Mamillius, while the university professor on the D.C. portion of the program performed the role of Polixenes, a character who does not have any lines in the selected scene but nevertheless plays an integral role in it. Prior to the start of the scene, Polixenes, the guest of the married couple Leontes and Hermione, refused Leontes's request to stay longer at their home in Sicilia, wanting instead to return to his home in Bohemia. Leontes then asks his wife Hermione if she will try to persuade Polixenes to remain in Sicilia. As the scene begins, Hermione informs Leontes that

Polixenes has agreed to stay. Leontes then bitterly recalls his problematic wooing of Hermione. The scene takes a dramatic turn, however, when Leontes suddenly becomes jealous of the relationship between Hermione and Polixenes, suspecting their every action. Leontes responds by wondering if Mamillius is really his son, claiming that all women are deceitful.

The one forever earned a royal husband,
Th' other for some while a friend.
⌜*She gives Polixenes her hand.*⌝
LEONTES, ⌜*aside*⌝ Too hot, too hot!
To mingle friendship far is mingling bloods.
I have *tremor cordis* on me. My heart dances,
But not for joy, not joy. This entertainment
May a free face put on, derive a liberty
From heartiness, from bounty, fertile bosom,
And well become the agent. 'T may, I grant.
But to be paddling palms and pinching fingers,
As now they are, and making practiced smiles
As in a looking glass, and then to sigh, as 'twere
The mort o' th' deer—O, that is entertainment
My bosom likes not, nor my brows.—Mamillius,
Art thou my boy?
MAMILLIUS Ay, my good lord.
LEONTES I' fecks!
Why, that's my bawcock. What, hast smutched thy nose?
They say it is a copy out of mine. Come, captain,
We must be neat—not neat, but cleanly, captain.
And yet the steer, the heifer, and the calf
Are all called neat.—Still virginalling
Upon his palm?—How now, you wanton calf?
Art thou my calf?

Sarah and Lisa begin the scene seated in chairs facing the audience. Molly is on the floor in front of them, sitting cross-legged and playing with a necklace in her hands, while James stands next to Lisa and Sarah. A flip chart with the words *Garden This Way* written on it is visible stage right. As James and Lisa commence their lines, Lisa stands up from the chair so that she and James are now next to each other facing the audience. Lisa stays in this position until line 137, at which point Sarah decides to give her hand to Lisa, and Lisa leads them behind the flip chart to the 'garden.' When James begins his aside on line 139, the audience (as well as James) can only see the feet of Sarah and Lisa behind the flip chart.

Lisa's Aside:

I learned today that close reading does not involve looking for patterns and figurative language. Looking closely at the language through a performance lens is really about digging deep into the never-ending layers possible in textual meaning…I think working collaboratively helped too. I feel something really organic happened there.

James delivers the first two lines of his aside with a noticeable nervous energy, yet when he gets to lines 141-142, "I have *tremor cordis* on me. My heart dances,/But not for joy, not joy," his language starts to stutter and he is visibly shaking. In the middle of line 142, James moves offstage and sits down *with* the audience, delivering the lines, "This entertainment/May a free face put on" (l. 142-143) directly to them. James then gets up at line 145 and goes back to center stage. Now facing the audience, he audibly accentuates the p's as he says lines 146-147. At line 150, James directs his lines away from the audience and towards Molly, his character's young son, who has been playing with her necklace on the floor. Seeing a smutch on Molly's nose, James insists that they both must be 'clean,' or 'neat.' In response to James's agitation, Molly proceeds to stand up at line 158. James transitions his thoughts back to Sarah and Lisa who have just let out a snicker from the 'garden.'

James's Aside:

This exercise today really took me out of my comfort zone. It keeps you spontaneous, but you start to see the range of options available. And there's no right or wrong, so that was comforting. Somehow, unpredictability was comforting.

Matthew then began a discussion about the ensemble's performative choices by saying, "Amazing. What complexity in this scene. We get to watch a guy have a nervous breakdown right in front of us. What came up for you as you were working on this?"

James replied: "I mean when he says 'I have *tremor cordis*,' I was literally shaking. I don't even know if that was acting. The language did that for me, took me there right as I said that line. I think it actually worked well not knowing what I was going to do exactly."

Matthew responded:

> Right, and we do this in language every day. We get nervous, we stammer or stutter, so it's quite natural, and Shakespeare accommodates for that. I think this stammering, however, can get lost if we don't perform it. The question in this scene is what is the trigger for him?

James explained that the group had to:

> talk about that 'trigger' moment, and ultimately, we decided that it made the most sense to let the scene do the work for me, it was unpredictable, so I guess the 'trigger' moment occurred at line, what was it, line 142. My movements were definitely not planned, especially moving to the audience, but I felt like I needed to take a seat after that episode.

Matthew replied:

> That was such a great moment for me as an audience member. And you also did a great job accentuating those p's, what we call plosives. It can make you angry, there's something physical about that. You can feel it, I felt it for you. The language actually started to work on you.

Researcher's Aside:

James entered into composition, specifically with the nonhuman element of the script. Although the script is structured and hierarchical on the page, the smooth space of the performative moment worked to destabilize the text. James allowed the language to deterritorialize his movements—just for a moment—taking a line of flight toward the audience. The moment of becoming for James occurred in the deterritorialized movement in which he escaped from the existing order of the script, leading him to a space of experimentation and creation.

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CHAPTER 4

THE (CUE) SPACES BETWEEN: TEACHING SHAKESPEARE AND COLLABORATIVE WRITING[3]

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Abstract

The early modern theatrical practice of cue script acting provided an actor with his character's part—a long strip of paper wound in a roll on a baton—that consisted only of his character's lines plus a one to three word cue before each speech. In solitude, each actor would read and learn his lines and cues in sequence having never seen the entire script or knowing what occurred in between his actor's lines until performed in front of the audience opening night (Tucker, 2002; Palfrey and Stern, 2007). When using cue-script acting as a performance-based method of teaching Shakespeare, students delve into a character's part while engaging with others', collaboratively making improvised, interpretive decisions; some fluid, some contradictory. This article offers examples from a larger study that explores the learning experiences of students enrolled in a study abroad program at the University of Oxford, United Kingdom and discusses how participants used cue script acting *and* collaborative writing as collective methods of engaging with Shakespeare. In addition, the article investigates the Deleuzoguattarian concept of the nomad (Deleuze & Guattari, 1980/1987) and St. Pierre's (2000) concept of nomadic inquiry (Gale & Wyatt, 2009; St. Pierre, 1997, 2000; Wyatt, Gale, Gannon, & Davies, 2011) to draw connections between these two methods, arguing that cue script acting is a form of collaborative writing as inquiry.

Keywords: collaborative writing, teaching Shakespeare, qualitative inquiry, writing as inquiry, performance as inquiry

Janelle, performing Antonio from William Shakespeare's play The Merchant of Venice, glances down at her cue script issued to her a mere ten minutes ago. She has only two cues and two lines, each short enough to memorize. She hears the first cue: "Look to him," and so she begins her line: "Hear," but her words are cut off, interrupted. Janelle glimpses at her script again. Yes, "Look to him" is her cue, yet Michael performing Shylock continues his own line, "tell not me of mercy." She approaches the line-interloper, crossing the makeshift stage at the front of the classroom, inserting less than an arm's length of space between their bodies. She hears the cue again. "Look to him." Her second delivery, "Hear me yet good Shylock" loud and unrelenting.

Across the room, Michael, performing Shylock, surveys the placement of the three other characters on stage: Antonio and Solanio to his right, the Gaoler to his left. Directed to make eye contact with the person his lines address, he rotates his body leftward towards the Gaoler and then to his right, his index finger conducting the Gaoler's movement to cross the stage towards Antonio. "Gaoler, look to him." As his eyes lock with Antonio's, he hears the first of many line interruptions in the scene, "Hear," but he refuses to do just that by continuing his line, "tell not me of mercy. This is the fool that lent out money gratis." He looks up from his cue script to see that Janelle—Antonio—is now a mere two feet from his right shoulder. His eyes wider, more prominent than before, he dismisses her, directing his glance once again to the Gaoler, declaring, "Gaoler, look to him." Yet even as she delivers her full line, brazen and shameless, he glances at his cue script with a slight smile, potentially revealing his relentless control of the stage as he begins another set of repeated cues. His next puppet, Antonio's dear friend Solanio.

Meanwhile, Lauren, performing Solanio, looks down at her feet, her leather flip-flops crusted with a mixture of grass and mud. As she attempts to use one shoe to scrape the sludge off of the other, her attention is drawn to him—Shylock—the character she is convinced will provide her with her cue, "have my bond." The words enter the space between them, yet she holds back, the only movement her left foot rotating towards him. His brief pause comes and goes. "Speak not against my bond. I have sworn an oath that I will have my bond." Once again, the words linger amongst them. She takes the bait, inching her way towards him, and delivers the racial insult. "It is the most impenetrable cur," yet he interrupts her, eyes now locked on one another. He continues, "Thou call'dst me dog before thou hadst a cause, But since I am a dog, beware my fangs." Before taking a few steps to her right towards the two other performers, she scrunches her nose at him.

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This opening vignette taken from a larger study that explores the learning experiences of students enrolled in a study abroad program at the University of Oxford, United Kingdom is an example of using the early modern theatrical practice of cue script acting to teach Shakespeare through performance. The research surrounding this practice began following Tucker's (2002) committee meeting regarding the rebuilding of the Globe Theater in 1980s London. The question arose when Tucker asked the committee how long actors rehearsed in Shakespeare's time. No one had a definitive answer, and so Tucker went home and looked up the word 'rehearsal' in his Shakespeare texts. To his surprise, he could not find the word anywhere and so began his research (Tucker, 2002, p. 5-6). Tucker's first objective was to learn the theater production schedule in Elizabethan England, and the diary of Philip Henslowe, manager of the Rose Theatre, revealed that an acting troupe would put on twenty-six performances of sixteen different

plays within a thirty-day period. Thus, because of this timeframe, Tucker concluded that an actor had little or no time for rehearsal, for he would be constantly relearning and learning new lines.

Furthermore, due to the expense of paper and paying a scribe (not to mention the fear of another company copying the script), there was typically only one full copy of the play, and so an actor received his character's part—a long strip of paper wound in a roll on a baton—that consisted only of his character's lines plus a one to three word cue before each speech. In solitude, each actor would read and learn his lines and cues in sequence having never seen the entire script or knowing what occurred in between his lines until performed in front of the audience opening night (Tucker, 2002, p. 9). Tucker then questioned how Shakespeare's actors knew what to do during a performance, and after carefully searching Shakespeare's scripts concluded that Shakespeare placed the directing cues in the text itself. Tucker and his partner, Christine Ozanne, a professional actress, founded the Original Shakespeare Company and experimentally produced full-length plays using this cue script acting approach. What Tucker (2002) and Ozanne learned was that it *is* possible to perform a Shakespearean play solely using the directing cues offered in the script and that this method allows actors to "explore and enjoy the discoveries and ideas of the play" (p. 41) and to "step out onto a stage not knowing where their journey would end, and the willingness to make fools of themselves" (p. 41).

Cue script acting is one of the many performance-based methods of teaching Shakespeare in which active discovery and experimentation are essential attributes. Students become actors involved in the dramatic process by delving into a character's part while engaging with others', collaboratively making improvised, interpretive decisions through performance: some fluid, some contradictory. In this article I offer examples from a larger study that explores the learning experiences of undergraduates enrolled in a study abroad program and discuss how participants

used cue script acting *and* collaborative writing as collective methods of engaging with Shakespeare in an educational setting. In addition, I use the Deleuzoguattarian concept of the nomad (Deleuze & Guattari, 1980/1987) and St. Pierre's (2000) concept of nomadic inquiry (Gale & Wyatt, 2009; St. Pierre, 1997, 2000; Wyatt, Gale, Gannon, & Davies, 2011) to draw connections between these two methods, arguing that cue script acting is a form of collaborative writing as inquiry.

Collaborative Writing and Cue Script Acting as Nomadic Inquiry

Among other things, Deleuze and Guattari's ontology is experimental: their concepts such as the nomad allow us to think differently about the world in which we live, and more particularly about our specific areas of interest (St. Pierre, 2013). The figure of the nomad as well as the extension St. Pierre (1997, 2000) terms nomadic inquiry allow me to map connections between collaborative writing and cue script acting as pedagogic methods of teaching Shakespeare. Deleuze and Guattari (1980/1987) describe the nomad as operating "in an open space through which things—flows are distributed, rather than plotting out a closed space for linear and solid things" (p. 361). This "open space" is smooth in contrast to the striated space that represents the fixed, routine-like space that wishes to capture smooth flows. The smooth space of a nomad is deterritorialized and unordered; it is a space of heterogeneity and becoming "as opposed to the stable, the eternal, the identical, the constant" (Deleuze & Guattari, 1980/1987, p. 361). Nomads cling to this smooth space for it encourages growth "in all directions" (Deleuze & Guattari, 1980/1987, p. 382). St. Pierre (1997, 2000) took up this figure of the nomad and coupled it with writing as a method of inquiry (Richardson, 2000), referring to herself as a "nomadic researcher" (1997, p. 412) conducting "nomadic inquiry" (2000, p. 258) through writing. As St. Pierre (1997) eloquently stated, it is through "nomadic inquiry in which I

am able to deterritorialize spaces in which to travel in the thinking that writing produces. As I write, I think, I learn, and I change my mind about what I think" (p. 408).

Nomadic inquiry is particularly relevant to collaborative writing and cue script acting in that both methods experiment within a smooth space that is unordered and open to exploration, movement, and growth. In particular, the texts of Gale and Wyatt (2009) and later Wyatt, Gale, Gannon, and Davies (2011) extended the two established approaches of collaborative writing as a method of inquiry—memory-work (Crawford et al., 1992; Haug, 1983/1987) and collective biography (Davies & Gannon, 2006, 2009)—by incorporating the concept of nomadic inquiry, thus offering a third model that I will (although somewhat hesitantly) label 'nomadic collaborative writing'. Nomadic inquiry allowed Wyatt et al. (or the JKSB assemblage) to resist an organized structure for their collaborative writing by not working within the striated spaces of making a detailed writing plan. They first began e-mailing one another as they considered the following questions: "what does it mean in thought and practice to bring collaborative writing alongside Deleuze?" (Wyatt et al., 2011, p. 136) and "How can we know and practice what Deleuze does with his concepts?" (p. 136). Additionally, the collective incorporated aspects of collective biography in that they engaged in open telling and listening to others' accounts of moments of being, attended to the body as they wrote their way into knowing, and embraced the vulnerability to one another, thus being open to breaking down what they already knew (Wyatt et al., 2011, p. 137).

The main component that nomadic collaborative writing does not take up in regards to collective biography is that while there are moments in the final written product in which the group uses the pronoun 'we', throughout the majority of the text each member of the collective keeps her or his separate voice. Wyatt et al. (2011) argued that in keeping their separate voices,

"we have not sought to solidify ourselves into subjects or subjectivities, but the reverse, to open ourselves to the endless possibilities of becoming—becoming other to what we were, becoming what we might be in this space" (p. 133). Inherent in this becoming is an emphasis on the Deleuzian concept of "between-the-two" (Deleuze & Parnet, 1977/2002, p. 13), which offers a way of thinking about collaborative writing not as working together but instead *between* the two (or in the case of the JKSB assemblage, between the five including Deleuze). In Gale and Wyatt's (2009) text, they used the pick-up method, which happens "between persons…between ideas, each one being detteritorialized in the other, following a line" (Deleuze & Parnet, 1977/2002, p. 14), to pick up on what passed between them in their writing exchanges by following the varied lines involved in their "continuous narrative exchange" (Gale & Wyatt, 2009, p. 238) where they sought to write their own and others' stories. This exploration of the flows between collaborative members is not inherently visible in collective biography, and so in nomadic collaborative writing, the group attends to the space(s) between the two, giving precedence to wandering over arrival that is so crucial in nomadic inquiry, for as Deleuze discussed, "Nomads are always in the middle…[they] have neither past nor future, they only have becomings" (Deleuze & Parnet, 1977/2002, p. 23).

The method of cue script acting is also a form of nomadic inquiry in which actors explore and experiment within the smooth space of improvisation while being contained within the striated space of the script itself. Instead of nomadic inquiry through writing, however, cue script acting investigates through performance. Because the actors are only told to rehearse their lines and cues and to think about how they might deliver them, they do not know what other actors will say until "the actual moment of performance in front of an audience" (Tucker, 2002, p. 41). Thus, it is through the performance itself—the active collaboration with other actors and their

lines and cues—when they work within an unordered space, improvising and exploring together the potentialities of the script.

To explain this idea more fully, I shall revisit the opening vignette from the student performances of *The Merchant of Venice* that uses repeated cues. Palfrey and Stern (2007) explain that a repeated cue is a "cue-phrase that is said more than once within a short space of time" (p. 157), and because these cues are co-owned, there are at least two actors to consider, "the one giving the repeated cue, and the one (or ones) being cued to speak by the cue" (p. 163), and so the actor providing the repeated cue can either deliver it in a quick succession or delay it, teasing the receiver of the repeated cue. These intense moments in which actors battle for cue space are particularly prevalent in Act 3, scene 3 in *The Merchant of Venice,* where Shylock's lines include several repeated cues to both actors on stage, Antonio and Solanio. In only nineteen lines, Shylock repeats Antonio's cue "look to him" twice and Solanio's cue "have my bond" five times. For instance, after Shylock delivers his first "look to him," Antonio is cued to begin his line, "Hear me yet good Shylock." Since Shylock is not finished with his lines, however, he will proceed with his next line. This tension is made visible through performance in which actors collectively explore multiple ways to play out the scene. For example, Shylock can quickly speak over Antonio's lines thus forcing him to repeat his plea for Shylock to hear him out (much like what happened during the opening vignette), or Antonio can continue interrupting Shylock with his line. Either way, the actors are making in-the-moment decisions about how to respond to one another, thus exploring the various connections between actors where their reactions are not outlined in advance.

Like nomadic collaborative writing, cue script acting underscores the importance of not only working together but also *between* one another. This view of collaboration highlights what

occurs between ideas as opposed to persons, each idea being deterritorialized in the other (Deleuze & Parnet, 1977/2002, p. 14). To further emphasize this, Deleuze (1990/1995), referencing Nietzsche, explains that "thinkers are always, so to speak, shooting arrows into the air, and other thinkers pick them up and shoot them in a different direction" (p. 118). In the repeated cue moments discussed earlier from *The Merchant of Venice,* Shylock might shoot an idea of moving his body towards Antonio when he interrupts him to further stress his irritation, and it is then Antonio's job to pick up that idea in that moment between them and produce some new idea. For example, Antonio might back away from Shylock to show his own frustration and then when Antonio hears his cue the second time, he could pause for a few moments longer in an attempt to regain power. Regardless of how each actor might spin off from another's ideas, in each case it becomes possible to move nomadically within the thinking that each actor's ideas produce; it is a continuous exchange of performance choices that grow and alter from moment to moment.

Cue Script Acting and Collaborative Writing as Shakespearean Pedagogy

Cue script acting as a pedagogic method of teaching Shakespeare encourages active learning through performance that opens up a space for students and teachers to engage in the process of experimenting with varying interpretations, teasing out the implications, and negotiating those decisions through performance and succeeding discussions. As a doctoral student, I created a program that offered undergraduate students the opportunity to study Shakespeare through performance, a component of which was held at the University of Oxford and allowed students to attend weekly tutorial sessions taught by an Oxford professor. One tutorial session specifically introduced students to cue script acting using a small scene from Shakespeare's *The Merchant of Venice.* After teaching the concept of cue script acting, the

Oxford professor provided three students with three different characters' lines and cues from the scene and gave them a few minutes to make decisions with a partner about how to deliver and perform those lines. From there, the Oxford professor explained the "rules" of cue script acting: listen for your cue, do whatever the other characters tell you to do unless you have a good reason not to do so, and if you have an idea from the cue which character will provide it, look at that character on stage. Next, the professor explained the progression of the performances to the students: "We will have one initial run-through followed by a short interpretive discussion of what just occurred, and then one more run-through where you'll get to make some changes to your performance if you'd like."

The first run-through described in the opening vignette allowed the students to explore and discover the heightened tension between characters emphasized through the repeated cues. Each improvised, performative decision—a body movement, a facial expression, a verbal accentuation—continuously shifted and altered the scene, opening up a space for students to explore and establish connections between one another as characters and as learners. Encouraging students to work together and take chances in the smooth nomadic space is risky since varying interpretive decisions and possibilities can result in conflicts, yet it also highlights that the plays and their 'meanings' are plural and unstable, connecting with our desire to discover and experiment with multiplicity. For example, after this initial run-through, the Oxford professor encouraged students to further their exploration of the scene through a small group discussion, focusing on specific performative choices that were engaging as well as potential variations that could be folded into the next run-through. Several students explained how the first run-through exemplified Shylock's power over both characters on stage, Solanio and Antonio. To counteract Shylock's power, Lauren, playing the character of Solanio, decided during the second run-through to deliver

her lines "It is the most impenetrable cur/That ever kept with men" every single time she heard her cue from Shylock. The repeated insult enraged Michael, playing Shylock, even more, forcing him to turn his body and attention away from Solanio halfway through the performance. This lack of attention carried with it a powerful change from the first run-through. First, it forced Solanio to deliver his remaining lines to the only people that would listen: the audience. Second, it created two spaces on stage for the audience to direct their attention, thus posing a dilemma for the audience on where to focus their attention as well as whose confidence to trust. Afterwards, the students discussed how this change in movement and repetition gave new force and power to both Shylock and Solanio and thus more effectively encapsulated the scene's emotional oscillation.

As previously discussed, nomadic collaborative writing is a collective method of inquiry that is unstructured, asking one to write and listen with others and to give precedence to the process of wandering instead of arriving at a distinct ending. Incorporating nomadic collaborative writing into the students' discussion opened a space through which they could attend to the intricacies of each performative moment. These moments, or what Deleuze and Guattari (1980/1987) refer to as *events* or *haecceities,* are temporary and fleeting, and so they are sometimes difficult to locate. Through writing, however, students were able to concentrate on the flow of events by first focusing on their own accounts and then engaging in a collective telling and listening to each other's interpretations. These shared discussions furthered understandings and experimental performances of the scene. For example, after the initial performance from *The Merchant of Venice,* students wrote about their experiences during the scene, either as a performer or as a viewer. The Oxford professor prompted students to consider how they felt the experience in and through their bodies. Lauren, who played Solanio, wrote about how she felt "the weight of her anger towards Shylock at first in her arms and shoulders,

yet after each repeated cue, the anger extended to her legs and feet encouraging her movement towards him." Janelle, who played Antonio, responded to Lauren's bodily sentiments and suggested that they "should experiment with ways to convey this to the audience, possibly alternating their movements closer to Shylock" in order for the student playing Shylock to experience their anger in oscillation. Lauren and Janelle's interaction opened up a space for further ideas to emerge between students regarding what other body movements might offer. The students continued discussing and performing various potentialities of the scene in the smooth nomadic space their initial writings offered, and through this nomadic inquiry, they continued to engage in the thinking that both performance and writing produced.

In these writing and performative spaces, there is a movement in-between. This is the Deleuzian logic of the AND that "upsets being, the verb" (Deleuze, 1990/1995, p. 44) in which the AND "is neither one thing nor the other; it's always in-between two things" (p. 45). Each subject ~~is~~ becoming-teacher…AND…becoming-student…AND…becoming-researcher…AND…becoming-participant. The AND is always about becoming something more, something else. This becoming infects my teaching and research, encouraging practices that are both curious and uncertain. I wish to encounter each new wave collaboratively with students/participants as nomadic swimmers not arriving at the shore of pre-existing answers in pedagogy and research but instead encountering and experiencing together "a sea-change/Into something rich and strange" (Shakespeare, 2011, 1.2.401-402).

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CHAPTER 5

CONCLUDING REMARKS: POETIC CONNECTIONS, TEACHING IMPLICATIONS, AND FUTURE RESEARCH PLANS

The AND

"It's a comedy, Jenny. It will all
Work out in the end." Play. Action. Performance.
A rhizome grows and functions horizontally,
Providing a side profile to the audience.

A long strip of paper wound in a roll
Treats it as a *play* meant to be performed.
We word the world, the context of the whole
As a flow, not a code, as a form

Of movement, not as a point of arrival.
America on a crisp, autumn morning,
A sound-and-movement exercise. Natural
Mimicry, a-parallel, orchid becoming

Wasp, wasp becoming orchid. Dear reader,
The AND is neither one thing nor the other.

Poetic Connections

"The AND" is a found poem that attempts to synthesize and draw connections between the introduction and different articles of my dissertation by collaging various material from them into the form of a loose Shakespearean sonnet. The lines are generally pentametric (with a few nine-, eleven-, and twelve-syllable lines) and occasionally iambic (line seven probably being the purest example), but the stanzaic form and rhyme scheme accord fairly precisely with Shakespeare's model. In writing the poem, I wanted to emphasize important Deleuzian concepts from the dissertation (becoming, the rhizome, thinking as movement) as well as important

elements of Shakespearean pedagogy from the dissertation (action, cue-scripts, performance, etc.), but I wanted to do so in a way that took advantage of poetry's capacity to make the types of "provisional linkages" (Grosz, 1994) I identify in Chapter 2 — the freedom it allows the verbal imagination to make associative leaps, to find in specific images and sonic rhymes the sorts of conceptual rhymes and connections I was pleased to arrive at as I wrote the dissertation. The result is a poetic thinking-through and experimentation with some of the most important ideas and material in the four chapters of the dissertation, one that doesn't decide among them but lives comfortably in the AND.

Teaching Implications

I also want to discuss how the research and the program more generally have impacted my own practice as a high school English teacher. In one of the D.C.-based lectures, the university professor asked students to read Bohannan's (1966) "Shakespeare in the Bush," an article that troubles the concept of universal interpretations of a Shakespearean text, specifically *Hamlet.* I have found it extremely useful to have high school students also read this article at the start of any Shakespearean unit for it opens a discussion about the multiple interpretations that exist within a Shakespearean play and sets a foundation for students to be open to exploring their own ideas and interpretations.

As discussed in Chapter 2, lessons that attend to the variations of the text stressing the importance of incorporating the body are also particularly helpful in setting the foundation for students' explorations. More specifically, I have implemented several exercises from the workshops with this sense of exploration in mind such as the tableaux creation of a line or theme and the body language activity requiring students to come up with a physical motion for each word in a famous line. Moreover, the overall general emphasis in my classroom on encountering

Shakespeare's work as plays meant to be performed as well as texts meant to be read foregrounds the importance of the body and the necessity of making physical decisions in actual space in any consideration of Shakespeare's work.

I've also experimented with using cue-script acting as described in Chapter 4 as a pedagogic method of teaching Shakespeare in my high school classroom. I've found that cue-script acting in the classroom is valuable not only because it emphasizes the importance of performance and the body but also is an early modern theatrical practice that has the benefit of connecting the history and context of Shakespearean theater with the playtext itself. In the classroom I usually set students up in character groups and provide them with their characters' cues and lines. Within these groups students make specific choices about how to deliver lines, who might be giving them their cues, any physical gestures or blocking decisions that might accompany their lines, etc. After seeing how those choices play out with other characters in a first run-through of the performance, students then go back to those character groups, discuss what occurred, and reevaluate and experiment further with other performative options. These decisions and discussions allow students to take ownership of the scene and emphasize the range of interpretative choices and possibilities inherent in even a small portion of a scene. As I moved further into the research for this dissertation, I also began to make a connection between the types of improvised, performative decisions about things like body movements and facial expression inherent in cue-script acting and the spontaneous, physical "moments of becoming" that emerged during student performances in the Folger workshops as described in Chapter 3.

Future Research Plans

The articles in this dissertation only cover a very small portion of the data collected over the course of the seven-week study. I wrote and compiled extensive field notes and analyses that

touched on every aspect of the program, from students' reactions to seeing live performances, my own notes on their learnings during Oxford tutorial sessions, students' reflective Tumblr entries on their experiences in D.C. and abroad, and artifacts from students' individual research and presentations bookending each end of the trip. These were in addition to the one hundred and fifty-plus pages of field notes and analyses detailing the D.C. lectures and workshops alone. I chose to focus in the dissertation on aspects of the data that attended to my research questions; however, I wish to continue thinking through and analyzing the data in future research, considering more broadly about how the Oxford tutorial model could be incorporated into an American high school classroom, the value of seeing live performances, and the larger effects and benefits of studying abroad as a whole.

These performance-based activities shouldn't be regarded as occasional standalone sessions that supplement or even divert from traditional literary-based methods of studying Shakespeare, but should instead be considered as essential pedagogical practices in conjunction *with* such literary-based pedagogies. Therefore I suggest, or better yet, envision, a brave new world that has undergone a sea change in which the English education curriculum is equally grounded in literary- and performance-based teaching approaches to learning about the inexhaustibly multiple universe of Shakespeare's plays, a world in which high school students are as familiar with the intricacies of the repeated cues in *The Merchant of Venice* as they are with how to write an essay about the play's themes. Such a world might be rich and strange indeed, but I believe that it is possible.

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