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*Emergent experiences of primary aged participants in an after-school drama club*

MONKHOUSE, Jemma

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# **Emergent experiences of primary aged participants in an after-school drama club**

Jemma Alice Monkhouse

A thesis submitted in partial fulfilment of the requirements of  
Sheffield Hallam University  
for the degree of Doctorate in Education

March 2024

# Candidate Declaration

I hereby declare that:

1. I have not been enrolled for another award of the University, or other academic or professional organisation, whilst undertaking my research degree.
2. None of the material contained in the thesis has been used in any other submission for an academic award.
3. I am aware of and understand the University's policy on plagiarism and certify that this thesis is my own work. The use of all published or other sources of material consulted have been properly and fully acknowledged.
4. The work undertaken towards the thesis has been conducted in accordance with the SHU Principles of Integrity in Research and the SHU Research Ethics Policy.
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*'I was a teacher of theatre. Now I understand that there is no such thing. Those, like myself, who are teachers- and students- of theatre, in reality we are students and teachers of human beings... When we study Shakespeare we must be conscious that we are not studying the history of the theatre, but learning about the history of humanity. We are discovering ourselves. Above all: we are discovering that we can change ourselves and change the world.'* (Boal 2008, p ix)

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## Abstract

This thesis explores what happens when children explore Shakespeare through drama in an after-school club. It draws on data generated from a ten week after-school club in which a group of 21 Year 6 children explored Shakespeare's *Macbeth* using the practice of drama. The research is positioned within the poststructuralist paradigm and draws on Deleuzo-Guattarian (2004) concepts, including affect, emergence, assemblage and the metaphor of the rhizome, alongside thinking from Law (2004) on the role of method in producing realities. The research develops a suite of methods to explore and analyse the experience of individuals within the club. These include methods selected to generate data during the running of the club, including recording of the club using GoPro camera from different perspectives, interviewing 'in the moment' and to review, and the use of Actor's Notebooks (including the researcher's reflective journal from her experience of the club as a participant observer). Approaches to analysis are developed appropriate to the poststructural methodology and in ways that contribute further to research already applying Deleuzo-Guattarian concepts within literacy studies. Approaches to analysis include the development of a collection of metaphors to support thinking with the data, including a film strip, rhizomic mobile and use of storying. These approaches support thinking with the data in ways that enable stories to be told that explore the potential experiences of individuals through their collective assembling within the club. The analysis considers both human and non-human actors within what assembles and how their intra-action had potential to affect what emerged. Actors considered within what assembled include human actors, texts, material items, feeling histories (Ehret and Hollett, 2014) and embodied, cultural and social histories (Medina and Perry, 2014). Data and analysis resulting from the club and approach to analysis have resulted in three contributions to knowledge:

- A suite of methods to explore multiplicity, potentiality and emergence within educational experience, with the potential to further contribute to poststructural and postqualitative debates within literacy studies and education more broadly.

- A contribution to how affective atmospheres, assemblings and emergence can be understood in relation to literacy studies and educational experience more broadly.
- A new conceptualisation that I term 'participant-educator'. This details how the theoretical concepts of assembling, emergence, multiplicity and potentiality, alongside the tool of allegory, can be used to sensitise educators to the complexity of educational experience, enabling them to work as participant-educators who are sensitive and responsive to individual experience.

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# 1 Chapter 1: Introduction

## 1.1 Overview of the study and thesis

This thesis tells the story of a research project that started with the question ‘What is generated exploring Shakespeare through drama in an after-school club?’. I embarked on my doctoral journey with a personal passion for drama and Shakespeare, as well as a professional interest in what might be gained when using drama as a vehicle for learning in English. This came at a time when the policy context for English could lead to a simplified view of the subject as fixed and testable. Exploring what drama could offer to English to avoid this over-simplification was something I was keen to achieve through my doctoral research.

As I progressed on my journey, I became interested in the work of Deleuze and Guattari (2004) and some of the concepts they offered for thinking about experience: affect, assemblages, emergence and the metaphor of the rhizome. This theory offered a way of thinking about experiences in English that opened up possibility and potential. Previous research studies within literacy studies sparked an interest in how these concepts might be applied to the use of drama in English education. Such studies, alongside the work of Law (2004), also inspired an interest in creative and alternative ways of thinking about data, the slipperiness and complexity of its nature and its relationship with analysis. My evolving thinking about this has been central to my doctoral experience, as will be explored throughout the thesis.

While my interest in the value of drama in English education remained important, as I started to experience the club alongside the participants and as I worked to make sense of that experience through attempts at analysis, a shift in focus to explore **how** participants experienced the club emerged. I began with a focus on teaching and learning and from a position of asking ‘what’. Specifically, I wanted to know:

What understanding and meaning is generated when using drama to explore a Shakespeare play in an after-school club with children in Upper Key Stage 2?

- What is generated on a personal, emotional and social level?

- What is generated in relation to making meaning from the text?

As I worked with the participants of the club and grappled with data both during and after running the club, I become much more focused on the process of how things happened in the club and how things took shape. While this still has implications for teaching and learning, it broadens the focus beyond drama in English education and looks instead at the emergent experience of participants in the club. Instead I started to focus on questions such as:

- What and how do experiences emerge for participants when using drama to explore Shakespeare in an after-school club?
  - What seems to emerge for participants?
  - Which actors seem to play a part in what emerges?
  - How do actors seem to combine to affect what unfolds?
  - What seems to affect language and movement for (human) participants?
  - What individual paths and experiences seem to emerge through a participant's intra-actions with other bodies (human and non-human)?
  - What individual paths seem to emerge from a seemingly collective experience?

These questions necessitated methodological consideration as they emerged from my evolving approaches to analysis, which I in turn came to understand as method in itself. The term 'seems' also implies a level of uncertainty which has methodological implications. This led me to consider:

- How might method be used to explore the what and how of emergence as bodies intra-act?

My starting point related not only to a personal interest in drama but also concern about a policy context that positioned English in a certain way and the impact this could have on how English is experienced as a subject in primary schools. Focusing on this for a professional doctorate gave scope for contributing a way of looking at

the use of drama within English that offers alternatives to what the current policy context might imply.

The shift in focus signifies a move from a focus purely on teaching and learning to a focus on how things happen and emerge. The term 'generated' seems to imply something more active and forced, as if it were the drama or drama club alone that generated and produced what happened. The term emerges has more of a sense of openness and implies more of a process and unfolding. It is less fixed and gives the sense of something that comes into being affected by a range of factors and with less control than the sense of deliberateness I gain from the term generate. The introduction of the phrase 'for participants' placed increased emphasis on the experience of the club and the affects created by the combined presence of participants than I had envisaged when starting out with the original question. The shift in focus also broadened the scope of the study beyond just drama and literacy to a consideration of experience that could be applied to thinking about educational experience more widely.

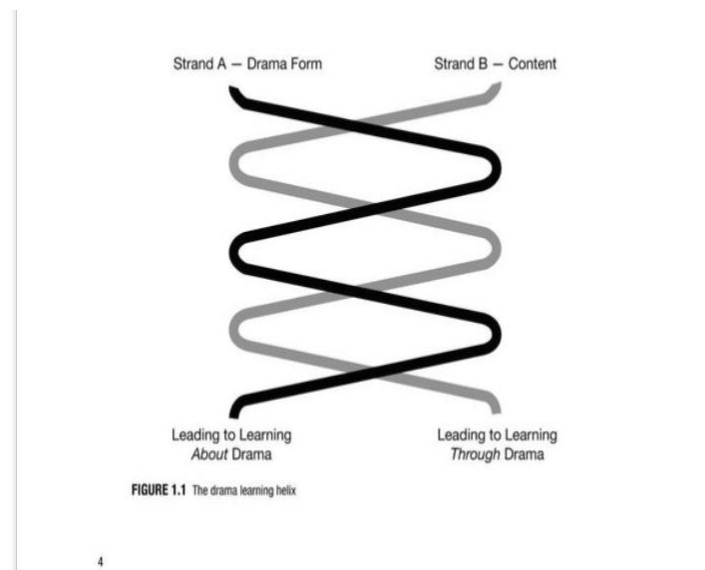
This thesis tells the story of my doctoral journey from the beginning. Although I have already revealed the change of emphasis, my starting point and initial plans were part of the process and journey and integral to what emerged in the work. I will therefore start at the beginning and seek to explain through this thesis the stages and development of my work as they emerged. I will explain how my thinking evolved and what it contributes to the field of education as well as what it contributes methodologically.



## 1.2 Starting points

As already explained, my doctoral journey began with an interest in drama in the context of the English curriculum. Drama as a tool for learning is something that has influenced my professional practice throughout my career and stems from my own experience of learning through participating in youth theatre throughout my teenage years. While a full review of literature relating to drama in education is not necessary for the focus of this thesis, I will outline below key thinking on drama in education that influenced my thinking as I commenced my doctoral studies.

Thinking around drama in education has often distinguished between drama as process or drama as product (McGuinn 2014, Neelands 1992, Neelands and Goode 2015). Process drama conceptualises drama as a vehicle for learning (whether that be personal development, learning related to English or learning across the curriculum), whereas product (or performance) drama views drama as theatre and as an art form to be taught in its own right. While some advocates of drama are clearly positioned within the process or product domain, I would position myself as recognising an iterative and mutually enriching relationship between the two. As Neelands argued, in reality drama in education practice is not always so clear cut and 'increasingly, good drama practice at all levels is characterised by a more holistic approach that seeks to capture the strengths of both the process and the product traditions' (Neelands 2008, p5). Bowell and Heap (2012, p3) argued that while drama is a process that enables 'development of cognitive, emotional, social, cultural and creative understanding and skills', all drama work in an educational context is underpinned by elements of theatre and performance. They used a helix (Figure 1) to explore the relationship between drama form and content and how this leads to learning about drama or learning through drama. This demonstrates how the two strands of learning are always present as drama has to have content and also requires performance skills to engage in but that the focus of each may come into sharper focus at different times.



*Figure 1: The drama learning helix (Bowell and Heap 2012, p 4)*

This representation of learning through drama as both process and product/performance matches closely with my experience of youth theatre drama. While performance skills were continually being developed throughout the rehearsal period as the company worked towards the performance stage, significant learning also took place alongside this development of the play. This included learning in relation to the text, which developed a range of reading comprehension skills. The experience of working collaboratively with fellow actors and with the content of the plays also impacted on what may be termed social and emotional aspects of learning, including understanding of self and others, teamwork and communication skills. Inevitably there were also a range of experiences and interactions that could be considered off-task but which I would still consider as part of the learning experience.

As I began my career as a primary teacher I was keen to apply what I perceived as the benefits of drama in education to my professional practice. In reflecting on this it is useful to provide an overview of what might be considered some key perspectives on the value of drama in education.

Many key drama practitioners have argued for the role and value of drama from a personal development perspective, including the seminal work of Heathcote, Bolton, and Neelands. Dorothy Heathcote's work in this field is highly influential (O'Neill 2015). Her work valued the importance of providing learners with experiences from which they can reflect and build their understanding. She noted that this had the potential to develop critical thinking, reflection, responsibility, collaboration and communication and described the purpose of drama as 'developing the skills of being a person in a community' (O'Neill 2015, p44). Neelands (1992) recognised drama's value in exploring and representing human experience, arguing that by providing simulated experiences drama can help children to develop an understanding of themselves and others. He therefore saw drama as a useful tool for exploring children's spiritual, moral, social and cultural development, as well as citizenship and Personal, Social and Health Education. Bolton (1983, 1998) also recognised drama's potential for children to experience emotions and argued that through this process a child's view of the world may be changed.

The opportunity for the development of values and morals has been harnessed by drama practitioners in many forms but often links to the texts and themes therein explored through drama (McGuinn 2014). For example, Marjorie Lovegrove Hoard saw the value of working on Shakespeare's plays as lying with the psychological aspects of drama and the scope for students to understand human action through engaging with such texts. Working at the time of World War II, Hoard would encourage her pupils to develop political and ideological interpretations of the plays and to relate these to their current context of the Second World War. Her commitment to connecting drama to current issues and contexts resonates with my own.

This potential of drama to explore the political and ideological domains is another key aspect that has developed in the field of drama in education. Augusto Boal's seminal work *Theatre of the Oppressed* (2008), first published in 1974, draws out the relationship between theatre and politics. Boal argued strongly for the learning potential and transformative impact of theatre:

*'I was a teacher of theatre. Now I understand that there is no such thing. Those, like myself, who are teachers- and students- of theatre, in reality we are students and teachers of human beings... When we study Shakespeare we must be conscious that we are not studying the history of the theatre, but learning about the history of humanity. We are discovering ourselves. Above all: we are discovering that we can change ourselves and change the world.'*

*(Boal 2008, p ix)*

Boal's thinking on theatre again demonstrated the value of process and the impact the process can have on individuals in terms of self-discovery and their understanding of the world.

As well as the strong case being made for the value of drama to support social, emotional and values-based development, its role within the English curriculum is well charted. The positioning of drama within the programmes of study for English in the original and subsequent versions of the National Curriculum, rather than as a subject in its own right indicated some of its perceived affordances within the English subject domain. In the current primary curriculum (DfE, 2013) there are references to its potential for language development and for this to feed into oral and written communication, as well as requiring learners to develop their comprehension of plays (and other texts), to perform them with understanding and to apply this understanding to the writing and performing of their own compositions.

McGuinn (2014) outlined the many affordances of drama to the teaching of English:

*'The attractions for English practitioners of the drama-as-process approach are many: democratic access- particularly for those who find written forms of literacy difficult- to a wide range of empowering language registers and structures; learning alongside the teacher through discovery rather than learning through transmission from the dais; exploration of one's personal and social identity within a safe fictional context; breaking down of the academic barriers that can place canonical literature beyond popular reach; the acknowledgement that sound, movement and gesture are important components of literacy.'* (McGuinn 2014, p72)

While many of the benefits outlined above relate to specific skills in English, such as comprehension of texts, language development and feeding into composition, it is important to note that the potential for drama to contribute to personal and social development is also acknowledged within the English subject domain. In this sense, drama's potential for contributing to personal and social development is seen as entwined with the development of other skills in English rather than them being distinctly separate aspects.

As mentioned previously, in my early teaching career I was keen to apply what I perceived as the benefits of drama in education to my professional practice. This largely focused on using process drama to enhance learning in English, particularly to support attainment in reading and writing. Despite the fact that my resounding belief in the benefit of drama to my own development centres on its contribution to my social and emotional development, it is interesting to reflect on the fact that my main justification for using it as a teacher at that time was for its value in supporting progress in English. This in part reflects the way in which policy, including the National Curriculum and non-statutory guidance at that time (DfEE, 1999, DfEE, 1998; DfES, 2006) framed drama within the curriculum.

Further consideration of my conceptualisation of the role of drama was brought about as I transitioned from teaching primary aged children to a role as a teacher educator specialising in primary English. This happened to coincide with the introduction of a new version of the National Curriculum (2013) which aligned with a new set of testing arrangements for English for Key Stage One (KS1) and Key Stage Two (KS2). The new National Curriculum placed increased emphasis on the teaching of grammar, spelling and terminology for English through its grammar and spelling appendices and glossary of terms, accounting for 57% of the pages dedicated to English in the National Curriculum document. This, alongside the change of Standard Assessment Tests (SATs) at the end of KS1 and KS2 to papers assessing knowledge of grammar, punctuation and spelling via tick box style tests, reinforced the importance being placed on these aspects of English by the Department for Education. Prior to 2013 the KS2 English SATs paper that was sent away for external marking had consisted of the writing of two texts as well as a

separate spelling test. Assessment of writing complete texts then changed to teacher assessment. While these assessment results were still to be published, the perception of high stakes accountability relating to the externally marked grammar, punctuation and spelling tests led to an increased emphasis on the learning of grammatical terminology and spelling rules. The new version of the National Curriculum also included a significant reduction in the emphasis placed on speaking and listening and drama, with only 2.3% of the document dedicated to the newly termed 'Spoken Language'. While drama was still referenced in relation to spoken language, reading and writing, this was minimal when compared to the valuable role within English signalled by statutory and non-statutory guidance prior to this (DfEE, 1999, DfEE, 1998; DfES, 2006).

This changing curriculum context, which I perceived as more prescriptive, alongside my own changing professional context, led me to re-examine my beliefs and values in relation to drama in education. This opportunity to re-examine, alongside my passion for what drama in English education *could* be, led to me embarking on the Doctorate in Education journey.

When starting this journey, my initial thinking on how the current National Curriculum (2013) and associated testing arrangements frame English as a fixed and testable subject led me to explore literature that problematises such views. I found that my concerns around current curriculum and assessment arrangements for literacy in England were echoed in literature reflecting policy contexts around the globe, with criticism that these offered an overly simple view of literacy (Boldt, Lewis and Leander, 2015; Burnett and Merchant, 2016; Lenters 2016a; Lenters 2016b; Lenters 2019; Masny and Cole, 2012). This heightened my concern for the English policy context in that the current National Curriculum presents a fixed view of English as a subject with a body of knowledge and skills that can be taught and assessed, such as knowledge of Standard English and associated rules relating to spelling and grammar. As discussed previously, this view is strengthened by associated policy, such as the SATs for English Grammar, Punctuation and Spelling at the end of KS1 and KS2, furthering the notion that successful acquisition of English can be measured against specified standardised outcomes and tested as a series of

discrete skills. However, if literacy is conceptualised in this way, the potential for learning is narrowed to pre-prescribed outcomes and the potential for multiple and more complex outcomes, such as critical and reflective thinking and the social and emotional elements that underpin literacy and may be afforded through open ended and exploratory approaches, may be missed. Current assessment arrangements also place emphasis on measurable outcomes, when in fact some of the more complex aspects of literacies cannot be measured in a simple way. Such fixed and measurable views of literacy also present children as passive receivers of education rather than active discoverers or meaning makers with varied experiences. As Boldt, Lewis and Leander (2015) argued, this takes away from opportunities for the unexpected and enlivening to occur and potential learning that might otherwise emerge. They explored the lost potential that comes with over prescription and planning, arguing that this brings about 'disappearance of emergence, the disappearance of actual children in relationship, and the disappearance of affect as produced over, and often against, rationality' (Boldt, Lewis and Leander, 2015, p. 435).

As well as problematising the current context, a number of critical stances emerged from the literature that offer alternatives to the simple and fixed views of literacy I perceive in policy, which speak to what English might or could be. These were helpful in offering alternative ways in which I might explore and frame what English and literacy might be and drama's role within it.

New Literacy Studies offered an alternative to simple views of literacy. This saw literacy as a social practice rather than simply a set of technical skills. Street's (1995) New Literacy Studies argued against 'autonomous' views of literacy which conceive of literacy as an autonomous set of skills that can be learnt separately from social context. He argued instead for an 'ideological' view, which acknowledges literacy as context dependent and always patterned by political and social interests. This 'ideological' view of literacy opens up much broader and richer potential for learning than the autonomous view that the current curriculum and testing arrangements suggest. It could be argued that the way approaches to literacy in school unfold are indeed ideological, in spite of a prescribed curriculum that appears otherwise.

Significantly, fixed views of literacy pedagogy were challenged by The New London Group, a group of key literacy researchers from a range of Anglophone countries who met to discuss approaches to literacy pedagogy. The resulting work, 'A Pedagogy of Multiliteracies: Designing Social Futures' (The New London Group, 1996) and 'Multiliteracies: literacy learning and the design of social futures' (edited by Cope & Kalantzis, 2000) argued that what students need to learn in English is rapidly changing as a result of cultural differences and rapid changes in communications media and that therefore there is no longer a singular or canonical English that should be taught. Instead, they proposed the term multiliteracies to acknowledge the diversity of communication and language with which students engage and which will enable them to participate fully in the literacies needed in modern society. Rather than a prescriptive form of pedagogy, a pedagogy of multiliteracies sees users of literacy as designers who use various modes of meaning and representation to meet different purposes. They argued for a curriculum that recruits the different subjectivities that students bring to learning and propose that the teacher's role is to design learning processes and environments but not to dictate what learners should think or do in them. In this sense they were arguing for a pedagogy that opens up possibilities for social futures rather than dictating the curriculum which in turn closes down possibilities.

More recently, an expanding body of research applying concepts from the philosophy of Deleuze and Guattari (2004) to literacy studies has built on what The New London Group argued to offer another alternative to fixed and simple views of literacy. This body of research draws on 'Deleuzo-Guattarian' concepts such as affective intensities, assemblages, emergence and the metaphor of the rhizome to explore literacies, which allow for closer examination of the affective dimensions of learning within literacies and uncover potential for the ways in which learning might emerge and be recognised.

As Leander and Ehret (2019) argued, affect offers to literacy studies a way of exploring literacy that humanises, gives a sense of energy and life, lets feeling feel and opens up possibility. They argued that it offers potential to consider what literacy



could be and to redress the balance from pedagogies that are led by predetermined, regulatory and objective focused measures.

The possibilities that applying this philosophy holds for positioning learning and experiences in English in an open-ended and emergent way was persuasive to me in terms of how it might be used to explore the role and potential of drama within English. The consideration it gives to affect also seemed to hold potential in terms of exploring a dimension of drama that was so integral to my own experience of drama. I go on to explore this body of research in the literature review that follows as it became fundamental to the planning and implementation of my research.

### **1.3 Chapter summary and overview of chapters**

In this chapter I have defined the focus of this thesis and how this focus has shifted and evolved. I have introduced the starting point for my doctoral journey, including drama in education as an approach and some different perspectives on the value drama might offer to education and learning. I have linked my initial interest in the topic to my past experiences both personally and professionally. I have gone on to position my research within its current policy context and considered how this has created a need to explore English in ways that keep possibility in the subject open. This has led to a consideration of some alternative framings of English or literacy that are useful to framing my research, including the application of Deleuzo-Guattarian concepts to literacy studies.

In Chapter 2, I review literature that holds relevance to my study. For this I review research within literacy studies that has drawn on Deleuzo-Guattarian concepts. I use the literature drawn on to evaluate implications for my own study as it developed.

In Chapter 3, I set out the methodological positioning of my study within the poststructuralist paradigm. I begin by drawing on the work of Law (2004) to explore method's role in creating the realities it seeks to investigate. I then examine the poststructural approaches used in a range of literacy studies that hold significance for how I approached my study and draw out implications for my research.

In Chapter 4, I present the aims and research questions for my study as I saw them at the research design stage. I give an overview of the design of the club and the methods selected to research the club. I give due consideration to ethical decisions that informed my approach.

In Chapter 5, I explore how my research questions shifted as I started to work with and analyse data from the club. I explain the development of my approach to analysis, including film strips, rhizomic mobiles and storying.

In Chapter 6, I present assembled data and analysis for six selected episodes from the club. This is presented in the form of layers of data and narratives that carve

potential routes through the data. I begin discussion of what the data suggest for each episode.

In Chapter 7, I further develop the discussion started in Chapter 6. The discussion considers what the data suggest in relation to the research questions:

- What and how do experiences emerge for participants when using drama to explore Shakespeare in an after-school club?
- How might method be used to explore the what and how of emergence as bodies intra-act?

In Chapter 8, I present three contributions to knowledge resulting from the study. I discuss implications of the contributions for educators, policy makers and researchers. I discuss limitations of the study and explore possible areas for further study.

## **2 Chapter 2: Literature Review**

This chapter moves beyond the context described in the introductory chapter to a more detailed examination of the ways in which Deleuzo-Guattarian concepts have been applied to literacy studies, offering an alternative to fixed and simplified views of literacy that I problematised in the previous chapter. While my study uses drama practice specifically, I have problematised the policy context through a positioning of drama within English/literacy and therefore see studies across this context as being useful to my developing thinking.

I begin the chapter by outlining some key Deleuzo-Guattarian concepts. This is necessary as a starting point to understanding the studies drawn upon in the literature review and for the chapters that follow in the thesis. I will then explore how the concepts have been applied to literacy studies through a review of literature, which will in turn further support understanding of the concepts drawn upon. This will be organised according to themes that hold relevance for the aims of my study. I will end by discussing how these themes have impacted thinking about and progression of my study. This will include consideration of my developing understanding of process drama.

While the literature review will give an overview of studies taking up this theory in literacy studies, reference to theory and studies will be woven within the chapters that follow, with further discussion of how it has influenced my thinking at key stages of the research process. This further discussion of theory and research in context will give further explanation to the concepts drawn upon and how they are relevant to my study.

## **2.1 Framing the literature review: an overview of 'Deleuzo-Guattarian' concepts**

### **2.1.1 Affect**

The concept of affect is integral to Deleuzo-Guattarian philosophy but is a term that is widely acknowledged as difficult to define. Massumi (1995) used the term to describe momentary intensities in experience that we may not even be fully aware of. Such intensities are elusive and ephemeral but emerge constantly in response to experiences. Some will pass by without conscious thought. It is only when they are consciously labelled that they become something qualified or concrete and at this point they can no longer be defined as affect or intensities. Massumi (1995) noted that affect is often used as a synonym for emotion but argued that reference to emotion pins down affective experience. According to Massumi, affect occurs at the point of emergence and is unqualified whereas emotion is an intensity that has been qualified, owned and recognised. In considering definitions of affect it is useful to refer to definitions that note its active role rather than being used as a label. This is apparent in Leander and Rowe's (2006, p. 433) definition: 'Affect may be described as the change that happens when bodies come into contact. Affective intensities are the forces between bodies through their contact or collision rather than an expression of their qualities as things'. This is furthered by Gregg and Seigworth (2010, p.1) who defined affect as 'those visceral forces beneath, alongside, or generally other than conscious knowing that can serve to drive us toward movement, thought, and ever-changing forms of relation'.

### **2.1.2 Emergence and assemblages**

Key to my interpretation of affect is the concept of emergence. This concept sees the body (used to describe both human and non-human entities) and the environment in constant movement with infinite potential for variation as they interact (Massumi, 2002). This combination of the body and the environment is referred to in Deleuzo-Guattarian (2004) theory as assemblage, referring to a range of human and non-human participants that come into association with each other in any given moment.

Human and non-human bodies/participants may include people, objects, practices, utterances and events, with none being considered more or less important in their capacity to affect and bring about difference within the assemblage. The assembling of different participants along with their infinite potential to vary brings about affective intensities or forces that affect what emerges or unfolds in that particular moment. As Lenters (2016b, p. 265) argued, 'In literacy learning, consideration of affect provides a means for exploring the "other than conscious" forces or physical, emotional and cognitive intensities within an individual's or a group's ever-shifting learning assemblage. These forces come into being as participants move in and out of relationship with each other.'

While the term assemblage might sound as if it is describing something fixed, the concept has been interpreted in slightly different ways. Law (2004) argued that the concept should be interpreted as one that is active. He noted the difficulties with the translation of 'assemblage' in English from the original French 'agencement'. There are many synonyms for 'agencement' to be found in a French to English dictionary but no single equivalent, resulting in some meaning being lost in translation to 'assemblage'. Law argued that it is this translation that has led to the concept sounding more fixed and definite as it is translated to a noun but that really it should be understood more as a tentative, hesitant and uncertain unfolding process and therefore understood as a verb as well as a noun. Taking this forward, Law talked about an assemblage as a process and used the term 'assembling' to describe the process of different elements assembling, bundling and entangling together. It is interesting to note the subtleties in the way different researchers refer to assemblage. For example, Leander and Boldt (2012, p25) referred to the assemblage as what is present 'in any given context', whereas Lenters (2016a) sometimes referred to assemblages. Bailey, Burnett and Merchant (2017) took up Law's interpretation, preferring the term assembling to imply a fluid process in which things entangle and potentialities are produced. I interpret the varying inflections to all imply an understanding of 'the assemblage' as ever changing and fluid as participants gather, change, disperse and develop in an ongoing and ever emerging

way. It is this interpretation that I take up when referring to assemblage throughout this thesis.

### **2.1.3 Poststructuralist paradigm**

The work of Deleuze and Guattari has been associated with the poststructuralist paradigm. Definitions of poststructuralism are often made in relation to structuralism (Belsey, 2002; Crotty, 2012; Han 2013). Structuralism argues that knowledge can be founded on structures and that human culture can be understood by means of these structures. Language is one such structure and structural linguistics provides a template for structural analysis. Within the structuralist paradigm, it is these structures that make human experience possible. Poststructuralism emerged as a reaction to structuralism and rejects the fixed, coded, grand narratives suggested by structuralism.

### **2.1.4 The image of the rhizome**

A number of Deleuzo-Guattarian (2004) concepts challenge the foundations of structuralism. Central to their philosophy is the metaphor of the rhizome: 'An image they appropriated from plants that have an underground root system - the rhizome - that spreads out endlessly, filling in available spaces and sending out new shoots that can connect to any other point on the rhizome. Rhizomes are, in other words, in a state of constant, unpredictable emergence' (Leander and Boldt, 2012. p. 25). This image clearly differs from the structuralist view of fixed structures on which human experience and knowledge can be understood. This is furthered by Deleuze and Guattari's view of life moving through ever-changing assemblages. As Holland, (2013, p350) noted, Deleuze and Guattari's ontology asks not "What is it? (a question of being) but rather "What can it become?". This view sees life as never in stasis but always emerging and becoming other in response to the ever-shifting relations and associations in any momentary assemblage (a process referred to as deterritorialization and reterritorialization in Deleuzo-Guattarian theory). As Massumi (2002, pp4-5) explained, 'Because the body is in constant movement in an

environment that is itself always in motion, the potential for variation is almost infinite. The body is always indeterminate, in an immediate, unfolding relation to its own potential to vary; this is what Deleuze and Guattari name as "emergence". Again, this challenges the fixed structures that structuralists would defend.

While the terms outlined above offer a route into understanding the literature reviewed, it should be noted that researchers have used terms in slightly different ways and have used related but different terminology, drawing on related theory. I have chosen to focus on the terms above as an introduction to the literature review as these were initial concepts I worked with and formed the basis of my search for literature. They offer a foundation on which to enter the discussion that the literature reviewed provokes. Any related terminology key to literature drawn on as the review progresses will be explained in situ.



## **2.2 Approaches to searching for and identifying literature**

The review of literature aims to explore how concepts from the philosophy of Deleuze and Guattari have been applied to literacy studies to date. The literature reviewed draws on studies identified through a systematic search for articles that have used Deleuzo-Guattarian concepts within literacy studies. These were identified through initial searching of the British Education Index, Sheffield Hallam University Library Gateway and Google Scholar with combinations of the search terms: Deleuze/Deleuzian; affect/ive; embodied/embodiment; multi/multiple literacy/ies; rhizome; emotion. This enabled identification of initial studies and key authors in the field, which led to locating further literature based on reference lists and searches for additional studies completed by the authors of the original studies found. A themed issue of the Journal of Literacy Research (Anders et al, 2016) exploring non-representational perspectives on literacy research and an edited volume exploring affect in literacy teaching and learning pedagogies (Leander and Ehret, 2019) was used in the same way.

While initial literature searches focused on affect and Deleuzo-Guattarian concepts specifically, as stated previously, this naturally led to arriving at some studies that used the search terms more broadly or in slightly different ways, or discovering studies that used concepts central to what I was exploring but making use of additional or different terms and related theory. When deciding what to include in this review I was guided by whether I could see relevance of the studies to my own, in terms of theory drawn upon, methods used and implications explored for practice. While the range of terms and related theory it is possible to draw on within my chosen topic is complex, the terms often refer to the same or a very similar concept. The range of ways in which these are used and explored by others ultimately benefited my developing understanding of how such concepts had been applied to literacy studies to date and in turn led to me being clearer about how I wanted to take up and use these terms in my own study.

### 2.3 Seeing literacies as emergent and unfolding

Central to the literature reviewed is the way in which the studies see literacies as emergent and unfolding rather than predefined and fixed.

Leander and Boldt (2012) exemplified this by employing Deleuzo-Guattarian concepts to challenge The New London Group's A Pedagogy of Multiliteracies through their rhizoanalysis of a day in the life of a 10 year old boy, Lee, as he engages with texts from Japanese Manga. Through this exploration they challenged The New London Group's premise of design by arguing that not all literacy related activity is working rationally towards a textual end point. Instead they drew on the Deleuzo-Guattarian concept of emergence to look at literacy activity as it unfolds moment by moment in often unexpected ways and argued that it is experienced through sensations, emotion, affect and movements of the body, and is driven on by affective intensities. Leander and Boldt described Lee's experience as part of an ever-changing assemblage and propose that his experience is constantly changing and emerging as a result of the changing time, place, material objects, etc. within that assemblage. This moment by moment unfolding of events and experience is described as emergence. Leander and Boldt argue that:

*'From an emergence perspective, texts are artefacts of literacy practice but do not describe practice itself. Texts are participants in the world, one piece of our ever-changing assemblage, along with material objects, bodies and sensations. A nonrepresentational approach describes literacy activity as not determined by past design projected towards some future redesign, but as living its life in the ongoing present, forming relations and connections across signs, objects, and bodies in often unexpected ways. Such activity is created and fed by an ongoing flow of affective intensities that are different from the rational control of meanings and forms.'*

*(Leander and Boldt, 2012, p. 36)*

They argued that the New London Group's notion of design implies something that is deliberate but that this does not seem the case with Lee. Rather he is experiencing emerging possibilities and potentialities that go on to produce more of the same or

sometimes something new. This does not emerge in a linear or rational way but is brought about through affective intensities and is rhizomatic in nature, in that 'elements point not toward deep structures (grammars or subject positions) but toward one another in unexpected movements' (Leander and Boldt, 2012, p. 39).

Another example of the emergent nature of literacies can be found in Leander and Rowe's (2006) study of a secondary school literacy performance. They rejected representational logic, arguing that it overemphasises stability and structure and 'fails to bring to life the experience of performances as embodied, rapidly moving, affectively charged, evolving acts that often escape predictability and structure' (Leander and Rowe, 2006, p. 431). They instead claimed that rhizoanalysis enables understanding of the affective intensities within literacy performances and a way of exploring 'the myriad and dynamic relations among texts, modalities and bodies', which are often unpredictable (Leander and Rowe, 2006, p. 432). Key to the metaphor of the rhizome is the idea that any point can be connected to any other and this can be applied to the connections made between different elements of a literacy performance e.g. bodies, text, talk, objects. As Leander and Rowe (2006, p. 449) noted, human performers and actors do not act in isolation but are joined by other actors, including 'material texts, material spaces, objects, embodied movements, and relations between bodies' which give rise to affective intensities leading to unfolding of events that are unpredictable. This opens up a multitude of possibilities in terms of the dynamics between children, teachers and other bodies in literacy learning and the different ways in which meaning making and learning might emerge and move beyond fixed concepts of what literacy learning might look like in the classroom.

Leander and Rowe discussed the potential of a rhizomatic literacy pedagogy. This would mean a welcoming of learning that emerges in unpredictable ways and that cannot be pre-defined in rubrics. It would require an openness that allowed the unpredictable and the affective to emerge and a view of literacy learning as the production of difference rather than something to be acquired. They acknowledged that this is at odds with current political and cultural trends towards standardisation,

text-centrism and knowledge but noted the rich potential of learning when such opportunities are opened up.

Similarly, Bailey (2017; 2021) drew on the image of the rhizome in his study of the lived experience of ten- and eleven-year-olds playing Minecraft in an after-school club, in an approach he termed as rhizomic ethnography. Bailey argued that the concept of the rhizome offered a way of exploring the emergent nature of the club, viewing it as an assemblage of multiple human and non-human participants acting on each other both on and off screen. He noted that Deleuze and Guattari offer the idea of the rhizome being a map rather than a tracing and therefore being one possible account of experience rather than precise replication. Bailey argued that this along with the multiple entry points to and connection to other points across the rhizome enables exploration of the world from alternative perspectives and in ways that follow multiple and unpredictable directions. He argued this is useful 'as a way of drawing together and understanding the multiple, complex, messy and fluid elements that ultimately constitute a concept such as the lived experience.' (Bailey, 2021, p125). Through his study, Bailey examined how children's play crossed between on and off-screen spaces, ways in which interactions drew on the children's lives outside the club and reflected on the way the club was characterised by an emergent playfulness.

Further insights into the emergent nature of literacy comes from Masny and Cole (2012, p. 13), who argued that the concept of literacy has been institutionalised 'by the overcoded practices associated with assessment of literacy'. They explored the idea of Multiple Literacies Theory as a rejection of the view that the more individuals who attain a standard of literacy the more empowered they will be in society. Instead they drew on Deleuzo-Guattarian concepts of difference and multiplicity, arguing that 'each new attainment of literacy introduces difference into what counts as literacy' (Colebrook in Masny and Cole, px). This has links with the unexpected and unpredictable literacy practices that emerged moment by moment in Leander and Boldt's (2012) and Leander and Rowe's (2006) studies.

Masny and Cole (2012) criticised traditional theories of literacies for focusing on products and end points, arguing instead for a view of literacies as processes. Multiple Literacies Theory is offered as a way of deterritorializing traditional definitions of literacy as reading, writing and processing information and reterritorializing as 'reading, reading the world and reading self' (Masny and Cole, 2012, p. 13). This continual deterritorialization opens up ongoing potentialities for what could happen and what learning could be. Alongside the Deleuzo-Guattarian concepts of de/reterritorialization, they also made use of the concept of becoming, arguing that 'from continuous investments in literacies literate individuals are formed. A person is a text in continuous becoming. Reading and reading the world through text influences the text one continually becomes' (Masny, 2012, p. 116).

The view of literacies as emergent and a process was also explored by Buchholz's (2015) study of twelve students in grades 4-6 participating in process drama over two weeks and producing improvised mock anti-iPad commercials. She drew on the Deleuzian concepts of becoming and embodiment, arguing for the value of process drama (O'Neill, 1995) as a performative teaching method in which the emergent meaning making resulting from interactions between moving bodies can be explored. She drew on the work of Leander and Boldt (2013) to analyse the sessions, focusing on the 'moment-by-moment emergence of bodies and affect' (Buchholz, 2015, p. 12) and applied Medina and Perry's (2014) emergent model for analysing performative experiences in education. She argued that 'process drama can invite children to engage in embodied, playful, improvisational reconstructions in classrooms rather than relying solely on rational deconstructions' (Buchholz, 2015, p. 22). Buchholz's study holds particular relevance to my own study in that it views process drama as an approach that provides open-ended opportunity for the meaning making that might emerge through interactions between multiple bodies. Buchholz's also argued that the focus on and use of iPads in the study expanded 'the possibilities for exploring new relationships between digital technologies, bodies, and literate identities' (Buchholz, 2015, p. 22). This provokes consideration of the role material items play in what emerges in my own study, including the text of Macbeth and physical items such as props.

The sense of literacies unfolding is again apparent in Bailey, Burnett and Merchant's (2017) study, in which they drew on thinking about assemblages to explore the relationship between virtual play and writing. They used the notion of assemblage to explore fluidity and possibility and the ways in which things entangle and act on each other. They focused on the process of assemblage, preferring the term assembling, and noted that this sensitises us to potentialities being produced as things assemble in multiple ways.

Bailey, Burnett and Merchant argued that such thinking helped them to think about writing:

*'as part of an ongoing flow of activity that generates affective intensities that in turn drive things forward. As such writing can't be researched as a bounded phenomenon but must be approached as always entangled with multiple human/non-human activities. Writing unfolds moment to moment and always in relation to a shifting assemblage of people, things and available signs. It is both generated by and generative of an ongoing unfolding. Rather than focusing on what assembles to produce particular written artefacts or writing events, this perspective foregrounds how writing assembles with other things to generate a flow of activity.'* (Bailey, Burnett and Merchant 2017, p17).

They also noted that it enables consideration of the multiple time-spaces folded into any moment, which are affected by both the human and the non-human, as well as the idea that multiple assemblings might co-exist and interrupt and entangle with each other.

Bailey, Burnett and Merchant explored a number of implications for research and practice, noting the need to be alert to potential assemblings and to ask what might potentially be going on. They suggested a possible way of doing this as drawing on Bennett's (2001) work on enchantment, in which previously taken for granted understandings of the world are interrupted and disturbed and there is an openness to the unusual. They argued that such an approach opens up opportunity to engage in the affective and felt dimensions of experience, which may give both researchers and educators a different way of thinking about and looking beyond literacy

practices. This holds potential for practitioners to look beyond outcome led and fixed views of literacy and to consider what writing pedagogy could potentially become if a mood of enchantment were adopted.

The studies reviewed so far raise for me a sense of the complexity of literacies when viewed from an emergent perspective. In relation to my own study this leads to consideration of ways in which I might work that enable recognition and consideration of this complexity. Bennett's concept of enchantment offers some thought on how positioning myself as a researcher and educator who is open to what literacies *could be* offers a starting point, but I will explore this in more depth in later chapters. Consideration of the studies and their openness to what literacy *could be* when viewed from an emergent perspective also provokes questions about what literacy is. The nature of not presupposing or fixing literacies opens up possibility in terms of what might be considered literacies, as seen in Leander and Boldt's (2012) analysis of Lee's interactions with Japanese Manga and Bailey's (2017; 2021) study of the lived experience of ten- and eleven-year-olds playing Minecraft. This sense of the possibilities opened up by taking on an open-ended and emergent view of literacies is something that I will continue to explore in this literature review and in relation to my own study.

## **2.4 The role of multiple bodies or actors in what emerges**

As the studies already drawn upon in relation to the unfolding nature of literacy have demonstrated, what emerges can be dependent on the assemblings of multiple bodies or actors. This includes both human and non-human actors, as well as those that transcend the time and physical space in which an event unfolds. As Law (1992, p381) explained when discussing Actor Network Theory, the social can be seen as being 'nothing other than patterned networks of heterogeneous materials'. Within this theory, these networks of actors include humans but also the non-human, e.g. texts, objects, buildings, and each are viewed as equally capable of affecting or being affected by others. The idea of different actors and bodies intra-acting (see definition below) and affecting what emerges, will be explored in the section that follows.

The idea of what emerges being dependent on the assemblings of multiple actors can be seen in the work of Hollett and Ehret (2014, 2015) and Ehret, Hollett and Jocius (2016), who drew on Barad's (2003) notion of intra-action in their studies exploring young people's use of digital devices and game play in different contexts. They noted a distinction between interaction and intra-action whereby the former 'indexes interpersonal relationships between at least two people who, or things that, are clearly separated from one another' whereas the latter 'refers to a relationship between any organism and form of matter between which there are no boundaries; they are continuously intra-acting' (Hollett and Ehret , 2015, p. 1855). They argued that through experiences such as gameplay, multiple bodies (both human and nonhuman) are engaged in intra-action and they each 'have equal agency, equal potential to affect' (Hollett and Ehret, 2015, p. 1850).

Ehret, Hollett and Jocius (2016) made use of intra-action analysis (Barad, 2003) in their study of five adolescents using iPads to produce a digital book trailer in a middle school setting, arguing that 'Representational logic cannot account for the entanglements of all that matters in making new media: feeling bodies, vibrant matter, feeling bodies and vibrant matter all moving and at different rates' (Ehret, Hollett and Jocius, 2016, p. 346). The study focused on the intra-action of bodies (both human and non-human) and 'how this entanglement of agencies constantly produces and reproduces boundaries and exclusions' (Ehret, Hollett and Jocius,



2016, p. 348). In particular they looked at the role that affect plays in what is produced and what is excluded. Their analysis showed differences in the way ideas form and actualise depending on the different locations and different materials making up the assemblage in given moments. For example, reference to the physical text of *Holes* (Sachar, 2010) (the focus of the trailer) influenced potential for certain ideas to emerge in certain moments whereas the sounds produced when in a different setting seemed to lead to the agency of another child with a greater focus on media techniques taking hold. They described a moment later where a group of three students actively shovelled dirt on the school field and argued that the affective intensities felt throughout this experience guided the work to a point of feeling when something was right for the film trailer. Ehret, Hollett and Jocius (2016) argued that consideration of the impact of the arrangements of bodies-materials could lead to a shift in literacy pedagogy that plans from the inside with consideration of affect rather than planning from outside the experience of learning. This would open up possibilities for learning as it would allow for learning to emerge and follow different routes as relevant to what was being experienced, rather than enforcing prescribed approaches and outcomes from the outset that might miss potential opportunities for learning.

Similarly, Burnett, Merchant, Parry and Storey (2019) and Burnett, Parry, Merchant and Storey (2020) used a socio-material perspective in their analysis of a study of a participatory theatre programme with 7-9 year olds in a primary classroom, investigating the integration of iPads with the programme's pedagogy. The specific use of iPads was not planned but the iPads were made available along with other material resources such as materials and props, which were taken up by children and practitioners as and when possibilities arose. They used their sociomaterial sensibility to discuss the ways in which these devices participated in the possibilities that emerged as they came in relation to people and things throughout the programme. They argued that rather than their use being planned or predictable, their use and what they became emerged and unfolded moment to moment as they came in relation with other participants (both human and non-human, onscreen and off). When suggesting implications for pedagogy, they included the value of taking

such an open-ended and fluid approach as to what possibilities might be generated through the integrated use of such technologies. While their focus was on iPads specifically, they also made reference to other items such as materials and props and the possibility this opened for what might emerge. These material items and the focus of this research being on participatory theatre suggests applicability of the study to thinking about the nature of the drama club and what was generated in the study for this thesis.

Burnett and Merchant (2018) also developed the notion of material-social affective encounters in their exploration of how thinking about affect and Bennett's (2001) conceptualisation of enchantment might be applied to thinking about reading for pleasure and the affects that may be generated through relations between readers, texts and other things. They used these concepts to explore a series of vignettes of various encounters involving reading (both their own and other's). They used this to argue for the value of considering relationality and potentiality when considering literacy provision. The concept of relationality supports an understanding of affective encounters involving reading not just linking to texts, but being situated and entangled with other people, places and things as well. Tied in with this they argued the case for potentiality, in that if events and moments unfold in relation to people, places, texts and other things, then there are multiple potentialities for what might unfold. This implies a provisionality to what might unfold and potential for this to shift. This further holds implications for how we might view the potential for how we might enable or be open to possibility in educational settings.

## **2.5 Transcendence of space and time in what assembles and emerges**

A range of studies address the way in which what assembles and affects may draw on actors outside the current experience i.e. previous experiences and different contexts. This comes to the fore in Hollett and Ehret's work, where the possibility of experiences outside the one being studied intra-acting with the present at a later moment in time is explored. For example, Hollett and Ehret's (2015) intra-action analysis of 12 year old Parker's play of Minecraft with Hollett and Ehret looked at the notion of affect from the perspective of showing how multiple human and nonhuman bodies intra-act during gameplay to generate affective intensities which intertwine to create affective atmospheres. Their understanding of how such affective atmospheres were created was reached through the tracing back of affects from the moment of and leading up to focal moments when the flow of experience felt interrupted. They argued that it is the building up of such affective atmospheres through intra-action between various bodies that made the atmosphere felt more intensely in the moment of interruption. This idea of affective atmospheres building up was explored both in single sessions of game play but also across the sessions. One of the research questions explored 'How do previous affective experiences adhere in the present and amplify or attenuate the affective intensities in Parker's hospital room?' (Hollett and Ehret, 2015, p. 1861) and they discussed how the atmosphere in the third gameplay session intra-acted with affective atmospheres from the previous two sessions: 'these affects reverberated throughout the room at various amplitudes- some felt intensely from the start, others bubbling under the surface... emerging through the intra-action of seemingly disparate components' (Hollett and Ehret, 2015, p. 1863).

The idea of previous experiences impacting on later affective atmospheres was also explored in Ehret and Hollett's (2014) study looking at five adolescents' literacy practices and felt experiences when composing digital narratives with iPods. In this study they looked at how different affective intensities emerged and influenced throughout the embodied experience of composing with such digital devices and argued that current affective intensities and atmospheres drew on feeling-histories as well as the felt experience of time. They also argued that the experience of

movement when working with digital devices impacted on the affective atmospheres that were created and therefore the meaning making that emerged. Although this study focused on the impact of using digital mobile devices on the experience and meaning making, the ideas of how movement and drawing on feeling-histories and experiences of time help shape the affective atmospheres that develop would also be relevant aspects to consider if experiences of drama were analysed in such a way.

Similarly, the interweaving of past experiences into what emerges can be seen in Medina and Perry's (2014) study. They turned to registers of affect, sensation and interrelation in their study of second grade students in Puerto Rico creating a short performance addressing themes of violence in their society. In their analysis they argued that the forces of affect can be seen in the ways that embodied, cultural and social histories interwove in the creation of the performance. Perry and Medina (2011) offered another example of applying Deleuzo-Guattarian concepts to their study of a devised drama exercise as part of a teacher preparation program at a university in Canada. They focused on three performative moments and analysed the body in these moments in relation to space, movement and relations, arguing that:

*Three embodied spaces are traced that relate to the following categories of spatial positioning: individual, institutional, and interconnected. Each student entered the space as part of a partial assemblage (the emerging moment in the drama) and related the partial moment to larger social performances that are not present (or at least not visible) in the immediate classroom world. As opposed to a linear telling of a story, the performative event provided an opportunity to use a range of perspectives that relate and depart from each other in multiple ways and directions. Perry and Medina (2011, p. 70)*

Throughout their analysis they argued for focusing on the *process* of learning and considered experience and the learning experience as a process of emergence.

## **2.6 The role of the human body and movement in what emerges**

A number of studies have highlighted the role of the human body and movement in what assembles and emerges. This can be seen in the seeming way in which the activity of Lee in Leander and Boldt's (2012) study was seen as unfolding in often unexpected ways as experienced through sensations, emotion, affect and movements of the body. Other examples can be seen in the assertions from Leander and Rowe (2006) of performances being embodied experiences where the joining of actors with other actors, embodied movements and relations between bodies gave rise to affective intensities that led to what unfolded, and from Ehret and Hollett's (2014) claims that the experience of movement when working with digital devices impacted on the affective atmospheres that were created and therefore the meaning making that emerged.

The embodied experience of drama specifically has been explored by Perry and Medina (2011, 2014, 2015) and Perry (2011). They too rejected representational logic and drew on the work of Deleuze and Guattari to explore embodied experiences of devised theatre in education:

*Embodiment in performative pedagogical practices... describes teaching and learning in acknowledgement of our bodies as whole experiential beings in motion, both inscribed and inscribing subjectivities... the experiential body is both a representation of self (a 'text') as well as a mode of creation in progress (a 'tool'). Embodiment is a state that is contingent upon the environment and the context of the body. (Perry and Medina, 2011, p. 63)*

In her year-long devising project with 16 Grade 9 students, Perry (2015) described a sensational approach to the research 'in reference to performance and research as lived, experienced, and affective (through senses)' (Perry, 2015, p. 14). She drew on the work of Deleuze and Guattari to 'consider experience according to, and in relation to, forces of sensation, affect, and interrelation' (Perry, 2015, p. 15). She also referred to the work of Ellsworth (2005) to 'consider the student/participant a body/mind/brain' and a 'learning self in motion' (Perry, 2015, p. 15). She used the Deleuzo-Guattarian concepts of the rhizome and smooth space (allowing for

difference, irregularity and change) and striated space (that which fixes, organises and prescribes) in her analysis of the devised theatre project to discuss the potential for unpredictable and open-ended connections that became apparent, arguing that stages of de and reterritorialization occurred at different stages of the process. She noted that such rupturing was made possible by some of the components brought to the assemblage through the practice of drama, including: the fact that the students took on the role of a character; the removal of the use of spoken language from the techniques used requiring communication through bodily representation; and placing students in previously unexplored circumstances as part of the drama allowing unexpected and unplanned avenues for investigation to emerge. Overall, Perry argued for the opportunity improvisation techniques in devised drama opened up for a safe and playful environment, which in turn opened up freedom for students' explorations and interactions.

The thinking outlined above in relation to embodied experience holds particular relevance to my study in that my specific interest in drama implies a consideration of the body as integral to how meaning making emerges. I particularly draw on Perry and Medina's (2011, p. 63) thinking on the body 'as a mode of creation in progress (a 'tool')' and am interested to explore how explicitly using the body as a tool (using process drama) impacts on the meaning making that emerges. Perry's (2015) assertion that elements brought to the assemblage through drama specifically holds potential for unpredictable and open-ended connections reflects my own beliefs about the emergent potential drama might provide and the framing of my study using such an approach.

## **2.7 Seeing literacy as emergent rather than pre-defined**

The benefits of acknowledging the emergent nature of literacies has already been touched upon in some of the studies already mentioned. This section will further explore some of the pedagogical implications of framing literacies in this way.

### **2.7.1 Avoiding over-simplification of literacy**

As noted previously, Masny and Cole (2012) argued the case for viewing literacies as processes, rather than focusing on products and end points. This view is echoed by Leander and Rowe (2006), who argued for a rhizomatic literacy pedagogy, where opportunity and unpredictability is welcomed rather than focusing on standardisation and text-centrism. Similarly, Ehret, Hollett and Jocius (2016) argued for a shift in literacy pedagogy that plans from the inside with relevance to what is being experienced, rather than planning from the outside with prescribed approaches and outcomes from the outset, which may miss potential opportunities for learning. Such openness to possibility and potential was also advocated by Burnett and Merchant (2018) and Burnett, Parry, Merchant and Storey (2020).

Burnett and Merchant (2016) contributed to the discussion of how the complexities of literacies might be explored by drawing on Law's (2011) use of the baroque to challenge simple and representational models of literacy through their accounts of 9-10 year old children's actions and interactions in and around a virtual world. They took a baroque perspective in an attempt to destabilise narrow and simple views of literacy and open up a richer consideration of 'those affective, material and embodied dimensions of meaning making that defy representation' (Burnett and Merchant, 2016, p. 260). They argued for opportunities for open ended and exploratory play which can take place in contexts such as virtual worlds, but also drama or movie making, noting that such environments can lead to multiple and complex learning outcomes. They noted the challenge of this when set against the current context calling for measurable outcomes and high levels of accountability, arguing that despite literacy research challenging such simple views of literacy, this is largely

being ignored in current curriculum and assessment procedures. They argued the case for exploring literacies in ways that consider the affective dimensions, the felt, the ephemeral and the ongoing, and in so doing opening up the complexities of literacies. One of the techniques they employed is that of stacking stories, which they described as rhizomic in nature as it reveals the surfacing and disappearing threads between different perspectives. A particularly powerful example of this is the juxtaposition of a storyboard showing a child's perspective of experience in the virtual world against quotes from an Ofsted report on the school. This serves to highlight the disparity between the rich and real potential of open ended and playful literacy experiences and the blandness of current accountability procedures. As Burnett and Merchant pointed out, the Ofsted view paints children as passive receivers of their education while the reflections of their exploration of the virtual world illustrates them as active meaning makers. Through their account they argued for the importance of considering the affective, the felt and the sensory in accounts of literacy and the way learning emerges moment by moment as a process, challenging the product focused view of the curriculum which outlines set skills and competencies.

Lenters (2016b) also challenged views that oversimplify literacies through her study exploring the impact of affective experiences on literacy learning when working with 9-10 year old students and their teachers on a project with the aim of producing a digital scrapbook. In this study Lenters problematised the notions of text-centrism and intentional design central to The New London Group's A Pedagogy of Multiliteracies. Although the project initially set out with aims akin to the multiliteracies pedagogy advocated by The New London Group, adaptations had to be made quickly as it became apparent that such an approach was not going to work. In relation to this pedagogy, Lenters asserted that not all situated literacies necessarily result in the production of text and that even if they do, this is not always the result of intentional and rational design but rather may be something that just happens as one thing leads to another.

Lenters analysed the project using the lens of assemblage theory, again drawing on the work of Deleuze and Guattari and paying close attention to affect, but this time



played a part in the design of the project with teachers and explored the impact of deliberate pedagogical choices made with affect in mind. Lenters described affect as being brought about when different participants within a learning assemblage (both human and non-human) come into contact with each other and new intensities are unleashed. She stated that 'these kinds of affect often propel students into new forms of literacy learning' (Lenters 2016b, p. 265). She noted that emergence is key to this as different assemblages give rise to different emergences or unfoldings and argued that these can follow a positive or a negative trajectory that may be utilised by the literacy educator to engage students in learning or in ways that diminish willingness to engage. The study detailed pedagogical choices that were made throughout the project and the impact this had both positively and negatively on the students' engagement and understanding. It quickly became apparent that the tasks that engaged students positively were those that engaged them on an emotional level and from this point on in the project the teachers began to purposefully design activities with an awareness of the power of engaging particular affects that would give students an emotional connection and draw them in.

Lenters suggested that for some of the students their learning was affectively acquired without awareness. She discussed this in relation to the notion of transformed texts from multiliteracies pedagogy (in which meaning-making is transferred to a new context i.e. a new text is produced for a different audience using different modes) and argued that although a print or screen based text was not necessarily produced by all students, the understanding they portrayed through their freeze frames and speech in role could be considered as transformed practice and understanding. She used this to assert that:

*By considering affect's role in literacy learning, multiliteracies pedagogy may itself be transformed to resonate more closely with the understanding of literacy as social practice and with an understanding of learners as whole beings who engage in literacy learning, not just with their brains but with mind-brain-body (Ellsworth, 2005). In this project, the process of considering the mind-brain-body and recognising the role of affect in the learning assemblage, opened the space for inquiry to difference and possibility. While in the end*

*students produced texts, matters of how those texts came to be produced, and what counted as text, highlight the ways attending to affect may provide a way forward in thinking about multiliteracies in more expansive ways.*  
(Lenters, 2016b, p. 279).

She argued that such approaches to learning in the classroom may open up access to ideas for learners who may otherwise find them inaccessible and that through creating learning opportunities that allow for personal and emergent possibilities, richer and expansive opportunities for learning which align more closely with children's own experiences of literacy and social practices may be created.

It is particularly interesting to consider in Lenters' study the impact that engaging with characters and taking on the role of those characters had on an empathetic level and the impact affect had on learning in this way. Another aspect of interest is that movement, interaction and embodied experience seem central to these experiences. All of these aspects suggest relevance to ways in which drama may affect how learners engage. Lenters also identified the *process* of learning being key to meaning making rather than the final composition or product, which suggests parallels with process models of drama in education (Bowell and Heap, 2012; McGuinn, 2014; Neelands, 1992; Neelands 2008; Neelands and Goode, 2015; O'Neill, 1995).

### **2.7.2 Recognising a range of literacies**

As touched on in the previous study outlined (Lenters, 2016b), viewing literacies as emergent rather than predefined offers possibility for recognising a range of literacies, including those that might be considered divergent. This theme of the potential experiences of literacy that can emerge if one looks beyond over-coded practices in typical schooled literacy pedagogy is one explored by a range of studies by Lenters (2016a, 2016b, 2019).

Lenters (2016a) applied assemblage theory and rhizoanalysis to her case study of the multimodal literacy practices of an 11 year old boy, Nigel, as he incorporated the stick man and line rider characters from his home and community literacy practices into those in school. Lenters noted that individuals do not become literate in isolation but that learning takes place through interactions with others e.g. people, technology and other literacy objects. She therefore argued for the application of assemblage theory to achieve a richer and more helpful picture of what is taking place as a result of interactions between different components in the assemblage. She identified affect as key to assemblage theory as it 'provides a means for exploring those unconscious forces- physical and cognitive intensities- within an individual's learning assemblage that work to support, motivate, and inspire literate engagements' (Lenters, 2016a, p. 286). Rhizoanalysis offered a way of looking at what is happening in the space between the connections in the assemblage i.e. the affect that is created between those connections and the becomings that occur as a result of interactions between participants in the assemblage.

In exploring the seemingly off task literacy practices of Nigel, such as doodling in his school planner and on worksheets, Lenters questioned the implications for literacy learning and instruction and the role of affect within this. She argued that while Nigel appeared non-compliant and off-task in terms of what was expected in the literacy classroom, he 'was actually involved in writing assemblages that opened up new trajectories in his writing life' (Lenters, 2016a, p. 309). When viewed through the lens of assemblage theory, the richness of such practices can be seen, but Lenters raised the issue that such learning potential could otherwise be missed. She raised the paradox of 21<sup>st</sup> century literacies calling for the type of divergent and independent thinking displayed by Nigel while current accountability arrangements restrict teachers to literacy practices that marginalise students like Nigel. She argued that such rigidity in classroom practice and a focus on product-based outcomes reduces the opportunity for play, creativity and experimentation with writing. She also noted the sense of agency displayed by Nigel and the way his story writing seemed to be visibly driven by affect when drawing on the stick man and line rider characters. She

argued the case for the potential this could hold for him and others as writers if this were recognised and harnessed in literacy education.

In a later piece, Lenters (2019) drew on Deleuzo-Guattarian concepts of social worlds being constituted by assemblages of the human and non-human as well as the concept of 'differentiation'. The concept of differentiation is the process of continually becoming different as time and assemblages shift. Lenters noted that this concept is different from that of differentiation in classrooms which is often predestined and product driven. When considering differentiation, there is acknowledgement that children will become other through their intra-action in different learning assemblages (driven by affect) and that this opens up possibility. Lenters used these Deleuzo-Guattarian concepts to explore what unfolds in a school multiliteracies project investigating the oil boom in Alberta, Canada, with a group of fourth grade children over a period of 4 months. Through a presentation of vignettes and discussion reflecting the shifting assemblages observed throughout this time, Lenters explored the literate becomings that were made possible as a student, Charlene, pursued a differentiated path within a literacy learning assemblage, characterised by a passion for puppies and animals. While she noted that many teachers would have viewed much of Charlene's action as off-task, and that she could not have expected the outcome that Charlene reached by the end of the project, she argued that the case demonstrates the potential for what might take place 'when students are given space to be enchanted, to experience and to experiment, to become' (Lenters, 2019, p63). Lenters argued that this example prompts consideration of how differentiated paths to learning might be used productively in children's literacy learning, and what might occur if educators let go of some of their control and created pedagogical space that valued differentiation rather than seeing it as deviation.

In her discussion of a vignette drawing on data from a year long ethnographic study of a Reception class, Daniels (2018) also challenged simplified conceptualisations of English. The vignette sees children taking strips of card (intended for practising letter formation) from near the writing table in their classroom and repurposing them in various ways. Daniels suggested the activity raises interesting questions about the

possibilities the materials generated and the children's actions linked with their experiences and preferences. Of particular interest, she related the episode to assembling literacies and how the ideas of Actor Network Theory could be used to consider the episode in terms of how agency is generated through interactions between both people and things. She noted that thinking about assemblages helps us to see children's meaning making as related to not only what is currently happening but also to what has happened at other times and places, as well as links more broadly e.g. politically and economically. In the example she suggested the assembling of politicised aspects of literacy e.g. the imagined purpose of the strips to practise letter formation linking to aspects of policy, testing and accountability, but this merging with new possibilities brought about by the different forms of repurposing brought about by the children. Daniels also drew on perspectives that focus on the affective dimension of experience and what is felt and generated as things assemble. She argued that this too provides potential ways of considering how things emerge in the moment dependent on the interactions that occur and what is taken up in the moment, often in unexpected ways. Daniels argued that not all children experience school in the same way and that the experiences they bring to school are varied and shape their identities as learners. She argued that educational experiences should not overlook this in their drive for achieving statutory outcomes and goals but should instead provide time, space and materials to open up opportunities for learning and to explore what literacy might be.

## **2.8 Bringing literacies to life and exploring the affective and felt experience of literacy**

Across the studies reviewed there is a theme relating to the live and felt nature of literacies and what Deleuzo-Guattarian perspectives offer to bringing that live and felt nature to the fore. While literacies being seen as live is inherent to the concept of them emerging and unfolding moment by moment, rather than being predefined, the perspectives explored in the literature reviewed give a sense of this liveness, as can be appreciated in the narrative of Lee engaging in play around Japanese Manga (Leaner and Boldt 2012) and the performance presented by Leander and Rowe (2006). The numerous bodies or actors that can be considered to be assembling bring in both the human and non-human, with the human actors bringing with them emotion, sensation, experience, relations and movement, which all contribute to an exploration of experience that seems live and felt.

As well as intra-action between assembling actors bringing about change, embodied experience appears to be something that contributes to the sense of liveness across the studies. This has included physical movement such as the digging of dirt in Ehret, Hollett and Jocius' (2016) study, the drama techniques or physical interaction with museum artefacts in Lenters' (2016b) work, the dramatic techniques employed in devised theatre work in Perry and Medina's (2011, 2014, 2015) studies, the playful interactions between objects and text by Lee as he engages with Japanese manga (Leander and Boldt, 2012) or virtual movement in the virtual world environment discussed by Burnett and Merchant (2016). I also use the term embodied experience to refer to the sensations, emotion and the felt experience of literacy, as referred to by Leander and Boldt (2012) and Bailey, Burnett and Merchant (2017).

It is interesting to consider these points about movement and interaction in light of the knowledge-based requirements in the current National Curriculum (DfE, 2013) and corresponding assessment arrangements, which do not necessarily require physical movement or interaction in order for outcomes to be met, and the resulting impact this could potentially have on what emerges and how things are experienced. This leads me to want to explore further through my own study what the movement and interaction afforded by drama might bring to what assembles and emerges and

what might emerge or be experienced as a result. Leander and Boldt's (2012) consideration of literacy activity being experienced through sensations, emotion, affects and movements of the body, along with Leander and Rowe's (2006) argument that representational logic fails to bring to life the experience of performers adds further weight to me wanting to explore ways of considering what literacy might be and to do this in ways that move beyond the fixed structures of the National Curriculum. As Leander and Ehret (2019) argued, affect theory offers potential for opening new ways of seeing and feeling the world, for humanising literacy and for recovering 'in literacy studies a sense of the energy, possibility and feeling of life within the everyday ways people engage with literacy' (2019, p8). The literature reviewed strongly suggests that working with affect theory and related Deleuzo-Guattarian concepts holds potential for this.

While the research reviewed suggests that the Deleuzo-Guattarian concepts drawn on (affect, assemblages, emergences and the rhizome) offer different ways of framing literacies in ways that bring them to life in research, some authors of the literature reviewed take this further by suggesting that a recognition of the felt and emotion can be actively harnessed when making pedagogical choices relating to literacies. For example, in Lenters (2016b) study, she suggested that engaging students affectively and drawing students in on an emotional level, such as by evoking empathy, can set engagement on a positive trajectory. Similarly, Ehret, Hollett and Jocius (2016) suggested a shift in literacy pedagogy that plans from the inside with consideration of affect. Their exploration of affective atmospheres being felt at different amplitudes (Hollett and Ehret, 2015) also invites questions about how humans might purposely influence the way affective intensities and atmospheres emerge and, if this were possible, how teachers might utilise this in the learning experiences they provide. Bailey, Burnett and Merchant (2017) also suggested that opening up opportunity to engage in the affective and felt dimensions of experience may give educators a different way of thinking about and looking beyond literacy practices. Again, this active harnessing of emotion and the felt seems particularly relevant and applicable to my study in terms of process drama's affordances of promoting emotional response and empathy with characters, themes and events.

## **2.9 Key considerations emerging from the literature review and how they will impact on my study**

This review of literature has offered a persuasive way of exploring literacies that speaks to the aims of my study. The key principle that I draw from the studies presented is the concept that what emerges is dependent on what assembles in any given moment and the unpredictability of this suggesting the need to be open to what and how literacies might emerge and become. While the studies explored are not all looking at the practice of drama specifically (although some are) they all position the literacies presented as live and emergent, what could be seen as a process, rather than fixed, predictable and static, thus holding relevance to my developing thinking about how experience might be explored within the drama context of my study.

Looking at literacies from the perspective of emergence presents a way of considering *what* literacies might emerge and an invitation to explore *how* they emerge, which offers an alternative to fixed and predefined views of literacy I problematised in the introduction to this thesis. The studies reviewed suggest opportunity to not only recognise and value a wide range of literacies but also to see them as live and vibrant, affectively charged and felt. This opportunity to explore literacies in a way that sees them as live and affectively charged seems to hold potential for a study that seeks to explore experience in the practice of drama, with a consideration of the personal or emotional dimension that is part of the process of that experience.

Throughout the literature reviewed, simple views of literacy that focus solely on texts, end goals and products have been criticised and authors have called for literacy to be seen as a process that emerges moment by moment (Masny and Cole, 2012; Lenters, 2016b; Perry and Medina, 2011; Buchholz, 2015; Bailey, 2021; Lenters 2016b, 2019; Ehret, Hollett and Jocius, 2016; Bailey, Burnett and Merchant, 2016, 2017). It is interesting to contrast this sense of literacy as process against the process models of drama in education presented in the introductory chapter (Bowell and Heap, 2012; McGuinn, 2014; Neelands, 1992; Neelands 2008; Neelands and Goode, 2015; O'Neill, 1995). My earlier reading of drama as process took the word process to mean the learning that occurs through the process of drama. Be that



knowledge or skills, or the less measurable but still identifiable development of social and emotional aspects, I took that to be referring to the *what* of learning, which in the context of this thesis could be argued as actually being a product. The sense of process implied by the Deleuzo-Guattarian perspectives explored in the literature reviewed has started to shift my understanding of the term. Instead I am interested to investigate the process of *how* this knowledge or experience emerges, *how* this is impacted by different actors in the assemblage and *how* affect drives this in particular ways.

## **2.10 Key terms emerging from the literature review**

Throughout the studies in the literature review, the broad use of Deleuzo-Guattarian concepts to frame a view of literacies as open-ended and emergent is useful to the current study. I began this chapter outlining some key Deleuzo-Guattarian concepts to be used in the literature review. This was done to introduce concepts needed in order to access the literature but having now presented application of the concepts to a range of studies the complexity created by the ways in which the terms (and others) are used should be acknowledged. It is clear from the studies presented that additional terms and theories are drawn upon in addition to those introduced at the start of this chapter and that the same terms are sometimes taken up differently by different authors. This variation and application to context has been useful in my own developing understanding of the concepts and to my evaluation of how I might usefully apply them to my own study. At this stage I wish to clarify how I will take up certain key terms for the remainder of this thesis. It should be noted too that the Deleuzo-Guattarian concepts provided an entry point to literature framing literacies in this way and that as I progress through the thesis I will broaden the range of theory I draw upon to help me develop my understanding and argument.

### **2.10.1 Assemblage**

Key to the way the studies reviewed have explored literacies as a process, is the Deleuzo-Guattarian concept of the assemblage. In considering the assemblage the importance of all components of the assemblage has been vital. This includes both human and non-human bodies and materials as seen in the way the physical text of *Holes* provided agency for one particular child in Ehret, Hollett and Jocius' (2016) study, as well as the interactions that emerged due to the audience's presence in the assemblage of a literacy performance in Leander and Rowe's study (2006). It also includes past experiences brought to the assemblage through feeling or social histories as explored by Ehret and Hollett (2014) and Medina and Perry (2014). The role of the researcher in what assembles is also acknowledged, as discussed by

Bailey (2021). It is worth noting that in all the examples explored in the studies reviewed there are opportunities for intra-action between human and non-human materials and these intra-actions are integral to what emerges.

While this aspect of Deleuzo-Guattarian theory is apparent throughout the studies reviewed, it is worth noting some of the different terms used to frame this in different studies. Thinking around assemblages was related explicitly to the Deleuzo-Guattarian concept of the rhizome in certain studies (Leander and Boldt, 2012; Leander and Rowe, 2006; Bailey, 2017, 2021; Perry, 2015) whereas others made greater use of thinking around assemblage/assemblages/assembling (Ehret, Hollett and Jocius, 2016; Bailey, Burnett and Merchant, 2017; Burnett and Daniels, 2019). Lenters used the term (2016a, 2016b) assemblage theory, indicating a more explicit use of the concept. Others drew on related theory, including Actor Network Theory (as referred to by Daniels, 2018) and thinking around sociomateriality (Daniels 2018; Burnett and Merchant, 2018; Burnett, Merchant, Parry and Storey, 2019; Burnett, Parry, Merchant and Storey, 2020).

While it is worth noting the differences in terminology, the value to my study comes not from the terms but in the concepts behind them. As discussed previously, I take up the term assemblage in the sense discussed by Law (2004) and Bailey, Burnett and Merchant (2017) as a fluid process in which things entangle and potentialities are produced in an ongoing and ever emerging way. Thinking behind the potential actors entangling and affecting as things assemble is also significant to my thinking. This includes both human and non-human actors, the role of the research and researcher. It also includes actors that transcend time and space, such as actors that draw on social and feeling histories and social and political actors. I will return to this topic in my next chapter on methodology.

When considering the term assemblage, it is worth also adding further definition to my use of the term intra-action. My introduction to this term came via Hollett and Ehret (2015). They drew on Barad's (2003) notion of the term and noted a distinction between interaction and intra-action whereby the former 'indexes interpersonal relationships between at least two people who, or things that, are clearly separated

from one another' whereas the latter 'refers to a relationship between any organism and form of matter between which there are no boundaries; they are continuously intra-acting' (Hollett and Ehret , 2015, p. 1855). This can be explained further through reference to Barad's original work (Barad, 2003; 2007). Intra-action refers to bodies or actors acting in constitutive ways as they entangle. They are no longer simply among or in the midst of each other (as implied by interaction) but their ability to act or affect as they entangle changes. They become constitutive and in relationship with each other and as such their ability to affect changes and emerges. Continual intra-actions between bodies, result in continual unfoldings rather than fixed structures or boundaries. I take up the term intra-action in this thesis to imply the sense of interdependence between different bodies or actors in what assembles and to acknowledge that in their assembling they are no longer separate but have become something other that has agency to affect. This seems a particularly fertile way to think about drama.

### **2.10.2 Affect**

When using the term affect I am referring to an unconscious force driving action forward. I see affect as the driving force behind what emerges and unfolds from what assembles. I find Hollett and Ehret's use of the term affective atmosphere useful here as a way of imagining the assemblage of actors and bodies as they intra-act, with affect invisibly driving the assemblings, intra-actions and emergences.

### **2.10.3 Potential**

The word potential is one I have used already in the thesis and one that I will continue to use. I will begin to define it now as it relates to the definitions already given but development of this concept will continue in the next chapter. The aforementioned assemblings and affective atmospheres created by the intra-action of multiple bodies or actors all hold potential for what may or may not emerge. Not all potential will be realised. This implies a provisionality to what might unfold and potential for this to shift.

## 2.11 Chapter Summary

In this chapter I have outlined some key Deleuzo-Guattarian concepts relevant to my study (assemblage, emergence, rhizome, affect) and have reviewed literature that makes use of these concepts within literacy studies. This has included links to related theory, such as theory relating to intra-action and Actor Network Theory. The literature review has highlighted the possibilities created when approaches to literacies are embraced that are open-ended. It has also explored ways in which such a view of literacies can facilitate bringing literacies to life and the possibility of them being felt.

The studies reviewed have looked at a range of literacies in a range of contexts. This has been useful in considering the specific nature of my study in terms of making use of the practice of drama to explore a Shakespeare text, positioning the study as an extra-curricular club free from curricular constraints, and working in ways that aim to be open-ended and exploratory in nature. Reviewing the literature in this way has been useful in considering aspects of how my study extends beyond the studies reviewed, with its particular focus on applying the theoretical concepts drawn on to the exploration of a drama club exploring Shakespeare.

While persuading me of the merit of pursuing a study using the theoretical concepts applied to the literature reviewed, the process also highlighted to me the methodological considerations of my study. Through my engagement with the literature I came to understand not only that the theory being drawn on requires methodological choices to be made accordingly, but that method and the understandings that I am aiming to work with in my study are inextricably linked. This will be the focus of my next chapter.

### **3 Chapter 3: Methodology**

In this chapter I will outline and explore the poststructuralist methodological paradigm my study is situated in and some implications this had for method. The previous chapter explored the benefits of working in this way to the aims of my study (bringing research into drama to life, acknowledging the felt experience of interactions and opportunity to explore the open-ended and emergent nature of classroom experience). This chapter will explore the methodological considerations of approaching my study in this way. I will begin by drawing on theory that further sets out the poststructuralist paradigm and thinking about method that is relevant to framing my approach to the study. I will then draw on work in literacy studies that is situated in this paradigm to explore how the approaches employed have informed my own methodological decisions when designing my study. This will provide relevant context to understanding decisions and thinking explained further in Chapters 4 and 5.

### **3.1 Thinking about potentiality and multiplicity and the role of method**

Some of the methodological underpinnings of my research have already been alluded to in the previous chapter where key Deleuzo-Guattarian concepts and their position within the poststructuralist paradigm were introduced and explored in relation to the literature review. This began to introduce (but did not fully explore) thinking about potentiality. I will now return to and explore further the idea of potentiality and also introduce the notion of multiplicity in terms of what might unfold and the interpretations researchers might make about literacy events. Exploration of these concepts will further lay the foundations of the thinking that unfolds throughout the remainder of this thesis. This thinking places the study securely within the poststructuralist paradigm, in which concise definitions and fixed structures are rejected in favour of slipperiness of meanings. As discussed previously in Chapter 2, the Deleuzo-Guattarian image of the rhizome works in opposition to structuralism through its image of the world as never in stasis but always emerging and becoming other in ever-shifting assemblings. And as Massumi (2002, p4-5) has argued, 'the potential for variation is almost infinite'.

### 3.2 Law's arguments on method

Significant to my thinking on poststructuralism and method is the work of Law (2004). While some of his thinking has already been referenced (both directly and through other studies) and will continue to be used in this way throughout the thesis, it is useful at this stage to give an overview of key concepts relating to method presented by Law.

Law argued that while some fields of research are structured, clear and definite and lend themselves to empirical research methods, others are messy and ambiguous and cannot be captured in the same way. He argued that 'much of the world is vague, diffuse or unspecific, slippery, emotional, ephemeral, elusive or indistinct, changes like a kaleidoscope, or doesn't really have much of a pattern at all' (Law, 2004, p2) and that the realities they make may be missed by traditional approaches, if indeed it is even possible to know them. He argued that if the world is messy and complex then we may need to think in new ways and with unusual methods and to open up our way of thinking about the world to 'heterogeneity and variation' (Law, 2004, p6).

Law drew on metaphor in the building of his argument. He questioned whether knowing is the right metaphor and instead posed:

*'It is about creating metaphors and images for what is impossible or barely possible, unthinkable or almost unthinkable. Slippery, indistinct, elusive, complex, diffuse, messy, textured, vague, unspecific, confused, disordered, emotional, painful, pleasurable, hopeful, horrific, lost, redeemed, visionary, angelic, demonic, mundane, intuitive, sliding and unpredictable, these are some of the metaphors I have used... Each is a way of trying to open space for the indefinite. Each is a way of apprehending or appreciating displacement. Each is a possible image of the world, of our experience of the world, and indeed of ourselves. But so too is their combination... together they are a way of pointing to and articulating a sense of the world as an unformed but generative flux of forces and relations that work to produce particular realities.'* Law, 2004, p6-7



He argued that rather than seeing the world as something that is structured and that can be charted, we can instead think of it using the metaphor of a maelstrom or tide-rip.

*'We might think of it, instead, as a maelstrom or a tide-rip. Imagine that it is filled with currents, eddies, flows, vortices, unpredictable changes, storms, and with moments of lull and calm. Sometimes and in some locations we can indeed make a chart of what is happening round about us. Sometimes our charting helps to produce momentary stability. Certainly there are moments when a chart is useful, when it works, when it helps to make something worthwhile.... But a great deal of the time this is close to impossible, at least if we stick to the conventions of social science mapping. Such is the task of the book: to begin to imagine what research methods might be if they were adapted to a world that included and knew itself as tide, flux, and general unpredictability.'* (Law, 2004, p7)

Central to Law's argument was the idea that methods and their associated practices actively produce the reality they set out to understand. He referred to the work of Latour and Woolgar to argue that 'particular realities are constructed by particular inscription devices and practices' and the networks and contexts that exist around them (Law, 2004, p 21). As Law argued, this departs from the typical Euro-American view that reality is out-there, anterior, definite and singular. He also explored a consequence that follows this argument, that the hinterlands (the accepted truths and practices around research and method) that develop around the realities that are built and made go on to produce further realities and statements about those already created. Law argued that 'this implies that countless other realities are being un-made at the same time – or were never made at all' (Law, 2004, p33). This raises the question of what realities might have been made or recognised had the hinterland been different.

Law built on this argument by drawing on the work of Mol (2002), who used examples of how lower-limb atherosclerosis is diagnosed by different inscription devices in medical practice, to demonstrate the potential for multiple truths to co-

exist. These examples are used to argue the case for difference and multiplicity, rather than singularity, furthering the argument that different realities are created by different method assemblages. This raises the problem of difference in that while these realities may overlap, they may also contradict and be uncertain, which gives rise to challenges in making use of those realities in productive ways. However, Law noted that multiplicity is different from pluralism. He was not arguing that there are an indefinite number of disconnected and fragmented realities. Rather he was making the case that 'different realities overlap and interfere with one another. Their relations, partially co-ordinated, are complex and messy.' Rather than being fragmented he argued that:

*Hinterlands partially intersect with one another in complex ways, and the practices bundling those hinterlands together generate complex objects. We will, I think, need a range of different metaphors if we are to start thinking this well, but here is a first possibility. Perhaps we should imagine that we are in a world of fractional objects. A fractional object would be an object that was more than one and less than many.'* (Law, 2004, p61).

Law went on to explore the argument that when apparently different versions of reality exist this can be thought of as slippage. He argued that rather than seeking answers that are smooth, singular and definite, certain objects could be explored as fluid and slippery in that they can move and change between different practices and sites. He argued that rather than failure to identify things as fixed and definite being seen as a shortcoming 'we might... imagine versions of method assemblage that craft, sensitise us to, and apprehend the indefinite or the non-coherent in-here and out-there' (Law, 2004 p81-82).

Law argued that method assemblage (processes for detecting and amplifying realities) creates presence (what is made present), manifest absence (presence depends on absence) and absence as otherness (absence that is not made manifest). He argued that what is othered disappears and this may be because it is not interesting or may be because it disappearing is necessary for whatever is present or manifestly absent to be sustained. In developing the concept of otherness

Law drew on the concept of allegory. “Allegory is the art of meaning something other and more than what is being said... it is the art of decoding that meaning, reading between the literal lines to understand what is actually being depicted’ (Law, 2004, p88). Law argued that when people work allegorically:

*‘They are moving the boundary between what is manifest and what is Othered around. Official versions of the manifest, the literal accounts offered by experts, are being doubted. Parts of what is Othered in those versions are being brought into view, made real. And this is what allegory always does. It uses what is present as a resource to mess about with absence. It makes manifest what is otherwise invisible. It extends the fields of visibility, and crafts new realities out-there. And at least sometimes, it also does something that is even more artful. This is because it makes space for ambivalence and ambiguity. In allegory, the realities made manifest do not necessarily have to fit together.’ (Law, 2004, p90)*

Law described allegory as a ‘mode of discovery’ in which ‘we play... with the boundaries between that which is Othered and that which is manifest’ (Law, 2004, p92) and that the realities that are crafted do not necessarily have to cohere or fit into a ‘single smooth reality’. He argued instead that ‘Allegory is made in ambiguity and ambivalence. To work in allegory is to see and to make several realities at once. It is to see and make several different realities in the same presence’ (Law, 2004, p98). He argued that this builds on the concept of multiplicity in that it is not just about presences and absences being multiple but that it offers potential for the way in which non-coherence may be represented. He argued that allegory can be presented using words and language but may also be presented in ways that exclude words, which may alleviate pressure to achieve narrative consistency.

Allegory can therefore be seen as method and generative. As Law stated:

*‘It messes with the boundaries between manifest absence, visible realities that can be acknowledged, and Otherness, those realities that are also being enacted but rendered invisible. It extends visibility – or it crafts and plays with different versions of visibility. By the same token it extends realities – or it*

*crafts and plays with different and alternative versions of reality. So it is a mode of discovery – perhaps it is the mode of discovery. It is a set of tools for making and knowing new realities.’ (Law, 2004, p97-98)*

In considering allegory as method Law questioned how this might be termed. He avoided the use of binarism that sees either coherence or non-coherence as a good. He therefore talked instead of ‘gatherings’:

*To talk of gathering is to mobilise a metaphor that is similar in some ways to the bundling in the broader definition of method assemblage. To gather is to bring ‘together’. To relate. To pick (as with a bunch of flowers). To meet together. To flow together. To have, as the Quakers put it, a ‘gathered’ meeting for worship. To build up or add to (as with a gathering storm, or gathering darkness, or a gathering boil). Gathering, then, has its own connotations. But it tells us nothing of consistency or inconsistency. And nothing of coherence, incoherence or non-coherence. Here, then, it is symmetrical’. (Law, 2004, p100)*

Law later argued that:

*‘the practices of method assemblage craft out-thereeness by condensing particular patterns and repetitions whilst ignoring others: that they manifest realities/signals on the one hand, and generate non-realities/silences and Otherness on the other’ (Law, 2004, p113). He raises the challenge of certain realities being louder and the need to tune into and amplify particular realities that might otherwise be undetected, drowned out and othered. He therefore argues that out-thereeness and absence can be thought of as a set of potentials and method assemblage a way of detecting and amplifying those potentials. He calls for method to be applied in ways that enable this detection, arguing that rather than limiting method to representation, it is helpful to think of it as ‘crafting, allegory, or gathering’ (Law, 2004, p118).*

As Law also stated:

*'If we think this way then reality, realities, take on a different significance. No longer independent, prior, definite and singular as they are usually imagined in Euro-American practice, they become, instead, interactive, remade, indefinite and multiple. But if this is right then it suggests we need ways of exploring the enactment of and the interactions between different realities. There is a need for tools that allow us to enact and depict the shape shifting implied in the interactions and interferences between different realities. There is need for assemblages that mediate and produce entities that cannot be refracted into words. There is need for procedures which re-entangle the social and the technical. There is need for the coherences (or the noncoherences) of allegory. There is a need for gathering. The implications are profound.'* (Law, 2004, p122-123.)

Finally, Law highlighted the continuous state of flux his argument implies. He reiterated method's performative nature in the way that it produces realities, as well as its creative nature in the way that it re-works, re-crafts and re-bundles new realities continuously. He reiterated that these realities are not fixed and that realities are continuously being made, re-made and remade in other ways.

### **3.2.1 Implications for my methodological stance**

The way of thinking Law offers to the poststructuralist concepts already explored brings together the ways of thinking about experience of literacies I have drawn out from the literature review with implications about how method and research can be thought of and utilised to explore experience from such a stance. It is useful now to take stock and pull together how drawing on this range of poststructural literature positions me for my study before moving on to thinking about the methodological implications this has for my research on a practical basis. In so doing it will help to clarify how I take up concepts from the poststructural literature and how I define key terms for my own use.

My view of experience sees multiple actors or bodies assembling and intra-acting continuously, resulting in continual emergence and unfolding. I use the terms actors

and bodies interchangeably to mean components of the assemblage that intra-act with each other to affect. These include the human and non-human, the physical, the felt, the political, the historic, the present, etc. The interchangeability of the terms indicates here that I am drawing on slightly different theories within the poststructuralist paradigm. Use of the term 'actors' has the implication that all components have the potential to affect what emerges and unfolds (as in Actor Network Theory (Law, 1992)). Barad (2007) however, would argue that it is only when these components intra-act that they have agency and are able to affect: a subtly different stance from Actor Network Theory. I use the term 'bodies' at times in acknowledgement of this and also as it was the term I was first introduced to when engaging with the poststructuralist literature as it is the one used by Deleuze and Guattari (2004), my entry point to the concepts. However, I feel that actors speaks more to the range of components with potential to affect e.g. the felt, the political, the historic, etc than the term bodies so at times favour that term.

As explored in Chapter 2, my view of assembling bodies/actors draws on the Deleuzo-Guattarian concept of the rhizome, suggestive of continual change and connections between components. This metaphor is useful in imagining the complex relations between what assembles and the possibility of any component (or body/actor) joining another component. I see affect as the driving force between these components resulting in what emerges and unfolds.

The idea of bodies/actors assembling and intra-action between them producing the potential for affect to drive a particular emergence or unfolding leads me to consider the term potential and pin down my use of it. I am using 'potential' in this context to mean that within the assembling of actors/bodies there exists numerous potentialities for what might emerge or unfold, depending on how the actors/bodies intra-act. As previously noted in reference to Burnett and Merchant (2018), there is a provisionality to potential in that if events and moments unfold in relation to people, places, texts and other things, then there are multiple potentialities for what might unfold. This implies a provisionality to what might unfold and possibility for this to shift. But potentiality also has links with multiplicity when considered in relation to the thinking of Law (2004). As Law notes, inscription devices play a role in creating the

reality they depict and that in so doing they are silencing other potential realities. He argues for using method in ways that acknowledge these multiplicities and using method assemblages that detect and amplify those potentials. In my study I therefore use the terms potential and potentiality to refer to the numerous possible intra-actions between what assembles, that may or may not result in what emerges, while acknowledging that what seemingly emerges is dependent on inscription devices and that multiple other realities may be at play simultaneously.

### **3.3 Application of the poststructuralist paradigm to the design of my study**

Having outlined my methodological stance and with particular cognisance of Law's thinking on the role of inscription devices in creating versions of reality, I will now outline the implications of this stance in terms of methodological choices that guided my study. In doing so I will draw on the approaches used in other's research to explore how my aims might be achieved. Throughout the sections that follow I will explore how I will achieve in my research:

- An approach to generating data and analysis that brings the experience of Shakespeare Club 'to life' and acknowledges the felt experience of the club
- A way of exploring assemblings in the club and different components that make up assemblages at different times
- Ways of analysing and presenting data that explore potential and emergence rather than presenting fixed representations
- Ways of identifying and analysing moments or episodes for analysis that recognise multiplicity and potentiality

In considering how I will achieve the above it is important to reflect on how I view the term 'data'. I'm mindful of Law's thinking on inscription devices and their ability to create particular versions of reality and for that reason I use the term 'data generation' rather than 'data collection'. In thinking about approaches to generating and analysing data in my study, consideration of how methodological approaches and methods create versions of reality will be an ongoing consideration that I will return to in this chapter and those that follow.

#### **3.3.1 Ways of bringing to life, acknowledging the felt, exploring assemblings and emergence and avoiding fixed representations**

As discussed previously, the nature of the study being rooted in drama practice requires that I find approaches to data generation and analysis that bring experiences of the club to life. In this section I explore how others have attempted this. One way in which this has been achieved across other's studies is to find ways



of analysing data that focus on explorations of what assembles and how different components of assemblages intra-act. This enables an exploration of what emerges through continual changes in what assembles, thus achieving a sense of movement and liveness.

Leander and Rowe (2006) explored this challenge in their study of a classroom literacy performance. They applied a non-representational approach they term 'rhizomatic analysis', arguing that representational interpretations fail 'to bring to life the experience of performances as embodied, rapidly moving, affectively charged, evolving acts that often escape prediction and structure' (Leander and Rowe, 2006, p431). They criticised representation as not fully capturing 'the vibrant life and dynamism of performances' and instead claimed that rhizoanalysis enables understanding of the affective intensities within literacy performances and a way of exploring 'the myriad and dynamic relations among texts, modalities and bodies', which are often unpredictable (Leander and Rowe, 2006, p. 432). They called for more robust ways of examining the interplay of texts and bodies in literacy performances, claiming that they are practices that we often find difficult to understand. They argued that this is a problem of representation in that 'at best, our methods of transcription freeze continuous streams of action as moments in time and space. As a result, they seem more fixed and more structured than the lived-through experience of participants would suggest'. They claimed that in contrast their rhizomatic approach enables analysts to trace meanings through movement and over time in ways that show how these emerge.

The methods employed for Leander and Rowe's non-representational approach were part of a long-term ethnographic study of students' literacy practices in a high school. Interactions were recorded three to four times per week for seven months through field notes, audiotape and videotape. Student and teacher participants were involved in retrospective analysis of videotaped episodes as well as being interviewed concerning the interactions, learning, and social relations across the classrooms. One of the challenges they confronted through their approach was how to move towards methods that capture continual movement and transformation

which they explored through trying different visual methods for representing the data in ways that showed how the literacy performances unfolded over time.

The main analysis discussed in the article focuses on the first few minutes of a single literacy performance. This microanalysis is presented in two visual formats in the article. Leander and Rowe presented the interaction as a transcript (working from video footage) in a multi-column format to capture the simultaneous elements of visual frames (presented as sketches); embodied activity (described in prose); the oral text (written in script form); timing; and additional notes. They have then worked this into what they call a 'rhizomatic mapping of performance' (2006, p438) to show rhizomatic connections between related components and potential movements in the performance and used lines to identify possible instances of (de) and (re)territorialisation. The analysis identified through the transcript and rhizomatic mapping was also described in prose drawing on key theoretical concepts from Deleuze and Guattari in its explanation. Leander and Rowe noted that they have only drawn some lines onto the map to show connections and movements as the 'figuration represents something of the principles of connectivity and heterogeneity rather than the numerous possible connections and active potentials in the performance. The figuration is intended less as a partial representation of the interaction as an invitation to think through, or rather with, the interaction in a different and more freeing mode' (2006, p440). They acknowledged that while such an approach becomes too busy as a map (even with just a suggestion of possible connections) it is 'a vast simplification of the number of rhizomatic connections one could make in interpreting the performance' (2006, p441).

Leander and Rowe's commitment to exploring non-representational approaches is clear in the way transcripts were used to show unfoldings over time and sketches and description that focus on movement. They also attempted to show movement and flow through the connected lines on the rhizomatic performance to suggest rhizomatic connections feeding ongoing emergence. While it could be argued that such approaches are non-representational as they avoid fixed meaning and allow for the tracing of emergence over time, the use of transcription and mapping are still forms of representation, meaning that Leander and Rowe ultimately fall victim to their

own criticism of representing frozen moments in time to a certain extent. The chronological nature of their transcription could also be criticised for missing some of the potential connections that might occur across time and space.

Other attempts at drawing on the concept of assemblages and the related metaphor of the rhizome to explore data in ways that demonstrate emergence rather than fixed representations come from Lenters (2016a, 2016b). In these studies, Lenters viewed literacy practices through the lens of 'assemblage theory' as situated within a sociomaterial perspective. In her 2016a study, Lenters used ethnographic methods to follow the literacy practices of a fifth grade boy, Nigel. Methods included taking field notes, informally interviewing and collecting a wide range of artefacts related to Nigel's literacy practices in school, the community and his home. She applied 'rhizoanalysis' to her analysis to explore not only the connections between different components in assemblages but to explore the space between these connections, the affects produced and the becomings that ensue.

Lenters (2016a) highlighted three key concepts in assemblage theory that are important for understanding her approach to analysis. First is the lack of hierarchy between human and non-human participants, in which it is acknowledged that while people are significant, other actors in the assemblage can be just as significant. Second, rhizomatic mapping does not stop at showing what is connected to something else. Rather analysis is concerned with the affects that are produced between those connections and the becomings that emerge when different components in the assemblage come into association with each other. Lenters (2016a) noted that maps of assemblages resemble 'bundles of lines' or 'knots' (Lenters, 2016a, p291) and that it is within these knots that there are moments of significance, which draw the researcher's attention. Finally, she argued that mapping shows what she describes as 'lines of flight' which make it possible to follow the trajectory of 'deterritorialisations'.

Similar to Leander and Rowe (2006), Lenters presented her analysis in a 'Data Analysis Matrix' (Lenters, 2016a, p294), which included columns detailing: people; objects in circulation; social practice(s); place; becomings emanating from new or

altered forms of relation (deterritorialisations) between participants in Nigel's writer's assemblage; data sources. This was then also presented in 'a map of knots and lines of becoming in the emerging writer's assemblage, in which Nigel, the stickman, and the line rider participated' (Lenters, 2016a, p310). While this approach does serve to draw out possible connections within the assemblage and how these have fed into different 'lines of flight' and suggest possible meanings for these, the Data Analysis Matrix and map are open to the same criticism as the similar transcript and mapping in Leander and Rowe's study as they seem to fix and represent a finalised interpretation of events. To some extent, the mapping presented by Lenters could be critiqued further in that it presents data gathered over a period of months in the same transcript and map which gives less of a sense of the moment-by-moment unfoldings suggested in Leander and Rowe's study that focuses in more depth on an episode lasting just a few minutes. This provides grounds for another criticism of Lenters' work in that she seems to have presented assemblages as quite fixed groupings, rather than presenting them in ways that suggest continual emergence over time. It could be argued that mapping assemblages that have developed over such a long period of time results in only including what might be considered major events in the map, which potentially loses the detail and intricacies of moment-by-moment emergence.

While both Lenters and Leander and Rowe clearly aimed to use mapping and transcripts in a way that avoids fixing and demonstrates emergence, neither seems to fully succeed in this endeavour. Reflecting on this leads me to consider the problem of representation that presenting research in this field presents in terms of the expected written and visual formats placed by research tradition, not least in meeting the requirements for this thesis. The very nature of generating data, analysing it and re-presenting it requires an element of representation, which all too easily results in a sense of fixing or freezing of data. As Latour (1986) explored, scientific traditions are built around the power of the image as inscription device in terms of its immutability and mobility increasing the ability to communicate thinking, convince others of that thinking and decreasing grounds to challenge that thinking. One of the challenges this thesis needed to meet was finding ways of achieving this

without fixing or freezing data and with consideration of the multiple potentialities that exist within it.

Acknowledging that a level of representation is needed in order to communicate the arguments of this thesis I turn to other approaches used in studies seeking to overcome such challenges within the poststructural paradigm. One such approach is that of using stories to explore the emergent ways in which literacies might unfold.

An example comes from Leander and Boldt's (2012) study of 10 year old Lee's reading and play with text from Japanese Manga. Leander and Boldt drew on Deleuze and Guattari's criticism of representationalism as being associated with causal explanations, de facto states and a priori overcoded structures. They argued that such representational approaches see youth literacy practices as purposeful and following a rational design which can fail to acknowledge the role of movement, indeterminacy and emergent potential. They instead applied Deleuze and Guattari's thinking around the rhizome to what they term 'rhizomatic analysis' or 'rhizoanalysis', 'in which life is understood as emergent, having no natural directions of growth or boundaries or barriers' (Leander and Boldt, 2012, p25).

They criticised representational approaches as viewing literacy practices as purposeful rational design and projected towards a textual end point. In contrast, they argued that a non-representational approach allows for literacy related activity to be viewed as emergent and living its life in the ongoing present, unfolding moment-by-moment. This allows for connections and relations to be made across signs, objects and bodies in unpredictable ways. They argued that this allows for the reassertion of sensations and movements of the body and the affective intensities that feed such emergence.

The data explored in the article were generated through Boldt's observation notes, which are presented in the article as a 'strategic sketch' (a descriptive account of Lee's day). They acknowledged that such an approach may raise concerns around validity but they argued that such an approach would contradict their non-representational approach, in which their aim is to think about the possibilities the data might suggest rather than work towards a representational conclusion. They

instead took the stance that the 'article is intended to be an act of experimentation, to foster unpredictable connections in the present for the research or the reader, and to run counter to the expectation that we should be seeking to represent what actually happened or to locate causality in the subject or the event' (Leander and Boldt, 2012, p25).

In the article the data were presented as a simple description of Lee's day, which is followed by analysis of the day applying a representational interpretation (drawing on "A Pedagogy of Multiliteracies" (The New London Group, 1996) and then a non-representational reading drawing on the work of Deleuze and Guattari (2004). The initial representational reading drawing on "A Pedagogy of Multiliteracies", which was accompanied by a critique of such an approach, helped to prepare the ground for the non-representational reading that followed. The descriptive/storying approach to presenting the data also included an 'imaginative rewriting' (Leander and Boldt, 2012, p35) of events looking at the perspective of Lee's father. This rewriting was presented in a style that they claimed 'aims to capture a sense of emergence and the uncertainty and chance in the unfolding of the father's experience' (Leander and Boldt, 2012, pp35-36). They did not claim this to be an accurate representation of Lee's father's experience, but rather a possible version of events and a reading that captures a sense of emergence.

Leander and Boldt (2012) argued that with this approach to analysis there was a shift in how they positioned themselves in relation to time and space, with them placing themselves and Lee in the midst of the activity and inside their data as they worked with the text of their observations, not seeing it as something that had happened previously, but as part of their presently emerging assemblage. They argued this better allowed them to 'experience and productively imagine emergence' (Leander and Boldt, 2012, p34) by returning to the time of the activity and creating such assemblages rather than reporting on assemblages that exist outside of them.

Aspects of Leander and Boldt's work that I draw on for my own study are the approach to using story and narrative in ways that suggest emergence and create the sense of liveness I wish to suggest in the way I work with data. The juxtaposition

of narratives in the article goes some way towards avoiding the fixing I criticised in Leander and Rowe and Lenters' work as Leander and Boldt's approach avoids the suggestion that any one of the narratives (or representations) is a singular truth. This ties in with my thinking, provoked by Law (2004), about how a non-representational approach needs to be found for my study that is suggestive of the multiplicity and potentiality of the assemblings which I seek to explore.

Another approach that has contributed to my thinking of how multiple versions of stories might be used to suggest multiplicity and potentiality is an approach found in the work of Burnett and Merchant that they call stacking stories (Burnett and Merchant, 2016; Burnett and Merchant 2019; Burnett 2019). Burnett and Merchant (2019) described some of the challenges with the complexity of investigating the entanglement of social, material and embodied dimensions and trying to adequately take account of affective and ephemeral dimensions in their work investigating children and digital media. They presented their use of stacking stories as an attempt to work with these challenges. They used stacking stories as a way of juxtaposing stories to explore data in different ways and from different perspectives (both human and non-human). This created opportunity for exploring what happens when the stories knock up against one another and what happens in between. It provided opportunity for exploring what might usually escape representation, to juxtapose multiple stories, rather than 'the story' (p5) and to hint at what might potentially be missed or untold. They argued that rather than aiming for objectivity or triangulation through their use of stacking stories, the aim was to complicate and explore potentiality and multiplicity. They stated that their aim was to provoke wonderings and that rather than answering questions they were creating openings to be explored. They acknowledged that there will always be further potential stories to tell and that in their stacking of certain stories there still exists partiality and selectivity and that others wishing to make use of such an approach should consider the standpoint of stories told and continue to seek out others. Burnett and Merchant acknowledged their role as researchers as part of the process, acknowledging that their use of this approach as method helped to produce the realities they were seeking to understand and that their presence will have created some of the affects

being explored. They described stacking stories as method rather than representation and note that it is a way of them meeting up with the data as researchers. In this particular chapter they stacked stories oriented to data from a study of under-twos working with iPads in an early years setting. The perspectives the stories were told from varied from what might appear as a neutral third person perspective, to a more personal human narrative, to non-human perspectives, exploring the potential voice of the technology used.

Similarly, Burnett and Merchant (2016) drew on Law's (2011) use of the baroque to challenge simple and representational models of literacy through their accounts of 9-10 year old children's actions and interactions in and around a virtual world. Drawing on poststructural approaches, they took a baroque perspective in an attempt to destabilise narrow and simple views of literacy and open up a richer consideration of 'those affective, material and embodied dimensions of meaning making that defy representation' (Burnett and Merchant, 2016, p260) and the "messiness" of literacy experience (Merchant and Burnett, 2016, p260). They argued the case for exploring literacies in ways that consider the affective dimensions, the felt, the ephemeral and the ongoing, and in so doing open up the complexities of literacies. They employed their process of stacking stories, which they describe as rhizomic in nature as it reveals the surfacing and disappearing threads between different perspectives. This is seen in the article as a version of events from the perspective of Merchant, one told by Burnett and another pieced together using language from the children during their virtual gaming play juxtaposed with language from the school's Ofsted report. Rather than using the stories to arrive at fixed representations or as a form of triangulation, Burnett and Merchant (2016) argued that by juxtaposing fragments they are presenting just a small selection of the potential stories that could be told and argued that the strength of the process is not in the individual stories but in the stacking of them together, claiming that this 'intensifies their partiality and messiness' (Merchant and Burnett, 2016, p271). They argued that 'as we see these stories in relation to one another, boundedness starts to dissolve and the stories start to become rhizomic with threads of each appearing in the others, sometimes surfacing, sometimes disappearing from view as different characters, objects, settings, and



actions are foregrounded (Burnett and Merchant, 2016, p267). They went on to state that:

*The novel process of stacking stories described here enabled us to acknowledge uncertainties, the complexities of affect, and things that were on the periphery of our attention, to acknowledge that there is always another set of meanings just outside our grasp. The process of stacking stories against one another alerts us to the cracks between the stories, unsettling the idea that there is a simple cognitive pathway between mind and text... In this way, stacking stories evoke the idea of multiplicities, and as a consequence of this, the felt, embodied, material intensities of the process of meaning making as highlighted in the analysis above. (Burnett and Merchant, 2016, p275)*

Both studies from Burnett and Merchant (2016, 2019) appear to achieve the balance of providing opportunity to bring literacies to life and explore the felt and emergent elements of literacies, as well as exploring potentiality and multiplicity, in a similar way to what I am aiming for in my study. While they address the shortcomings I identify in approaches such as mapping and transcription, an element they lack, which I hope to achieve in this study, is a sense of how the stories have been arrived at and what has fed into them.

This element of the process of thinking is one that I see as part of the methodological endeavour of this thesis, so while storying will be a key idea in my approach, ways of working rhizomically with the data to help me arrive at possible stories will be a key component too. Bailey's (2017, 2021) use of what he termed 'rhizomic ethnography' reminds me of the potential of using a range of approaches to thinking rhizomically as I work with data. He described his use of 'rhizomic ethnography' as a poststructuralist approach to enable exploration of the complexity of the social world through his exploration of the lived experience of ten and eleven years olds playing Minecraft in an after-school club. Bailey used a novel approach to representation that included comic strips, illustration and audio in order to think with theory and explore the complexity of the children's lived experience. He argued that rather than seeing the club's elements in structures, thinking rhizomically enabled him to explore

multiple elements and connections and potential pathways between them. He described his methodology as characterised by emergent playfulness and adaption and argued this offers methodological potential for applying to different contexts to arrive at unexpected destinations and to explore from alternative perspectives. His rhizomic approach and his use of visual methods are useful to me in considering ways of working playfully with data to help in the process of exploring possible narratives and stories being told through the data.

Ehret, Hollet and Jocius' (2016) thinking on 'intra-action', 'meshwork' and 'idea tracing' offer further ways of thinking that are helpful to my consideration of the process of working with data rhizomically. They too took poststructural approaches to their studies, arguing that 'representational logic cannot account for the entanglements of all that matters in making new media: feeling bodies, vibrant matter, feeling bodies and vibrant matter all moving and at different rates' (Ehret, Hollet and Jocius, 2016, p. 346). They made use of what they call 'intra-action analysis' (Barad, 2003), focusing on the intra-action of bodies (both human and non-human) and 'how this entanglement of agencies constantly produces and reproduces boundaries and exclusions' (Ehret, Hollet and Jocius, 2016, p. 348). In particular they looked at the role that affect plays in what is produced and what is excluded. They used the concept of meshwork to explore the entanglements of human and non-human bodies, arguing that they affect each other as equal agents in emergent production and that by following these meshworks in movement it is possible to gain understanding of the embodied processes taking place. Throughout their analyses they identified 'felt focal moments' (Ehret, Hollet and Jocius, 2016, p. 355) disrupting the flow of experience and perceptible to them as analysts. They identified these moments through the notion of 'interruptions' that disrupt the flow of experience. They acknowledged that as analysts they were not able to recognise all moments of affective intensity but that by focusing on those that they could perceive they were able to explore ways in which entangled agencies produced ideas, boundaries and exclusions in those moments. They applied their approach of idea tracing to this to explore how ideas developed from bodies-materials, how ideas shifted, transformed and produced intensities and how some were actualised leading to some ideas being

formed while others were excluded. In their analysis, they analysed the affects of the interruptions felt and the affects leading up to them so as to understand the affective atmosphere generated.

Ehret, Hollet and Jocius' (2016) idea of 'meshworks' works for me as a visual metaphor of the entanglements that entangle in experiences of literacies and the concepts of intra-action and 'idea tracing' mobilise the 'meshworks' metaphor in my mind to one that is fluid and moving as experience emerges. Again this achieves the sense of bringing data to life I seek to achieve but also supports me in thinking of a process in which to imagine it. This idea of fluidity and movement within a visual representation will be a key way in which I will seek to work with data.

### **3.3.2 Ways of identifying moments or episodes for analysis**

Ehret, Hollet and Jocius' (2016) work also informs another methodological consideration key to my study. Having explored ways in which my methodology might seek to explore the emergent and live nature of experience in ways that avoid fixing and create space for potentiality and multiplicity, it remains to consider what stories should be told from the data and how they will be identified or accessed. In writing this I am mindful of Law's argument that inscription devices produce particular realities and his invitation to develop methods in ways that uncover what may otherwise be manifestly absent or othered. Ehret, Hollet and Jocius' (2016) idea of 'felt focal moments' or 'interruptions' that disrupt the flow of experience suggests one possible way into moments to explore, arguing that the moments being perceptible to them as participants and analysts gave them a point from which to trace back how ideas had developed, transformed, shifted, produced intensities and actualised. They acknowledged that not all moments of importance will be identified in this way but argued that it offers a root into tracing back and looking at how ideas progressed and emerged.

Maclure also offered ways of thinking about this in her work considering 'the wonder of data' and 'data that glows' (Maclure, 2013, p228). Like Ehret, Hollett and Jocius,

Maclure talked about data being felt, noting the 'capacity for wonder that resides and radiates in data, or rather in the entangled relation of data-and-researcher' (Maclure, 2013, p228). She suggested one way of thinking about intra-action between data and the researcher is as an event where data invites us in but to which we need to be open and attentive to recognise the invitation. She claimed wonder is relational in that it does not belong simply to the data or researcher but emerges through their entanglement or intra-action.

Maclure presented wonder as an invitation to experiment, 'in which provisional and partial taxonomies are formed, but are always subject to metamorphosis, as new connections spark among words, bodies, objects, and ideas' (Maclure, 2013, p229). She drew on Massumi (2002, p. 19) describing wonder as the 'privilege of a headache', explaining that it provides 'not the answer to a question, but the astute crafting of a problem and a challenge: what next?' (Maclure, 2013, p229): it presents a threshold between knowing and unknowing, presenting an opening rather than definitive knowledge.

To return to the approach to my study, both this thinking from Maclure and that of Ehret, Hollett and Jocius offer ways into identifying moments or episodes for analysis that are in line with the poststructuralist paradigm in which it is situated. Responding to what is felt by me as the researcher, offers scope for working allegorically, for reading between the literal lines and for accessing experiences in ways that may be othered should more traditional methods be used. As discussed by Maclure, working in this way does not result in definitive knowledge, rather it is consistent with the poststructuralist paradigm in terms of inviting exploration of multiplicity and potentiality.

Consideration of how moments for analysis might be identified through the felt experience of the researcher leads also to consideration of how analysis and stories that emerge from such points of entry draw on personal experience, imagination and conjecture. Again, such an approach is consistent with the poststructural positioning of my study, in that rather than claiming singular answers or definiteness, they provide modes of discovery to extend fields of visibility and to make space for

ambivalence and ambiguity. As Law explained, allegory is a 'mode of discovery' in which 'we play... with the boundaries between that which is Othered and that which is manifest' (Law, 2004, p92) and that the realities that are crafted do not necessarily have to cohere or fit into a 'single smooth reality'. He noted that such realities are in constant flux, can be remade, are indefinite and are multiple. In considering how such realities can be crafted in relation to my study I find the thinking of Burnett and Merchant and Leander and Boldt (2012) useful to return to. As Burnett and Merchant (2016) argued when discussing their approach of stacking stories, the strength in the process lies not in the individual stories but in the stacking of them together. The aim is not to achieve objectivity or triangulation but rather to complicate and explore potentiality and multiplicity in a way that exposes partiality and messiness. Similarly, Leander and Boldt (2012) described their use of storying as an 'imaginative rewriting' (Leander and Boldt, 2012, p35) of events that sought to explore a sense of emergence and possibilities within the data rather than offering a representational conclusion. Ways of crafting stories and drawing out potentiality and multiplicity within the data will be an endeavour explored as the thesis progresses.

### 3.4 Chapter summary

In this chapter I have set out the poststructural underpinnings of my research. I have drawn on the work of Law (2004) to explore implications for method that hold significance for my study, as part of the theoretical framework from which I position my research in. I have also explored how poststructuralist approaches have been applied to literacy studies that hold relevance for my research and reflected on how they inform thinking for my own study. This has included thinking about approaches to analysis and also ways into identifying moments for analysis. In the next chapter I will outline my research design for the data generation phase of the study, which is built on the methodological foundations of this chapter.

## **4 Chapter 4: Initial research design**

The studies and literature discussed so far along with the methodological and theoretical underpinning explored, were all influential on the approaches I took when planning my study and writing my research proposal. This chapter will explore the initial research design and why the particular collection of methods was proposed in order to meet the original research aims. It will also give due consideration to ethical principles observed in the research design.

It is worth noting that while I did design the research in a particular way prior to commencing the club with participants, I do not use the term design without awareness that it is problematic within a study that was trying to explore use of drama in an open-ended way. I designed the club in a way that I hoped would be open-ended and that would create space for whatever might emerge. There is a danger of the term 'research design' suggesting a tighter control over what would happen than I hoped to have. That said, I did need to plan a club that had enough structure to be worthwhile for the participants to attend and I did need to plan a range of methods to generate data while the club ran. It is the thinking that went into making decisions around these two things that I mean when I use the term research design.

It is also important to return to the explanation of the change of focus in the introductory chapter of this thesis. At the initial research design stage I was designing an approach to the club and methods in relation to the title 'What is generated exploring Shakespeare through drama in an after-school club?' and with the following research questions in mind:

What understanding and meaning is generated when using drama to explore a Shakespeare play in an after-school club with children in upper Key Stage 2?

- What is generated on a personal, emotional and social level?
- What is generated in relation to making meaning from the text?

In this chapter I will focus on my research design at a stage of my journey where these were the questions I was working with. Later chapters will look at how my research questions and thinking about my methods changed alongside my evolving approaches to working with and continuing to create data.



#### 4.1 Initial research aims and objectives

The study aimed to explore what was generated through an after-school club with Key Stage 2 children using drama to explore a Shakespearean play. It aimed to explore the ways in which children engaged in the club over time both as individuals and as members of a group and the way understanding and meaning developed for individuals and across the group. It was imagined that this individual and group understanding may relate to comprehension of the play, meaning generated around the themes and characters of the play and personal understanding of themselves as a result of engaging with the text and working using an ensemble approach. The aims therefore related to drama's role and impact within the club on a personal, emotional and social level as well as its role and impact as a pedagogical approach to developing understanding of a text of the type being explored. The sub-questions focusing on these aspects drew on the literature and policy that had influenced me early in my doctoral journey and seemed relevant to undertaking research that could result in a meaningful contribution for educators in relation to how they might use drama within English teaching. I was therefore very focused on teaching and learning at the research design stage of my journey and it was only when I experienced the club and started to grapple with analysis and further engaged with poststructuralist literature that my research questions shifted to a focus on how things emerged and a focus on methodology and not just what the data had to say about teaching and learning.

My original research title, aims and questions were designed to be quite open to avoid the fixing down of expectations that my thesis has criticised thus far and to provide space for possibility in what emerged. While my doctoral journey had taken a keen interest in affect and Deleuzo-Guattarian concepts prior to the setting of aims and questions, I set questions that did not narrow down my thinking to those concepts only. This enabled me to frame my questions around my initial interest in what drama might enable when working with a text, while maintaining a potential sensitivity to Deleuzo-Guattarian concepts. As I reflected on in Chapter 1, I later came to feel that the term generated was too active and forced and shifted to a focus on what emerged in favour of a sense of process and unfolding.

## 4.2 Overview of the study

### 4.2.1 The design of the club

The study involved me leading an after-school club using drama to explore Shakespeare's Macbeth with a group of 21 Year 6 children (ages 10 and 11). The club ran once per week over the course of two half terms (two and a half months), totalling ten sessions (approximately 12 hours). Drama techniques were used to encourage engagement with and reflection on the play, e.g. themes, plot and characters. This involved techniques such as teacher in role, children working in role to create tableaux and scenes, writing in role and reflecting as an actor e.g. on a particular character. Sessions were planned with abridged versions of key scenes as staging posts to enable coverage of the plot of Macbeth over the course of the club. Each session began with a series of drama games and warm-ups before participants moved on to the abridged versions of scenes to be covered that week. The games and warm ups were designed to have relevance to the scene(s) being covered and drama techniques and strategies were used to support the participant's exploration of the scenes. See Appendix A for an outline of the planned content for each session. There was no initial intention to work towards a performance but this became an objective of the club at around the mid-point due to this being requested by participants.

The setting for the club was in a two-form entry junior school (approximately 240 pupils) in an urban area. The percentage of pupils eligible for Pupil Premium was close to the national average. I had existing links with the school and had previously completed the pilot study there, which enabled ease of communication about the main study. The headteacher and deputy indicated that inviting participants from both Year 6 classes to reach the desired number of participants would be best as these students had recently been enthused by a recent experience of a Shakespeare performance/workshop in school.

#### 4.2.2 The design of the research

The following methods were used for the study. These choices drew on the methods used in the previous studies cited but also on reflections following a pilot study I completed in preparation for the main study.

- Video recording of the club using GoPro style cameras from two different perspectives
- Recording my own reflective notes in my reflective journal as a participant-observer (in the form of my own Actor's Notebook)
- Creation of Actor's Notebooks by the children as part of the sessions, including reflections relating both to the text explored and to personal experience
- Interviews with the children to capture 'in the moment' reflection during the club and to reflect on experiences from previous occasions
- Collection of any artefacts produced during the workshops e.g. role on the wall.

Justification for these choices is made in the sections that follow. Some of the choices were influenced by a pilot study I ran before designing the main study. The pilot study took place over three afternoons with a Year 3 class during curriculum time (approximately six hours). During the pilot study I worked with a class of 30 children using drama techniques to explore the text *Voices in the Park* by Anthony Browne (1999). In the sections that follow I will refer to how my experience of the pilot study influenced my choices for the main study where appropriate.

An overview of the data set generated from the main study can be seen in the table below:

Number of participants	21 Year 6 children plus 1 participant observer (me)
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Length of time club ran for	Approximately 12 hours over 10 sessions. This spanned two half-terms in school (approximately 2.5 months).
Class View GoPro footage recorded	578 minutes, 19 seconds
My View GoPro footage recorded	630 minutes, 41 seconds
Performance GoPro footage recorded	11 minutes, 18 seconds
Additional interview GoPro footage recorded	136 minutes
Actor's Notebooks created	20 by the child participants, plus mine in the form of my reflective journal
Participant Observer's Actor's Notebook (reflective journal)	10083 words
Episodes of time from the club analysed for presentation in the thesis	6

### **4.3 Considerations relating to the design of the club and my role in it**

#### **4.3.1 Rationale for basing the study around a Shakespeare play**

There are a number of reasons for my decision to base the drama work for the study around a Shakespeare play. As has been argued by some key drama in education practitioners (Hourd, Boal (2008)) and the rationale for exploring drama in the introductory chapter, Shakespeare texts offer an opportunity for understanding human action and for discovering ourselves and provide contexts and themes that its students can relate to and apply to their own context. It was therefore hoped that by basing the study around such a text there would be depth of potential for exploring the impact on personal, social and emotional development that the study sought to explore. While texts other than Shakespeare offer many of these affordances, the detachment offered through his plays being written many centuries ago and in a style of writing removed from modern English seems to offer a safe place to explore topics that might seem too close to real life if more recent texts were used.

I was also inspired by other research studies that have used Shakespeare. Previous studies, such as Edmiston and McKibben's (2011) looking at the use of dramatic enquiry to explore Shakespeare's King Lear with 10-12 year old pupils, indicated the power of rehearsal based approaches in enabling children to make meaning about complex texts that would normally be considered too difficult for their age. They also made claims as to drama's potential for individuals to project themselves into situations that would otherwise remain inaccessible, thus creating possibilities to learn from the situations, relationships and themes contained within the text and to consider the moral and philosophic significance of Shakespeare's plays. Similarly, the results of Kidd's (2011) study into using 'Mantle of the Expert' to explore Shakespeare's Macbeth with underachieving GCSE students, also suggested drama's power to increase understanding of a text and relate it to students' own life experience. These studies added further weight to my decision to use a Shakespeare play for the research, suggesting Shakespeare's plays as appropriate to exploring both aspects of my then research aims: the personal, social and

emotional aspect as well as investigating how comprehension and meaning making around the text develops.

Further reasons for choosing a Shakespeare play include the challenge and complexity they offer, which provided a sufficient basis for the club to span ten sessions. It was also hoped that the complexity of the language would place children attending the club on a level playing field as it was likely the language would be unfamiliar to them. This would provide an opportunity for children to develop their understanding collaboratively throughout the sessions. The fact that Shakespeare's plays are a culturally valued resource and pupils are likely to meet them at some stage of the English curriculum made them seem a worthwhile text to explore through a drama club. Finally, the fact that Shakespeare offers a text in the form of a play seemed to be appropriate to the context of drama.

#### **4.3.2 Rationale for situating the research in an after-school club**

The decision to run the project as an after-school club was taken to avoid constraints that would be placed by running the club during curriculum time. This meant that there would be no expectation that the club should meet curriculum requirements, thereby supporting the aims of the project as one that is emergent rather than predefined. This decision was influenced by the pilot study, which did take place during curriculum time. Reflecting on the pilot study, I felt a level of responsibility to conduct certain things in a teacherly way and felt a responsibility to deliver something with at least some value to the curriculum considering I was taking up valuable curriculum time. At times I was aware that this missed opportunities to explore emergent potential as I was concerned about how it might be viewed by the senior leaders in the school who had given approval for me to conduct the pilot study in their school. For example, there was a time in the pilot study when a small number of children started to use language like 'fat' and 'idiot' to describe a character in

Voices in the Park during a role on the wall<sup>1</sup> activity. This was done in a way that was designed to get a humorous reaction from other members of the class when they arrived at that particular role on the wall, as groups were rotating. This could have been interesting to explore in terms of how the literacy practice was developing as a game and how knowing their friends would be consumers of what was written impacted on what individuals chose to write. It also opened up potential to explore language and how it was used in a derogatory way, which could have been valuable in terms of the personal, social and emotional development the pilot study also sought to explore. However, my concern about how this might be viewed by senior leaders and also parents when I was a visitor to the school and taking up curriculum time led me to treat this as unwanted behaviour and to quickly quash it rather than allow it to develop.

By running the main study as an after-school club there was more opportunity to allow flexibility in terms of how the club emerged and how it was led by the children to a certain degree. Having said this, as noted previously, a certain amount of planning from me as a facilitator of the club took place in terms of what aspects of the play would be the focus in each session and particular activities that might be used. However, as the club evolved week by week there was increasing potential for the club to be led by what interested the participants and directions they chose to take discussions and reflections in. For example, there was no intention from me at the start that the club should work towards a performance but time was made for this in response to it being requested by club participants.

My decision to situate the study in an after-school club was also influenced by reflection on the likely types of relationships that are created between adults and children in a club situation rather than during curriculum time. Bailey (2017) reflected on his changing role when running a Minecraft Club as an after-school club in three different academic years and the different ways children responded and acted when he was positioned in various roles in school, including class teacher, supply teacher

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<sup>1</sup> An outline of a character is drawn on paper, which can be displayed on a wall (becoming a role on the wall). Words and phrases reflecting literal and inferred understanding of the character are added inside and outside the outline.

and club facilitator. Such reflections are useful in considering the potential for relationships that were created through my own decision to run my main study as an after-school club in terms of the potential this held for how children would view the club, me as the facilitator and the directions they may take the club in.

The decision to run the project as an after-school club was also made to aid me in gaining informed consent as it was assumed that only children with a genuine interest in the club's aims would attend and their right to withdraw would be easier to enact than withdrawing from something in curriculum time. It also enabled a limit to be placed on the number of participants rather than working with a full class, which made the data generation and analysis more manageable.

### **4.3.3 My role as a participant observer**

In previous studies I reviewed that used rhizomatic approaches the researchers have sometimes taken the role of observer (e.g. Leander and Boldt, 2012 and Lenters, 2016a) whereas in others they have taken a more active role as participant-observers (e.g. Hollett and Ehret, 2015 and Lenters, 2016b; Bailey 2017, 2021). This is interesting to consider when thinking about the researcher's role in the potential assemblages being studied. It could be considered an advantage to observe assemblings from an outside perspective (while acknowledging the impact one would still have on what assembles through being present) as this allows for the researcher to focus solely on observing events as they occur rather than being pulled into other chains of thought and action as a participant. However, considering the challenges that exist around accessing affective experience, I opted to take a more active role as a participant in the assemblings of the club, with the rationale that the closer I was to the experience of the participants, the closer the potential for sharing in and perceiving that experience. I also considered that my own affective experience as a participant in what emerged was useful to the research aims. While it could be argued that I would still have been part of what assembled through being present as an observer, and would still have been able to draw on my affective experience, I felt that positioning myself as a participant observer would give me



more flexibility in the role I played at different times. I was able to provide space and time for certain things to develop when I chose to or to encourage a shift to a new focus at other times. I was also able to act as an observer at times, abstaining from intervention, but at other times acted more as a facilitator. While I would not suggest that what emerged was controlled or brought about purely by my actions or presence, being a participant observer gave me a greater degree of influence than I would have had if I had opted for an observer role with someone else facilitating the club. This enabled me to keep a close relationship between the facilitation of the club and my research aims and reflections, both original and emerging.

## 4.4 Considerations relating to method

### 4.4.1 Video footage using GoPro style cameras

Attempts at analysis of the data generated from my pilot study revealed certain limitations. Largely what was lacking was moment by moment continuous data that would allow for analysis of emergence over time as different actors and affects assembled. Drawing on the work of Leander and Rowe (2006), use of video as a method would enable such data to be generated, which would allow for detailed analysis of spoken language and movement, both of which seem particularly relevant to the non-static practice of drama. Such an approach allows for much greater focus on movement and embodiment (as this can be seen and heard) than is possible from field notes or post-session reflective notes, which would potentially capture snapshots that I have already ascribed meaning to rather than allowing for analysis of connections between different elements of the ever-evolving assemblings as they emerge and unfold.

This capacity of video to accurately transcribe 'in the moment' language from participants, rather than relying on what I could record in field notes in the moment or remember when writing in my reflective journal, brought more to the data in terms of the range of voices and perspectives that could be explored. It also meant that conversation that I did not witness first hand could form part of the data, furthering the range of voices and perspectives. Although I would still argue that my own voice within what assembles is valuable, being able to draw on a range of voices and perspectives through video footage offered more in terms of potential to explore multiplicity and complexity in the club.

While video is a useful tool for recording continuous movement and sound, including speech, it should be noted that like the data 'captured' by any other method, it is a representation and framing and can only offer a partial view. I was mindful in using this method that what was captured by the camera would only be what was in shot and there would be elements that would be obscured from view and sound and conversations that would not be picked up either at all or well enough for me to

transcribe. I therefore needed to be mindful that while using video would be a useful tool in recording episodes of the club, it would not be enough alone to explore the complexities of what was taking place and should be used as part of a range of methods in an attempt to gain understanding of experiences of the club.

The video footage was recorded through two GoPro style cameras. One was head mounted to enable a record of everything experienced from my perspective (a view I call 'My View' when analysing the data). As part of the analysis came from my reflections on what I observed as a participant observer this removed the need for me to take field notes during the sessions or to paraphrase conversations held after the sessions had ended as I had a record of what was observed from my perspective. This enabled me to focus my attention as a participant rather than being dominated by my role as an observer. It also allowed me to 'interview in the moment' as the need arose, as the means to capture the conversation was ongoing. Again this was a feature of research design that came out of my pilot study. In the pilot study I completed interviews after the completion of some taught sessions and found that children struggled to recall moments of interest I had hoped to follow up on. I therefore chose to 'interview in the moment' for the main study so that children's reflections could be gained on their experiences as they unfolded. This also made interview appear more informal and normal than it might otherwise, as any questions I asked occurred naturally as part of conversation. I hoped this would help encourage natural responses from the children.

An additional camera captured video footage from the back of the classroom (a view I call 'Class View' when analysing the data), with the aim of recording an overview of the space and participants and to capture a perspective other than my own. In considering the use of GoPro style cameras to capture a record of the club it is important to acknowledge that the presence of the cameras will have had an impact on what occurred and the interactions that took place. They became part of what assembled and their role as inscription devices and as non-human actors will be explored throughout the discussions of this thesis. Derry (2010) also highlighted that different approaches to selection and analysis with video need to be considered in

research as video can construct experience in particular ways. Again these aspects will be considered in the discussion of episodes of data in later chapters.

Jewitt (2012) maps the scope of using video for generating data, including the potential it offers as a research tool as well as some of the challenges and considerations it raises. A strength identified is the ability of video to capture the temporal and sequential nature of interaction (as hoped for in my rationale for use of GoPro cameras above). This enables analysis of data in sequence and according to a specific time period. It also allows analysis of the temporal relationships between speech and visually depicted actions and events. Jewitt notes that video enables all modes to be recorded e.g. gesture, body posture, gaze, expression, etc, alongside speech, thus becoming a multimodal record which contextualises speech and other modes in real time, which she argues no other research tool enables. Flewitt's (2006) ethnographic study into 3-year-old children communicating at home and in a preschool group, also highlights this affordance of video data, arguing that 'using video to collect data reveals the multimodal dynamism of classroom interaction' (Flewitt, 2006, p29) in ways that would not be possible if a single mode such as speech or spoken language were focused on.

Jewitt (2012) also identifies the benefits that can be gained from the ability of video data to be captured separately from the researcher, meaning that video as a research tool can provide access to things that they may not have observed directly. This increases the voices and perspectives that may be drawn on for analysis. In addition, video data holds value in enabling the researcher to return to moments for analysis for which they were aware, with the recording reawakening memories of experiences.

Jewitt raises issues with partiality of data collected as a challenge when working with video to generate data. She notes how data collected is limited by what is in view of the camera and the timeframe chosen to record. She suggests a number of ways to mitigate this, including consideration of where to position cameras to capture relevant action, use of multiple cameras to capture different perspectives and use of wearable cameras that move with action. She argues that fixed cameras are useful

for capturing a consistent view and may seem less obtrusive to participants (thus also reducing another challenge of limiting the impact the presence of the camera may have on what occurs). In contrast, roaming cameras offer more detail of interaction but can create more issues with partiality. She therefore suggests use of multiple cameras to open up different perspectives. As well as use of multiple cameras, she also suggests combining use of video with additional methods, to reduce the critique of partiality. Caton and Hackett (2019) also explore considerations and possibilities created by using GoPro cameras in different configurations, drawing on data that used GoPro cameras from multiple perspectives during an afterschool computer club. They argue that data collected from different perspectives, including that of children and adults, do not necessarily produce predictable or similar results. They advise caution in seeing video footage as a comprehensive record but rather acknowledging the agency of the camera and resultant video, which is liable to take on a life of its own. I have been mindful of Jewitt's (2012) and Caton and Hackett's (2019) points around partiality and the different versions of events video can produce in the decision making outlined above in relation to how I planned to use two Go Pro cameras from different perspectives, and also in the range of methods that formed my research design. Related issues will also be explored as the thesis progresses.

A final issue raised by Jewitt (2012) is that the focus of video data is on material external expression e.g. speech and bodily movement. This inability for video to capture the more personal aspects of experience, such as emotion, will be something I explore later in the thesis as I discuss specific episodes of data.

#### **4.4.2 Actor's Notebooks**

The Actor's notebook was developed as a place for all participants (including myself and child participants) to record personal reflections throughout the process. Each participant had their own Actor's Notebook and completed it in a way personal to their own experience. This included reflections on aspects of the play, reflections on the drama techniques or any other aspects of experience. Any recording or writing required during the drama stage of the workshops e.g. writing in role or reflecting on

a character was also kept in the notebooks so it became a personal record of the project. Freedom was given over ways in which participants chose to record as well as them having choice over what they felt significant enough to record (if anything). By giving this freedom it was hoped that the approach would enable some access to the genuinely significant experiences of those involved. The idea of an Actor's Notebook drew on thinking around arts-based approaches and scrapbooking but was an attempt to align such approaches in a way that seemed relevant to a process using drama techniques.

While the design of the Actor's Notebook was as outlined above, I will point out here that the children's notebooks do not feature in the upcoming analysis as I originally intended. While participants did complete entries and had these available to them from the third week of the club onwards, time did not allow for the extended periods I had hoped for children to add to their notebooks. This meant that entries were relatively short and the time available when they were completing them did not afford me much opportunity to interview in the moment to deepen my insight into entries either. Some children used them more than others, accessing them independently and adding to them, often in the form of doodles. While extensive analysis could be conducted into what was recorded in them, when I developed my approach to analysis I moved in a direction that did not make significant use of the children's notebooks. I did however draw extensively on my own reflective journal notes in my own Actor's Notebook (which I used to record my reflections following each of the sessions), as will be explored in the next chapter. I have maintained reference to the children's Actor's Notebooks in this chapter to demonstrate that there was this outlet for all participants to record their perspectives and experiences but also to note that as the club and analysis evolved, other approaches to analysis became more significant.

#### **4.4.3 Interviewing in the moment and to review**

I planned to use interviews in various ways in an attempt to gain some form of access to participant's perceptions of their experiences. The best point at which to

do this was an ongoing consideration for me. I was torn between the access interviews might give to a person's own insight on their experiences and the privacy an interview situation might afford for them to openly share this and the problem of interviews taking place past the moment of emergence I was hoping to focus on, when awareness of that experience might have faded, distorted or completely disappeared, thus making interviews inadequate as a technique for meeting the aims of the study. Again, this was an issue that came out of my pilot study and led me to think about how I might use interview in different ways.

A significant way in which I chose to use interview in the main study was to interview 'in the moment'. This made interview quite an informal technique and meant that I followed up on any moments of interest with participants at the point of or as close as possible to their emergence. This was made possible by me wearing a GoPro camera so dialogue in these moments could be captured and later returned to for analysis. It also removed some of the formality of interview as I was able to ask questions quite naturally as a facilitator rather than sitting down for a designated interview.

I also used interview outside some of the drama sessions in later weeks of the club in an attempt to gain participant's perceptions on some points of interest that were emerging for me through my participation in the club. This was done as a way of further exploring the range of experiences and voices across the club rather than only working with my perceptions. This was done quite flexibly with a list of questions (see Appendix B) children might choose to cover (some, none or all) and the choice to talk about them on their own, with peers or with me. This was again recorded on GoPro cameras to aid later analysis.

#### **4.4.4 Multiple methods**

In considering the range of methods used to generate data it is useful to consider their value as a collection as well as individually. Clark and Moss (2011) talk about using a mosaic of approaches when researching with children in order to play to the

strengths of different participants and to enable children to contribute to research through different methods that suit them. While this was an important consideration when selecting some of my approaches, I would take this a step further by arguing that the variety of approaches provides potential for the emergence of different potentialities and voices to be recognised in the data. As will be explored later, my approach to analysis continued this quest to enable different potentialities and voices to emerge and became part of my method.

In considering this potential in relation to the poststructuralist paradigm it is useful to refer to Tracy's (2010) criteria for research, in which the importance of credibility is identified. Tracy refers to the work of Richardson (2000) who uses the image of a crystal to argue for the value of using multiple data sources and methods in poststructural research. Richardson claims this can lead to crystallisation, in which the aim is not to arrive at a single truth, as in triangulation, but to open up infinite variety and multidimensional understandings that can enable more in depth and complex understandings. When discussing credibility, Tracy (2010) also explores the value of multivocality and member reflections in research methods. By combining the range of methods outlined above, it was hoped that potential was created for increasing the credibility of the research through opening up opportunity to explore complex and varied perspectives, possibilities and voices.

#### **4.5 Potential approaches to analysis**

While the approach to analysis emerged largely when I started working with data and experiences of the club, as will be explored in the next chapter, there were a number of elements I drew from the studies reviewed that I hoped to be able to make use of in my analysis at the research design stage.

In considering the starting point for analysis, it was important to acknowledge that initial analysis would take place within the data generation phase. A main consideration was therefore how I would identify episodes or segments of time for analysis. I hoped to draw on Ehret, Hollett and Jocius' (2016) notion of 'felt focal



moments' and hoped that there would be felt interruptions in the running of the club that caused me to question and analyse further. By taking a role as a participant observer by facilitating the club I hoped that there would be potential for these interruptions to take place.

When considering further approaches to analysis I expected to undertake some form of transcription and mapping, similar to that used by Leander and Rowe (2006) and Lenters (2016a, 2016b). However, following my initial attempts at such approaches when trialling them in my pilot study, I felt that there was potential for mapping to seem too fixed as a representation and that it might lack movement and multivocality in the way I hoped to achieve. My hope was therefore to use these approaches as a starting point and to then move towards storying (drawing on the work of Leander and Boldt (2012) and Burnett and Merchant's (2016, 2019)) as a form of analysis in order to better reflect moment by moment emergence and the personal and multiple accounts of what may be taking place. My hope was that this would provide a way of exploring multiplicity and potentiality in line with the methodological paradigm in which I am working.

Further exploration of how my approach to analysis evolved once I started working with data will be the focus of the chapter that follows. This was as much a part of my method as the methods contained within this chapter, but they emerged in a way that warrants closer discussion and a chapter in their own right, so will be reserved for a second instalment.

#### **4.6 Rejecting ethnography**

In outlining the methods that made up my research design and following on from the methodology outlined in the previous chapter, it is important to note that I chose not to identify my study as ethnographic. A number of the studies drawn on in the previous chapter (Leander and Rowe, 2006; Lenters, 2016a; Bailey, 2017, 2021) describe their approaches as ethnographic, and elements of the approach and methods outlined in this chapter (seeking to understand experience through being a participant observer, recording reflective notes and interviews, and recording the club through video) hold parallels with ethnography. However, I see this as

problematic in terms of the poststructuralist positioning of the study. I would argue that ethnography seeks representation in ways I sought to avoid and that such a stance would not enable me to explore potentiality and multiplicity in the way I hoped to.

## 4.7 Ethics

When planning the methods for the study, ethical considerations as set out by BERA (2011) were duly considered and a Converis ethics application was submitted and approved through Sheffield Hallam University (see Appendix C). This application covered essential ethical considerations such as gaining informed consent, right to withdraw and maintaining privacy for participants. Related documents including participant information sheets and consent forms can be found in Appendices D-F. In this section I will explore some of the specific ethical considerations that shaped my study.

A tension that arose for me in the pilot study was the paradox of simply wanting experiences to emerge and be child-led while at the same time feeling the need to 'plan' the workshops so that content was deemed as a suitable use of what was a significant amount of curriculum time (three half-days). This included feeling the need to lead the sessions in a teacherly way that did not veer off too far from what would be deemed a valuable and appropriate use of curriculum time. While I was able to use a degree of flexibility during the workshops and adapted to an extent according to what emerged, I was aware of directing things in a certain way and sometimes at a fast pace to keep the group 'on track', which will have inevitably impacted on what emerged and whose terms it was on. It felt as though I was 'leading' the sessions in particular directions but that if time and curriculum responsibility had not been so prevalent in my mind, there could have been more potential for things to unfold on the participants' terms. The decision to conduct the main study as an after-school club was taken in part to remove some of this tension. As well as removing a sense of needing to relate any content to curriculum goals this also enabled me to position myself more as a facilitator rather than teacher. While there was still an element of preparation and planning on my part in terms of the games we might play and the scenes we might cover each week, this enabled the pace and direction to be led more by the participants. It also meant that the directions the club took over the course of the ten weeks were guided by what emerged from participants each week rather than being pre-defined from the start.

Another ethical consideration that came out of the pilot study was ways of ensuring informed consent for participating in the study. One issue identified was the sense that some children had confusion about the process of consenting (for example, one child had only consented to interview but not to other forms of data collection in the hope that he would be 'chosen' to be interviewed). I was also mindful of Clark and Moss' points around children's privacy and 'listening' to children not being a right. This reminds me that data collection can be an unwanted intrusion for some children and that it is important for them to fully understand what it is they are or are not consenting to in order for their consent (or not) to be informed. Another issue with consent was the fact that some parents did not return consent forms, which meant that the experience of those children in the workshops was unusable as data.

These issues with gaining informed consent were significant to my decision to run the main study as an after-school club. Parental consent would be needed for children to attend the club which would make the return of research-based consent forms more likely. The focus of the club not being so restrained by curriculum goals and time pressures also presented more opportunity to explicitly explore the research elements and methods for data generation with participants. This meant that discussion about methods being used could be ongoing, thus increasing participants' understanding and placing them in a more informed position about which methods of data collection they wished to consent to. For example, I would often ask the participant's views on the use of the GoPro cameras in terms of their positioning and the children would advise on what they thought was best. This included the positioning of the 'Class View' camera to frame as much space as possible, particularly when using a different classroom. The participants also guided my decision to wear the 'My View' camera on my head rather than my chest after the initial sessions. This was in order to help me find solutions to the 'My View' camera not picking up footage of what I remembered looking at during sessions and participants suggesting I position it on my head so that the camera turns with my head rather than being left behind with my body. I had initially avoided wearing the camera on my head as I thought it might be too intrusive but the participants advised this just seemed more logical. This overt positioning of cameras and discussion

around it ensured that the methods being used were overt and also provided contextualised opportunity to return to discussion of participants being able to withdraw consent to any aspect of the research should they wish. The fact that the club was extra-curricular also meant that it was easier for participants to completely withdraw from the activity of the club i.e. by ceasing to attend.

When designing the main study I had considered participation in the study as a prerequisite to attending the club but the ethics of this would be questionable in terms of children's rights to withdraw from the study at any time and issues around there being equal access to the experience of the club in the first place. As exemplified above, I opted instead to increase participant's understanding of the methods being used in the hope that this would support them in feeling more comfortable and willing to consent to those methods, while maintaining the right to withdraw consent to any or all of those methods at any point.

It is also worth noting that the methods used in the main study were more overt than those in the pilot study. For example, the constant attachment of the GoPro camera to my head was a visual reminder of the research element of the club, which could be argued would avoid participants slipping into forgetting that what they said or did in front of the camera could potentially be used for research purposes.

#### 4.8 Chapter Summary

In this chapter I have presented the overall aims and research questions of my study as I saw them at the research design stage. I have given an overview of the approach taken in the data generation phase of the study and decisions made when designing the club. I have justified the design of methods selected to generate data and explored ethical considerations that were integral to my research design. Further consideration of research design will continue in the next chapter, which explores the way my approach to analysis developed as I started to work with data from the club.

## **5 Chapter 5: An emergent approach to working with data**

This chapter explains the thinking and processes that developed as I attempted to analyse data from the club. It explores thoughts about the nature of the data and problems with representation and how this has informed my approach to analysis and working with data. It provides the reader with the necessary insights into how data has been analysed and how it is presented in the chapters that follow.

As mentioned in the previous chapter, when planning my initial research design and methods, it was envisaged that I would draw on approaches to analysis explored in these and other studies referred to in this thesis. I had imagined that this might include rhizomic mapping or transcription of some sort as well as the use of stories to explore multiple perspectives and complexity within the data. I had expected to make use of felt focal moments (Ehret, Hollett and Jocius', 2016) in some way to identify moments for analysis and the associated notion of 'idea tracing' to help me trace back the affective intensities leading up to the point of interruption. It was not until I started working with data from the club, however, that my actual approach to analysis emerged. The emergence of this approach will be explored in this chapter.

My approach to analysis evolved alongside the shift in research questions referred to in earlier chapters. As mentioned previously, experiencing the club and starting to work with data led me to become more focused on the process of how things happened and emerged and the emergent experience of participants in the club than my original focus on the teaching and learning generated. This evolving thinking led to a focus on new questions:

- What and how do experiences emerge for participants when using drama to explore Shakespeare in an after-school club?
  - What seems to emerge for participants?
  - Which actors seem to play a part in what emerges?
  - How do actors seem to combine to affect what unfolds?

- What seems to affect language and movement for (human) participants?
- What individual paths and experiences seem to emerge through a participant's intra-actions with other bodies (human and non-human)?
- What individual paths seem to emerge from a seemingly collective experience?

Such questions also necessitated a methodological question:

- How might method be used to explore the what and how of emergence as bodies intra-act?

This chapter will explore how my thinking and approach developed in relation to this question.



## **5.1 Thoughts about data and how it will be used in the following chapters**

Throughout my attempts to analyse data, a constant train of thought was the shortcomings around how data is captured and recorded, presented and re-presented. My different approaches to data generation (recording from differing perspectives through GoPro cameras, recording my experience in a reflective journal (Actor's notebook) and interviewing club participants) each had limitations in the aspects of experience they offered access to. The GoPro cameras had the benefit of capturing some but not all movement, sound, space and time but the personal experience was not captured. In contrast elements of my personal experience were present within my reflective journal and in interview data but these lacked the dimensions of movement, space and time. While it was useful to have a combination of these sources of data to build a gathering sense of experiences throughout the club, it should be acknowledged that they only captured a version of experience: one that had become realised and was painted externally through an individual's body and voice or in the thoughts they chose to share and commit to writing or interview. There were of course dimensions other to those mentioned thus far: experience that remained within the experiencing body, that do not overtly emerge, that the experiencer may not wish to, feel the need to or have the opportunity to share, or that they themselves may not have been fully aware of. What was captured in the data may offer clues to this experience and enable interpretations to be made but there was no certainty that the interpretations were complete or accurate.

When thinking about the shortcomings of data capture or data generation I was mindful of Law's (2004) argument that particular inscription devices and methods produce particular realities while silencing others and that versions of reality can be partial. While my research design aimed to use methods in ways that might provide access to individual and affective dimensions of experience, it was inevitable that what was generated only made manifest or suggested certain realities. It was also important to consider the methods and approaches to data analysis in this vein and to consider how the approach taken was productive of particular realities or interpretations. These considerations were important when working with data from the club, as I tried to explore ways of uncovering potential and possibility in the data

that had been generated and to work in ways that acknowledged the partiality of any interpretations I made. When considering Law's argument about particular inscription devices and methods producing particular realities I was led to consider my use of the verbs 'capture' and 'generate' when discussing data. While I viewed experience of the club as emergent and naturally occurring, I saw my attempts at 'capturing' this experience as productive of a version of that experience and therefore 'generative' of the data I was working with.

Accepting that data generated can never be viewed as complete or 100% accurate, any attempts to analyse and re-present presents further challenges as to how the nature of the data is changed and the interpretations this leads to. My initial attempts at analysis began at the computer where I was attempting to piece together transcribed audio from the GoPro recordings with still images captured from the visual recording and description in prose of the movement that could be seen on the GoPro footage. When working with data in this way I was mindful of the challenges Leander and Rowe (2006) raised around representation freezing action and failing to bring experience to life and their attempts to overcome these shortcomings by using rhizomic approaches to transcription and mapping in order to trace movement, emergence and unpredictable relations across space and time. A quest to find approaches to analysis that enable such tracing of movement, emergence and unpredictable relations resonated with my research questions, where I was seeking to explore which actors played a part in what emerges, how they seemed to combine to affect what unfolds, and what individual paths and experiences seemed to emerge through the interactions of bodies and seemingly collective experiences.

## 5.2 Moving towards multidimensional analysis

The combination of images, quoted dialogue and descriptive prose I started off with in my early attempts at analysis was an attempt to apply a rhizomic approach to transcription similar to Leander and Rowe's. However, I was frustrated in these early attempts by the lack of dimensions afforded when working at a computer screen with words and stills captured from the GoPro footage my only tools of representation. The 2D-ness of this way of working along with the confines of what might be presented on the dimensions of a typical page seemed limiting to me and I felt the need to start working physically with materials to attempt to explore the multidimensional nature of what I was thinking about. My first move away from the screen involved me working with a long roll of paper that enabled the dimension of time to extend continuously along the roll in the style of a film strip rather than being cut off by the breaking of a page. Doing this by hand seemed to encourage me to look at the relationships between different elements of data as time progressed, for example, the potential actors that might or might not be playing a part in or combining to affect what unfolds and affecting vocalised language or movements that were captured through GoPro footage.

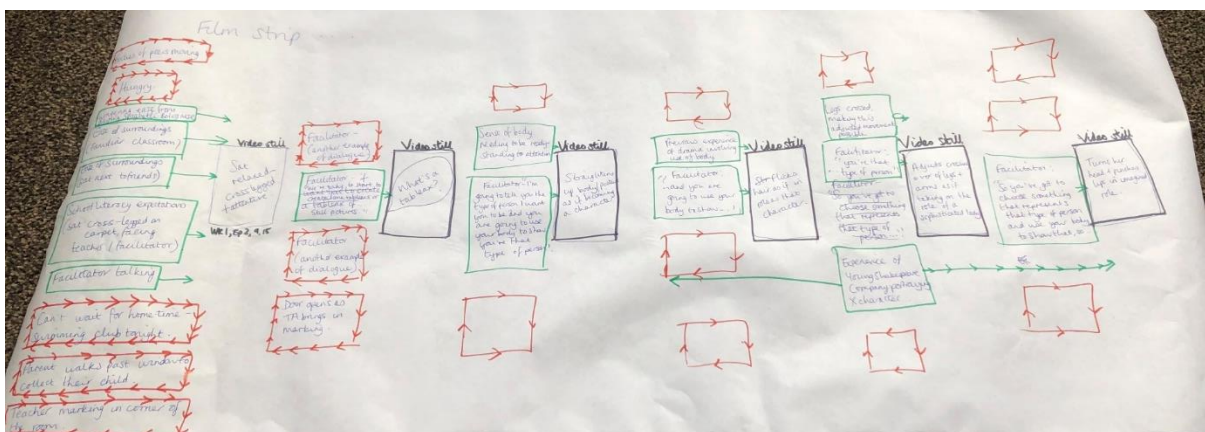


Figure 2: Mapping action boxes on an extending roll of paper (original film strip idea)

However, I quickly became aware that this process, which initially only tracked the movements of one club participant, was still far too 2D and that I needed ways of exploring episodes of time which enabled the tracking of multiple participants and with consideration of further potential dimensions of experience. This led me to

experiment with an episode of time focused on three participants working together as a trio on a scene through layering aspects of experience in a way that suggested the passing of time similar to the original film strip idea (see Figure 2), but that enabled potential dimensions of experience to be layered on top of the rough framework of time to explore what potential aspects or dimensions might be at play in any given sequence. The layers were made of acetate to enable certain strips to be layered together to tell certain versions of what is taking place or to explore what actors may be at play within the time period presented. This enabled different combinations to be layered or separated to reveal different perspectives or versions of that episode but also enabled a continuous building up of potential dimensions through the building of layers to explore the complexity of what might be taking place and some of the potential actors that might be combining and creating affects within the episode.

Figure 3: Photos showing the physical position of participants alongside speech bubbles showing any speech throughout the episode. Example photographed has four layers.

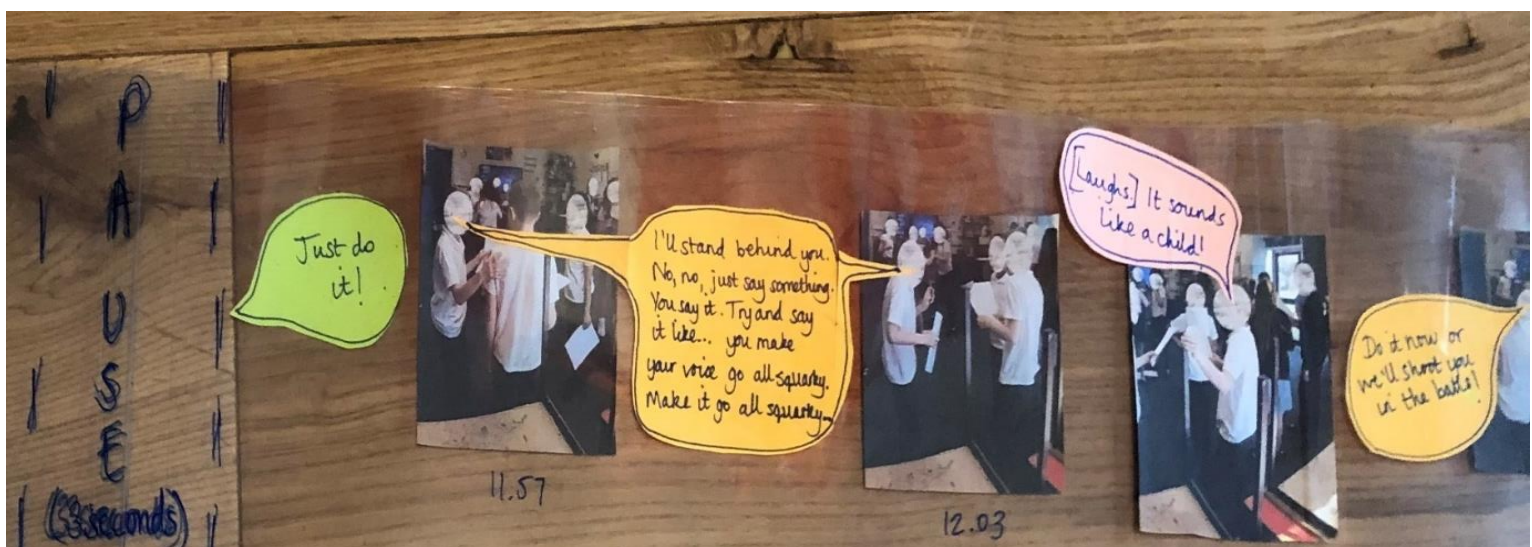




Figure 4: The same four layers separated out.

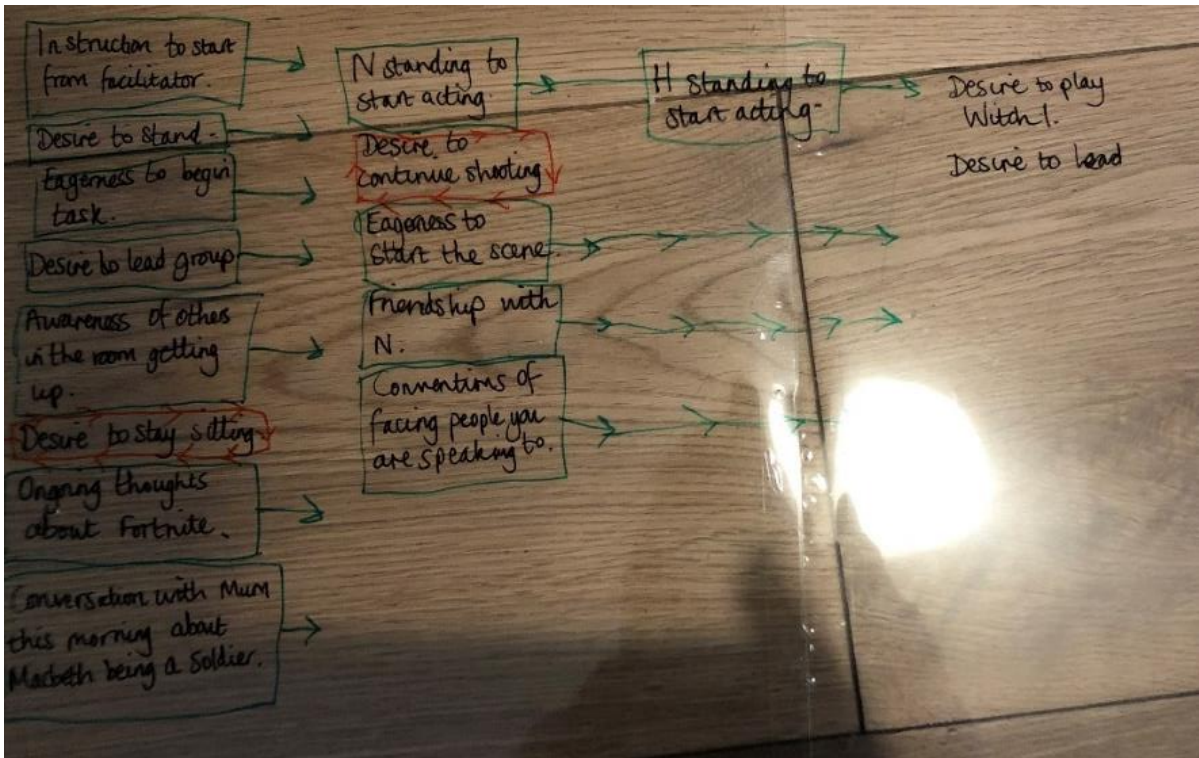


Figure 5: This layer shows action boxes suggesting potential actors that may be driving potential action forward; action boxes that may be present but not realised; and action boxes suggesting unknown potential actors (realised or not).

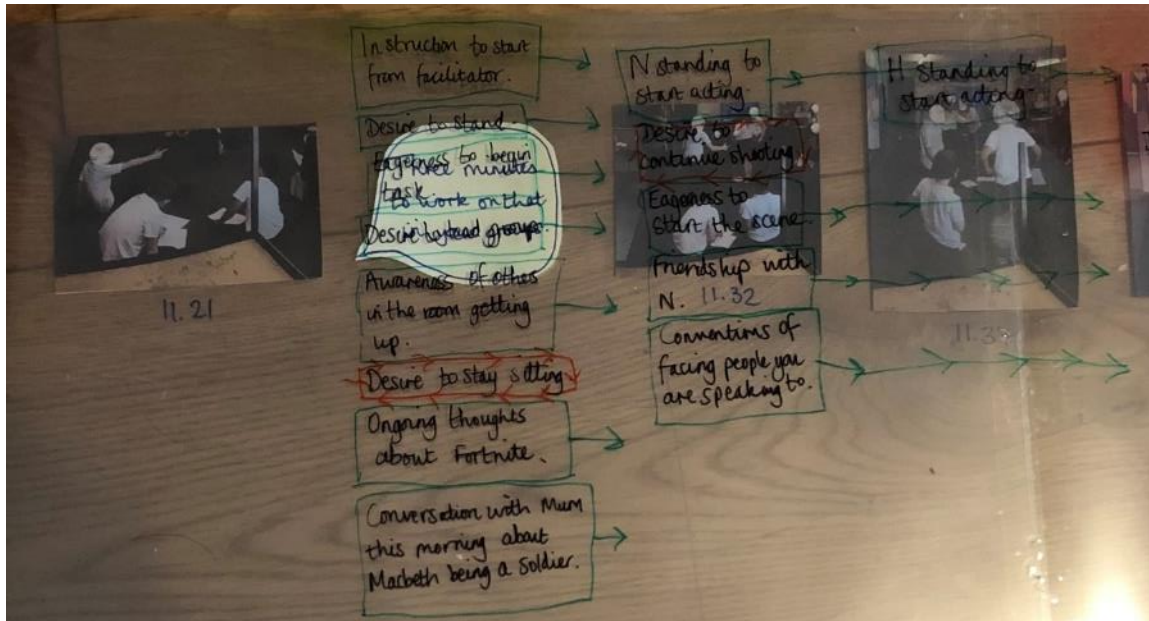


Figure 6: The action box layer combined with the previous four layers.

The layers by no means accounted for every possibility but were suggestive of aspects of experience and actors that could be impacting what emerged. The combination of layers offered alternative routes through the episode to suggest possible experiences of individuals and how this was impacted by (or bore no relation to) the presence of multiple other actors.

The layering of the episode started with data generated in real time from the GoPro footage. I created a script of the episode based on transcription of speech from the GoPro camera footage and the addition of stage directions based on my interpretation of the footage. I also took stills from the GoPro footage periodically showing the physical position of each of the three participants of the group focused on for the episode. I mapped out timings, speech and a sample of stills onto a timeline to produce a version of the episode. Doing this for each individual participant produced multiple layers.

My creation of layers also drew on sources that were not timebound but could be potential actors playing a part in what emerged during the episode. I viewed the actors on these layers as floating or circling about rather than being fixed at a

particular point on the timeline. They included things that were physically present and things that were referenced. Some were from within the space that the club took place in and within the time of the session leading up to the episode being analysed. For this episode, these included: the abridged script of Act 1, Scene 1 of Shakespeare's *Macbeth* that the participants were working with; images of the physical space the episode took place in, including human and non-human bodies; a sample of phrases from the club spoken by multiple participants throughout the session, up to and including during the time of the episode (to suggest the sense that these words and phrases might be circling consciously or unconsciously for each participant).

Other layers drew on things outside of the club that children had referenced. Layers from outside the club were imagined as I had no access to these experiences but they were grounded in speech or action from participants within the episode. They were a way of imagining what actors may be circling for participants from their lives outside the club. For this episode I imagined a layer using sample phrases from a trailer for the computer game *Fortnite*. The basis for imagining this layer drew on the shooting references and actions made by a participant named Seb during the episode. *Fortnite* was a popular videogame at the time, which the teacher had said several members of the club liked to play, so I imagined this text to be within the experience of Seb. This imagined layer was included to suggest that phrases or ideas from the trailer or game might be circling for Seb either consciously or unconsciously at some points of the episode.

Further layers attempted to further build in versions of individual experience, including my own and the experience of other participants in the episode. Extracts from my reflective journal (*Actor's Notebook*) relating to the episode provided a version of my experience or views about that episode of the club. Experiences of other participants were layered in in the form of imagined interior monologues for each of the three participants. Written chronologically these mapped onto the time frame of the episode. As these were written by me they were written allegorically, drawing on my viewing of the GoPro footage of the episode, my memories of the session, the sense of the individuals I developed throughout the course of the club

and things those participants said or did at other stages of the club. I wove in words and phrases written by the participants into the imagined monologues in an attempt to include their voices within the version of events being told. As explored in the methodology chapter, the stories developed do not claim singular answers or definiteness but rather the sources drawn upon act as a mode of discovery in exploring potentiality and multiplicity and enable an 'imaginative rewriting' (Leander and Boldt, 2012, p35) of events.

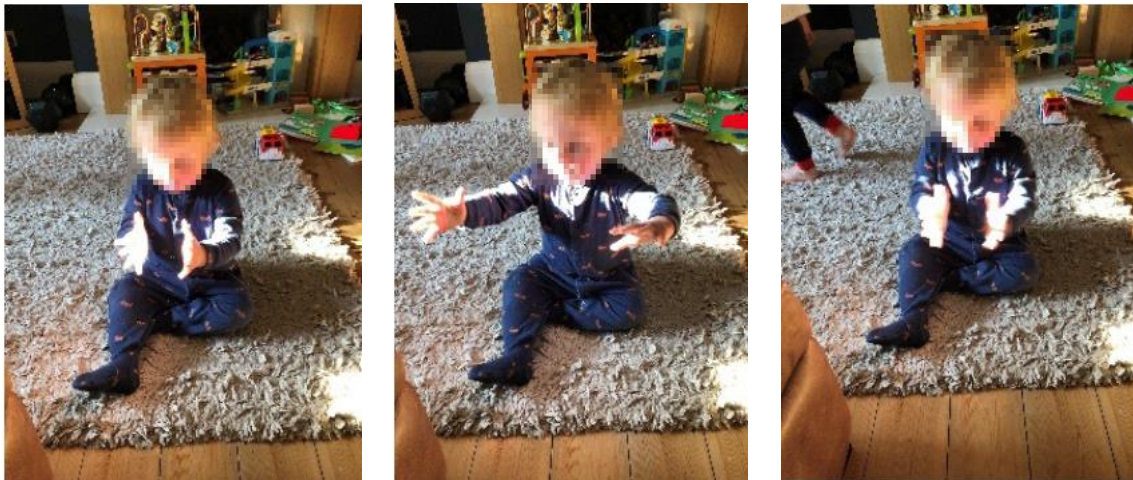
The aforementioned layer with action boxes was an attempt to explore ways in which potential actors might have been playing a part in what emerged and unfolded in the episode. While all the layers in combination were suggestive of the varied ways in which different actors (both human and non-human) might combine to affect what unfolds and how this unfolding might follow individual paths and experiences for individuals, the inclusion of this layer attempted to highlight the complexity of this process. Setting it out against the timeframe was done to suggest ongoing emergence and to draw together some of the suggested layers and how they *could* play out in the real time of the club. It is though only suggestive of how different actors might combine to affect what unfolds and does not claim accuracy or definitiveness, in line with the methodological underpinning outlined in the methodology chapter.

The planning and making of this representation provided a process for thinking about the possible layers and dimensions at play within any episode and was useful in thinking about my research questions asking which actors played a part and combined in what emerged and unfolded in the club and how individual paths and experiences seemingly emerged. However, the process also brought about further limitations, frustrations and different ways of thinking or exploring the data. On a very practical level, working physically with materials and expanding the physical space this requires opened up my thinking beyond the confines of space and dimensions that seemed available to me when working at the computer screen. However, it also led to frustrations about not being able to create a representation in the way I imagined (something more 3D, complex and fluid). This was in part due to the materials and resources at my disposal and clumsiness of the scale I was working at



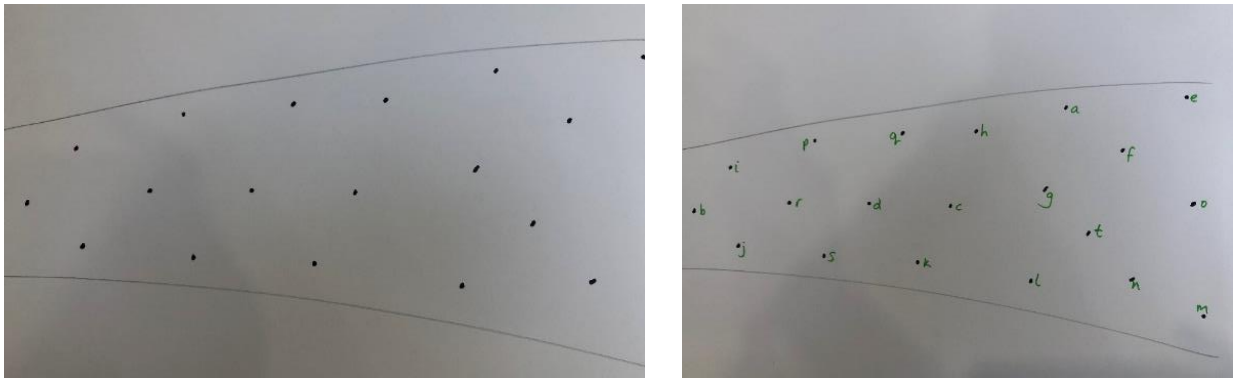
but I should also acknowledge that representation was always going to be problematic given that I was working from the premise that it is impossible to achieve.

I continued to reflect on the limitations of re-presenting the data in the film strip format. While the layers aimed to explore additional dimensions to what might be taking place, the structure of the passing of time it is based on suggested too much of a linearity when the connections I imagined between these dimensions were much more complex, connected and mobile than a timeline might suggest. For example, experiences from earlier in the day, week, year or life may have been impacting on what emerges rather than what happens in the split second before an action. Similarly human and non-human actors disconnected to the club may also have been affecting what emerged rather than the actors that appeared to be present at a particular time. While I had tried to layer these aspects in ways that did not tie them down to the timeline, thinking about the problems of linearity led me to consider alternative ways of 'modelling' the data or metaphors that might suggest a way of thinking about representation that got *closer* to what I imagined. One of the ways I started to see the data was as the dust particles one might see suspended in the air when a beam of sun shines through a room, which seem to float on the air, dance, drift, rotate or remain very still. Such particles are rarely seen or highlighted in this way and for the large part are not within our conscious thought but exist around us none-the-less. Two chance occurrences were significant in the development of this thinking as recorded in my reflective journal below.



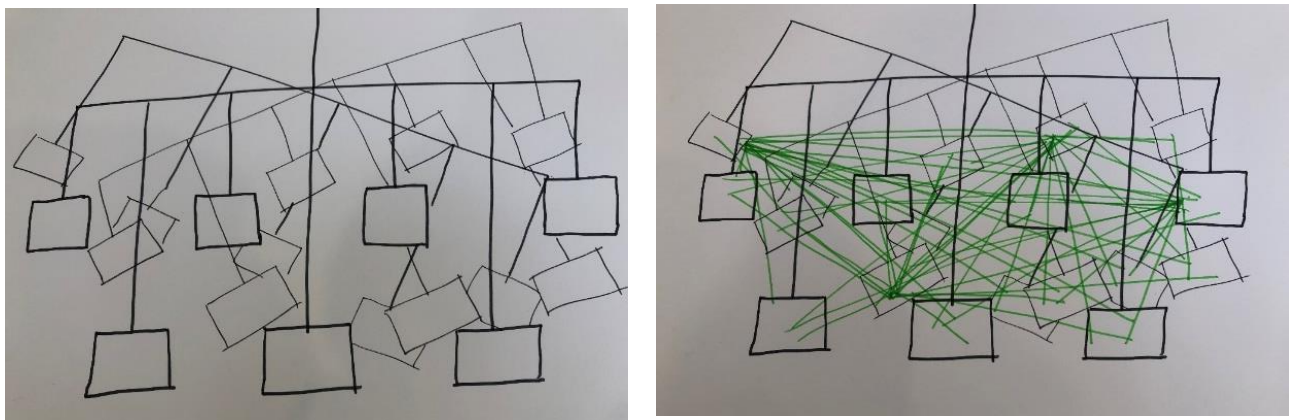
Notes from reflective journal written on 22.6.21

I've been thinking about the metaphor of potential and assemblages being suspended dust particles, ever present in the air that surrounds us but rarely seen or in our consciousness. About a month ago I was in the front room when a sunbeam shone through the room illuminating the dust particles which was initially what got me thinking in this way. I thought this a rare moment and as such it seemed to have a significant impact on me thinking in this way. The other night I was in the same room with my boys Tom, very nearly 3 and Archie, 1). Archie's actions (as captured in the photos above) suddenly made me aware that a similar sun beam to the one I had seen previously was illuminating dust and that he had noticed this phenomena for the first time. His eyes appeared lit up in wonder, as if it had brought something new to his consciousness that had not been there before. His hands tried to touch, catch, grasp and interact with the particles he was now so aware of. These attempts to touch and hold on seemed to reflect the ways in which I'm trying to reach and capture the elusive intensities which I'm trying to explore in my data. The moment passed quickly and the sunbeam disappeared along with the illumination of the dust particles. The fleeting moment akin to the snapshots of time I'm trying to investigate and make visible something that is there all of the time, suspended in space, but is rarely in our conscious thought.



*Figure 7: Thinking around potential and assemblages being suspended dust particles, progressing from flecks of dust to labelled flecks.*

Thinking around this led me to imagine another potential way of modelling: in the form of a mobile with branches of data extending out in different ways. It would have different branches and levels with alternative faces to the pieces that hang and potential connections and strings between them.



*Figure 8: Initial thinking about using a mobile as a way of modelling data and the connections within*

I imagined the way this might hang in a breeze with gentle movements of the branches and pieces suggesting further movement and connection between its components. The idea linked to thinking about rhizomic connections and Deleuze and Guattari's use of the metaphor of the rhizome to explore the concept of emergence. With this theory in mind, I tentatively call the mobile a rhizomic mobile.

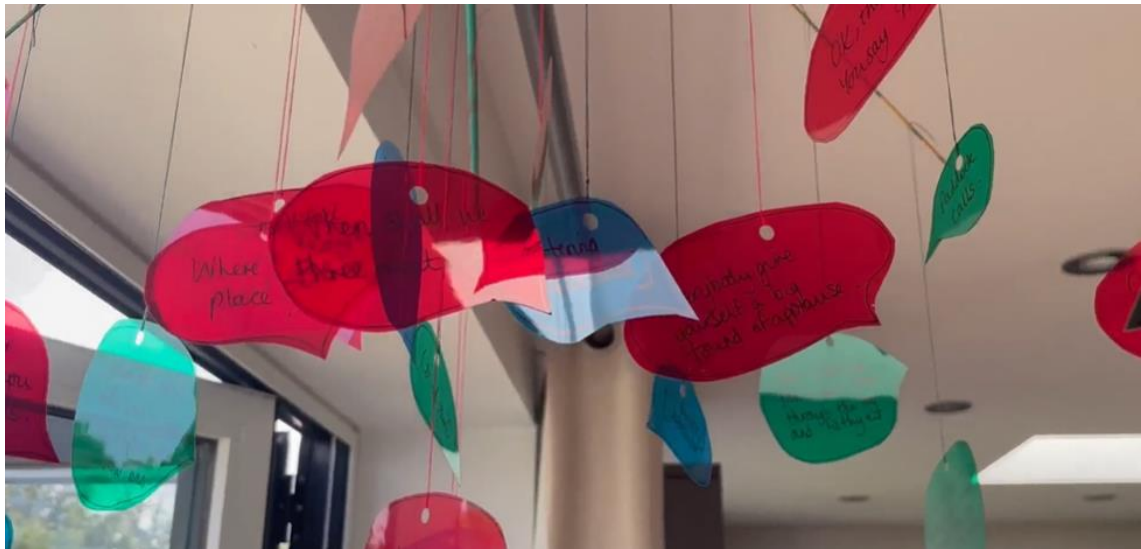
What presenting data in this way lost in its representation of the passing of time, it gained in its representations of the connections across time and space.

While I described the mobile as a rhizomic mobile in reference to this theory, for me the idea of a mobile seemed more appropriate to the emergent movement of the theory it referred to than that of a rhizome itself. For me, the idea of a rhizome spreading and connecting endlessly, while continuous, creates an image of something relatively slow paced, whereas the idea of a mobile, that may be affected by gentle breezes or sudden gusts (or indeed remain relatively still) creates more of a sense of the moment by moment continual and unpredictable emergence of the episodes I seek to explore and the potential interactions that may occur between both human and non-human actors as they assemble. While others have sought to create rhizomic maps (Leander and Rowe, 2006 ;Lenters, 2016a, 2016b) as a way of exploring potential connections between different parts of an assemblage, the maps inevitably remain static on the page, which misses something in terms of the emergence, unfoldings and affects they seek to explore. Instead the mobile is afforded movement, variation and unpredictability, which is so central to the concepts it attempts to represent.

I went on to build a rhizomic mobile for the same episode as the film strip using red, green, blue and clear acetate. While the original metaphor I was working with related to dust particles suspended in the air, with the potential to drift, combine, settle and remain in suspense, another dimension and metaphor started to emerge in relation to the use of colour. The focus of the episode having three focal participants led me to choosing three separate colours to represent their speech and the option of using the three primary colours of light (red, green and blue) provided the potential to explore the merging of those colours to produce cyan, magenta, yellow and white, which helped further the metaphor. As I gradually built the mobile the components erratically swayed (both through my interference with the structure and a gentle breeze entering the room). As it did so individual stems collided, combined and crossed over to create flashes of cyan, magenta, yellow and white, suggesting the overlapping of actors and the forces that come into effect as they meet and interact in continuous flux. The combination of the primary colours to create secondary ones

suggested the emergence and affect brought about by the combining of intensities. The combining of all three to create white light or transparency was suggestive of the invisibility of some of these elements for which we may be only briefly conscious when the right combination of colours (actors) highlights them to us, while for the rest of the time they remain invisible.

*Figure 9: Images of rhizomic mobile. First image is hyperlinked to video.*





The red, green and blue acetate was used to display the speech of the three focal participants, with the colour suggesting the audible presence of those elements (as captured through GoPro). Other elements which are less certain but are possible or suggested actors at play appeared on transparent acetate (for example, action boxes suggesting potential actors that may be driving potential action forward; action boxes that may be present but not realised; action boxes suggesting unknown potential actors (realised or not); sample of phrases from the club spoken by multiple participants throughout the session that may be circling consciously or unconsciously for each participant). The use of the transparent acetate suggested the unknown and invisible nature of these components but the potential for them to be highlighted by overlapping with colour from other components suggested the way that we may have occasional insights into these aspects of experience. Thinking about the light spectrum in terms of visible and non-visible light added further to the metaphor, with non-visible light (i.e. radio, infrared, ultraviolet, X-ray, and gamma-ray) being invisible to humans, similar to the way that certain aspects of experience and affect are for the large part imperceptible.

Figure 10: Images showing the combining of acetate on the rhizomic mobile



As with the layers of the film strip, different sets of components could be combined or separated out of the rhizomic mobile at different times. The same layers explored through the film strip could be displayed on the mobile with the key difference between the two being the structure and organisation suggested by (or removed by) the framework (or lack of framework) for time. Both had different affordances as the building of action in the film strip allowed for consideration of potential actors driving action forward moment by moment within the club whereas the rhizomic mobile explored potential connections and relations across time and space and the complexity, unpredictability and messiness of this. The linearity of the explanation of the approach to analysis in this chapter is not to suggest that the rhizomic mobile is the end product and replaces or betters the film strip. Neither form of representation is complete and neither can claim to be definite, and therefore the thinking around both form parts of the collage used to present data in the chapters that follow, with each potentially bringing to the fore something different about how the data might be interpreted in order to answer my research questions.

In considering the statement that neither form of representation is complete and neither can claim to be definite, it is useful to return to the thinking of Law (2004). At the beginning of this chapter, I made reference to Law's argument that particular inscription devices produce particular realities while silencing others and that versions of reality can be partial. Thinking around this has been integral to the development of my approach to data analysis so it is worth unpicking further here.

In acknowledgement of Law's argument that particular inscription devices produce particular realities I have used a range of approaches to method both in my use of research tools and in my approach to data analysis. I aimed to select devices that enabled the gathering of possibilities and potentials and that allowed for allegory and exploring experiences in ways that aimed to explore potential realities that might otherwise be silenced or othered.

By analysing the data in a range of ways (chronologically in a film strip, rhizomically through a mobile and also through storying as will be explained in the paragraphs that follow), I was attempting to create a method assemblage that enabled an



exploration of difference and multiplicity in the club and gave the opportunity to explore how different realities may overlap or not. I was therefore embracing and aiming to sensitise myself to what Law termed 'slippage', seeing experience as fluid, changeable and slippery, rather than smooth, singular and definite. In Law's discussion of how different method assemblages create presence, absences and absence as otherness he talked about the art of allegory, in which meaning is decoded by reading between the literal lines and making present or visible what might otherwise be othered. In doing so it does not claim singular answers but instead allows for ambivalence, ambiguity and incoherence. Law described allegory as a 'mode of discovery' (Law, 2004, p92) arguing that it is a form of method and generative. In considering it as method he talked of gatherings. I took this up in the sense that by adding to and building up a picture of experience using a range of methods and approaches to analysis, I was enabling a gathering of potential realities. As Law argued, this enables one to tune into different realities and to amplify those that might more typically be othered.

This understanding of allegory and gathering of realities then fed into the next stage of analysis as follows. As previously discussed, use of the film strip, dust particle and rhizomic mobile metaphors provide opportunity to explore multiplicity, allegory and othering but I still felt more was needed in terms of an analytic method that would make such potential interpretations more explicit. I considered ways in which the 'outputs' of my analysis so far might be communicated to and interpreted by an audience, with the possibility of different readers tracing multiple routes and pathways through the different models to tell different versions of what may have been happening in the moments re-presented. However, I felt that further explicitness was needed from me in the argument for this thesis to draw attention to potential for multiplicity, allegory and othering in the data. This led me to a return to the use of text rather than models as further re-presentation of data. For this I drew on the work of Leander and Boldt (2012) and Burnett and Merchant (2016, 2019) and the approaches they had taken in the form of storying. In so doing I aimed to create a sense of emergence and a moment by moment unfolding in the re-presentation of the data and to draw connections between what might possibly be

assembling as things emerge. As Burnett and Merchant argue, this was not to claim fixed or accurate representations but rather to piece together fragments of potential stories that through their combination 'intensifies their partiality and messiness' (Merchant and Burnett, 2016, p271).

Drawing on these approaches, the chapter that follows will include routes through the data told through stories or narratives. These include separate narratives told from different perspectives such as the imagined interior monologues for different participants, playscripts representing the scene as captured on camera and reflective journal entries already mentioned. It will also include an extended third person narrative for each episode, combining different potential perspectives and suggesting an additional potential route through the data. While this use of storying is used as the primary method of communicating thinking in the chapter that follows, it should be acknowledged that the generation of the stories builds on the analytic process described in this chapter in terms of the film strip, dust and rhizomic mobile metaphors. Presenting the data in the form of storying for these chapters has been chosen to aid communication to the reader and to strengthen clarity of how the data is suggestive of gathering, multiplicity, allegory and othering and how it can be interpreted to answer the research questions relating to how experiences emerged for participants in the club. However, it is not meant to suggest that this format is the final or complete way of re-presenting the data and does not imply that the others fall redundant at this stage.

### 5.3 Chapter Summary

In this chapter I have explored how my approach to analysis developed as I worked with data generated in the study and how this developed alongside a change in focus in terms of research questions that had emerged as a result of the data. The approaches developed include film strips, rhizomic mobiles and storying. I have explored the development of these approaches in relation to how they build on the methodological and theoretical underpinnings outlined in the methodology chapter and approaches used in other relevant studies. The application of the approaches developed will be presented in the next chapter.

## 6 Chapter 6: Assembling data and emerging discussion

### 6.1 Introduction to how data will be re-presented in this chapter

Having explained the development of my approach to analysis, in this chapter I present six separate re-presentations of episodes from the club. By episode I am referring to an identified period of time within the club. I have selected each of the six episodes to examine in depth due to it registering on me as something that is significant to helping me address my research aim of exploring how experiences emerged for participants of the club. Hollett and Ehret's (2015) thinking on 'felt focal moments' as well as Maclure's (2013) thinking on data that 'glows' and 'the capacity for wonder that resides and radiates in... the entangled relation of data-and-researcher' (2013, p228) offer useful framing to explore my identification of episodes focused on for analysis, as will be explored across discussion of the episodes. While identifying episodes in this way could have led to the analysis of many more episodes, the episodes have been selected as they each offer something different and original to answering my research aims. The six episodes presented are titled:

- Episode 1: 'Just do it'
- Episode 2: 'Shall we...?'
- Episode 3: 'Well my auntie, she's cut off all of her fingers'
- Episode 4: 'I need a brush!'
- Episode 5: 'What day are we doing this on?'
- Episode 6: 'The Performance'

I will present the episodes as layers, which have been created according to the approaches outlined in the previous chapter. For each episode I will begin discussion around what the data could suggest in relation to the following research questions:

- What and how do experiences emerge for participants when using drama to explore Shakespeare in an after-school club?

- What seems to emerge for participants?
- Which actors seem to play a part in what emerges?
- How do actors seem to combine to affect what unfolds?
- What seems to affect language and movement for (human) participants?
- What individual paths and experiences seem to emerge through a participant's intra-actions with other bodies (human and non-human)?
- What individual paths seem to emerge from a seemingly collective experience?
- How might method be used to explore the what and how of emergence as bodies intra-act?

It is important to acknowledge that in the presenting of episodes and layers of data in this chapter, there is a level of curation that has taken place. This is to aid communication to the reader and to make the presentation of data (that could be endless) manageable and digestible for the reader and useful in exploring the research questions.

The presentation of each episode is divided into four sections. These come in a different order from the analytic process outlined in the previous chapter so as to aid orientation for the reader. First comes a playscript based on GoPro footage of the episode to provide an overview of the episode. Second, a series of layers that could appear in a film strip or rhizomatic mobile for the episode are presented. The third section then presents a narrative that explores potential routes and versions of reality through the data when the metaphorical structures of the film strip and rhizomic mobile are used to combine the layers. It should be noted that the playscript could appear in the narrative section but is placed at the start of the chapter due to its usefulness at that stage for providing an overview of the episode. There is also an argument for placing it in the second section, as it forms a layer of data. Similarly the interior monologues included in the second section could also be placed in the third as potential narratives. This serves to highlight the messiness of the data and the struggles and problems that trying to impose fixed structures presents. Finally, the data and analysis generated for each episode is followed by discussion of points of

interest for the episode explored, relating the analysis back to the research questions. These points of discussion will then be picked up and explored further in Chapter 7 of the thesis.

I will include explanation about what is included and why it is included in a commentary that introduces each layer/component. This will be more extensive for the first episode as I will use this to explain how I am using each layer as it is introduced. Following this more detailed explanation for the first episode, this level of commentary will only be included where needed for the remaining episodes. The text for this commentary will appear in green and italics to help signpost the reader.

To clarify, the contents of each data episode will be structured as follows:

- Section 1: Overview and Context
- Section 2: Potential layers and components
- Section 3: Possible narrative
- Section 4: Discussion

It should be noted that although a structure is provided to aid communication to the reader, the data are intended to be in a way that is non-linear or hierarchical. The layers could be looked at in any order and each has equal potential value in terms of its validity and affect within what might be assembling within that episode. While it is inevitable that the compiling and ordering of the data by me for the reader will influence the view and interpretations that they may develop as they read, presenting layers that are more overtly influenced by my interpretation (or imagination) of the data last is done in the hope that this may enable the reader to explore paths and interpretations through the data before coming to the ones I have curated through monologues and narrative. At this stage the reader may compare these to paths they had been curating in their own mind, thus creating the possibility of further multiplicities to form.

While the data has been viewed (and produced) rhizomically by me, the ordering may also be useful to the reader in carving out a pathway of how I have arrived at the eventual narratives I have. By starting with an overview of the episode based on

how it was framed on camera and then layering in pieces of data that could in some way relate and using this to develop imagined versions of how the episode was experienced by individuals, I am hoping to communicate a sense of the journey I have been on for each episode. This is not to overly simplify this journey but rather to make it accessible to the reader.

## **6.2 Episode 1: ‘Just do it’**

### **6.2.1 E1: Overview and Context**

#### **6.2.1.1 E1: Playscript of episode**

*This section contains a playscript of the episode based on GoPro camera footage including stage directions based on my interpretation of the footage. This was created through transcription of speech from both My View and Class View GoPro footage of the episode and the addition of stage directions based on my viewing of the footage. Starting each episode like this gives an overview of the scene, which acts as a reference point for working out where other layers of the episode relate or fit. I refer to myself as Facilitator in these scripts to aid clarity for the reader rather than my name being mistaken for another participant in the club. The decision to present the overview and context as a script rather than writing in prose, e.g. a vignette, was taken to give more of a sense of the step-by-step chronology of the scene, which seems useful to gaining a sense of certain events, movements and utterances that emerged throughout the course of the episode and the order in which they unfolded. This is useful in terms of considering the research aims of understanding how experience emerges and unfolds.*

**Playscript written based on GoPro footage from Week 1, Class View, Episode 3**

*Participants in the club have been asked to work in threes to act out Act 1 Scene 1 of Macbeth, in which we meet the three witches. This follows some drama games where participants have tried out different voices and body movements. Club members have also participated in facilitated discussion about the text to assist understanding.*

Facilitator: Three minutes to work on that in your groups.



(Seb stands straight away, quickly followed by Noah almost as if there is a force in their assembling that draws him up in automatic response to Seb's movement. Harry pulls himself up quickly after Noah, following suit.)

Seb: (Without discussion goes straight into acting the scene, using a high pitched and contorted voice with a contorted body to match.) When shall we three meet again? In thunder, lightning or in rain?

Noah: (Without pause launches into the second witch's lines in the same fashion. It is as if there is a joint understanding of how these roles should be performed without the need for discussing it.) When the hurly burly's done. When the battle's lost and won.

(There is a pause as Harry does not automatically pick up the third witch's line, which comes next in the script.)

Noah: Just do it.

Seb: I'll stand behind you. No no you just say something. You say it, try and do it like (contorting voice as he did for Witch 1) you make your voice go all squawky. Make it go all squawky (demonstrating the contorted voice he's been using as the first witch).

Harry: (Laughs at voice while holding on to upturned table leg) It sounds like a child. (Reluctant to perform in this way.)

Seb: Do it now or we'll shoot you in the balls. (Performs shooting gesture.)

Harry: (Uttering reluctance but exact words inaudible.)

Noah: We're doing this voice. You've got half a minute. You have 15 seconds.

Pause (6 seconds).

Seb: Make your voice go croaky like a witch.

Harry: (Further reluctance.)

Seb: Try!

Harry: (Further reluctance.)

Seb: We're running out of time!

Noah: Oh I'm on 16. (Pause) Just do it!

Harry: I sound more like a budgie though!

Seb: (Launching back into the text) Where's the place?

Noah: Upon the heath.

Harry: There to meet with Macbeth. (A quiet but squeaky voice.)

Seb: I come grey malkin. (Continues to make squawky sounds.)

Noah: Paddock calls.

Seb: OK, that's good. You say 'Anon'. (Looks towards camera and face appears to register that it is filming.)

Noah: Fair is foul and foul is fair, hover through the fog and filthy air.

Seb: No we need to start that again. 3, 2, 1.

Seb, Noah and Harry: Fair is foul and foul is fair, hover through the fog and filthy air. (Spoken in unison.)

Seb: Everybody give yourself a round of applause. (Seb claps. Noah claps and gives the camera a thumbs up. Seb waves at camera then salutes, does a series of dabs and then performs shooting actions. Throughout this sequence Harry walks round the other two boys without looking at the camera but then turns and smiles at the camera. The voice of the facilitator pulls the group back together and the three boys sit on the floor and face her.)

## 6.2.2 E1: Potential layers and components

### 6.2.2.1 E1: Script of text from Macbeth currently being worked on

*This is included as a layer as it was being used as a text to work with for the episode presented and had been explored in a whole club discussion prior to the episode. It is likely that phrases and ideas from the text would be circling in the minds of the participants throughout the episode. It is included here as a complete text to suggest potential language circulating but also as a physical text that the three focal participants for the episode had in their hands. The layout and format of the text therefore forms an aspect of the layer suggested here, as well as the language itself.*

#### **ACT 1, SCENE 1:**

*Open ground. Thunder and lightning*

*Enter THREE WITCHES.*

WITCH 1     When shall we three meet again  
                 In thunder, lightning, or in rain?

WITCH 2     When the hurly-burly's done;  
                 When the battle's lost, and won.

WITCH 3     That will be ere the set of sun.

WITCH 1     Where the place?

WITCH 2                                Upon the heath.

WITCH 3     There to meet with Macbeth.

WITCH 1     I come, Gray-Malkin!

WITCH 2                                Paddock calls.

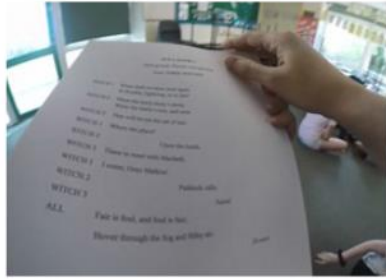
WITCH 3                                Anon!

ALL             Fair is foul, and foul is fair;  
                 Hover through the fog and filthy air.

*[Exeunt*

### **6.2.2.2 E1: Images of the physical space**

*The following are images of the physical space the episode took place in, including human and non-human bodies. The space on this occasion was the classroom of one of the two classes members of the club drew from, which would continue to be the room used for the majority of sessions of the club. Tables and chairs were pushed to the sides but wall displays and materials in the room were typical of what would be present for the participants who were regular users of that room. Paper documents in the images include the text of Act 1 Scene 1 being worked on and consent forms completed earlier in the session indicating forms of data they were willing to share from that generated in the club. Various human club participants are captured in the stills in various positions and formations. These images are stills taken from GoPro footage of the episode, which means that what is captured is as a result of footage available rather than deliberate framing of a shot. They are selected to give a sense of the multiple bodies assembling within the space of the club. They are taken from the start of the recording of the club for that week up to and including the episode to suggest the way in which aspects of the physical environment could be affecting what emerges within the moment and from experiences leading up to it.*



### 6.2.2.3 E1: Sample of phrases

*The below is a sample of phrases from the club spoken by multiple participants throughout the session, up to and including the time of the episode (to suggest the sense that these words and phrases might be circling consciously or unconsciously for each participant). A sample (rather than all words spoken) is selected to suggest the way in which some utterances may stick with us (either consciously or unconsciously) whereas others are lost. The flattening of the chronology in the way they are presented is done to reflect the way that phrases or words we have heard at some point are not timebound and have potential to drift, circulate and affect (or not) in any future moment. The inclusion of phrases from a range of participants in the club (not just those focused on for specific episodes) suggests the potential of multiple actors and the potential affect of other human actors in the assemblings of the club.*



#### 6.2.2.4 E1: Sample of potential texts assembling

*The following is a sample of text from a trailer for Fortnite (computer game) (with the suggestion that phrases or ideas from this might be circling for Seb either consciously or unconsciously at some points of the episode). This specific text was selected based on Seb's references to and actions relating to shooting throughout the episode and the class teacher saying that Fortnite was a popular game with some members of the class, including Seb, at the time. While there is no certainty that Seb will have engaged with this particular text, when researching online content for Fortnite this trailer was one that seemed likely to appear in internet searches for someone interested in Fortnite. It's inclusion here is intended to explore how a text such as this might form part of what was assembling for Seb in the club when he displayed reference to shooting. It is a potential layer that has supported my consideration of how Seb's experience of the club might have been unfolding during the episode.*

**If you're out there, we need your help... The storm came, the monsters came... They took everything: our towns, our families... The few of us left are in serious danger... Now it's time to fight back... All we need is a leader, and that's you... Sure, it'll be dangerous, I mean yeah there's monsters, a lot of monsters... But we've got massive forts, killer traps and piles of loot.... If we stick together, they don't stand a chance... This is our world and it's time to take it back.**

Fortnite official gameplay trailer (accessed 2021, 6<sup>th</sup> August).



### 6.2.2.5 E1: Extracts from the researcher's Actor's Notebook

*The below is an extract from my reflective journal. It was written based on my thoughts when watching Class View GoPro footage back for the first time. I had not observed the episode live during the club. Although the reflections took place after the event of the club, they are the reflections I recorded when first viewing this piece of data. The layer therefore contributes to my ongoing intra-action with and making sense of the data.*

(Written on 3.5.19 when watching back on camera the session that took place on 2.5.19.)

Three boys working on their scene directly in front of the camera. To one reluctant boy: 'If you don't act I'll shoot you in balls'- teacher not in proximity and no awareness of the camera picking it up? Then a couple of minutes later the boys waving to and dancing to the camera. Remembered or was the previous statement made thinking it was acceptable language?

## 6.2.2.6 E1: Action boxes

The following action boxes show:

- Suggested potential actors and actions that may be driving potential action forward with the suggestion that they have had some affect on what has emerged within the episode (green boxes).
- Action boxes suggesting what may be present but not realised (red boxes). These all have potential to affect at some stage but the diagram suggests they are still at the stage of potential rather than having affected.
- Action boxes suggesting unknown potential actors and actions (realised or not) (blank green and red boxes). The inclusion of these blanks is to suggest that actors affecting what emerges can be unidentifiable but are present none-the-less.
- The red arrows on red boxes suggest the way in which the actors within those boxes circulate with ongoing potential to become realised at some point.



### 6.2.2.7 E1: Imagined interior monologues

*The following are imagined interior monologues for the three participants of the group being focused on for this episode. The content of each is imagined based on observations of their movements and vocalisations during the episode being examined but also comments and actions made in the rest of the session the episode took place in and other sessions during the course of the club. Phrases written in red text directly quote comments made by each participant at some stage of the club. They are written to suggest a sense of how events, movements and speech might unfold (or not) for individuals and how the experience of this might be similar or different for individuals in what on the surface might seem like a collective experience. They are a suggestion of possible experience but multiple others could be written and the reader may wish to imagine their own versions as well.*

#### Harry's monologue

*I'm not sure about this. It's only the first session and we're starting to act. Are we going to have to perform these? I don't know if I want to. I'm with Seb and Noah which is good because they have good ideas and they're really confident but it's also bad because they're going to want me to be as good as them and I just can't be. They've already started and I just can't speak. They're getting annoyed but I just don't want to do a voice like that. It won't come out the same for me as it does for them. I'll **sound like a child**. No worse, I'll sound like my nan's budgerigar! They'll laugh. It's alright for them being best friends and making each other laugh all the time. They're trying to encourage me and help me, I know, but I don't want them to get to the point of being really really annoyed. It wouldn't be as hard if we were playing real characters rather than witches. Couldn't we just play people and then I could act more normally? I'd feel more confident if we were **working on something a bit more normal, more modest**.*

*OK, I've said it out loud now. I was right, it sounded **more like a budgie** than a witch but at least I managed it and Seb and Noah seemed happy with the scene. It's hard being **a shy person** and I know doing some drama will be good for me to **get more***

*confident and more used to speaking but I do hope she lets us do something more modest next time.*

### Seb's monologue

*That's it Rhiannon, I've got my gun aimed at you. We'll continue this later... Haha, I love my witch's voice. Squawk, squawk! Noah's is so funny, we're going to make each other laugh with this for days. Squaaaawwk! Come on Harry... This is so frustrating. He's slowing us down so much. Right I'll go and help him. Maybe he just needs me to show him how to do it. Squaaaawkk! Come on Harry... OK, maybe a semi-threat. He loves Fortnite- this'll definitely get him going! Seriously, I threaten to shoot him in the balls and he still just stands there! All he has to do is make his voice go croaky. We're running out of time! Wahoo- we've got him, he did it! That's good. Erm, completely forgot about the camera we're stood right in front of. Did it hear me saying the bit about shooting him in the balls? Oh well, act natural... This definitely deserves a round of applause. Right, back to Fortnite. Who am I shooting now...?*

### Noah's monologue

*Right, Seb is already up and starting the scene, I'd best join him. Now, how am I going to play this character? She asked us to use our bodies and change our voices. I love Seb's witch voice; I'm going to try it just like that. Haha, making your voices all witchy is so much fun. What, why have we stopped? Come on Harry, you're stopping us from getting on. At least try. It doesn't have to be perfect but Seb and I have done it with this voice so we're doing it with this voice. We're meant to be working as part of a team and if he doesn't join in we can't do it. Right, what would a teacher do to get him to join in...? I've told him to try and I'll give him half a minute... no, that's too long... 15 seconds. Aaaahhh just do it! Ah, that's it, he's doing it. We're back on with the scene and we've managed it. Thumbs up lads!*

### 6.2.3 E1: Possible narrative

*The following explores possible routes and versions of reality through the data when the metaphorical structures of the film strip and rhizomic mobile are used to combine the layers/components presented above. It is suggestive of individual experience and the multiplicities that might lie in the experience and unfolding of the episode.*

Seb appears to begin the episode embodying the character of a soldier. A potential monologue is running in his mind of a game of Fortnite he played with a friend, Rhiannon, and the shots he fired before leaving as his mum called him to turn it off and go to bed. An instruction from the facilitator registers on his body as he reacts to the instruction that they may begin the task and he rises to his feet. Lingering traces of his soldier persona insist on a quick firing of shots and as he turns back to his fellow participants a croaky voice emerges as he contorts and twists around his fellow actors in role as Witch 1. The way he moves directly into this role as Witch 1 could be suggestive of many factors: direct action in response to the facilitator's instruction; a need to move his body after time sat listening; his body's continuation of the movements and sounds explored earlier in role as a witch; a desire to lead; a sure fire way to keep the role of Witch 1; an instinctive response to the voices and movements of others in the room beginning the scene; the script in hand feeding him the exact words to say. We cannot be certain of what drives his action forward or indeed of other factors that lay dormant, waiting to emerge, hiding behind the subconscious or consciously being held back as it loses round one of Seb's realised movement. Where's that gun gone? Will it find its way back in?

Seemingly without thought, Noah's body and voice reply with a matching voice and movements. Carried along on the wave of friendship, trust, humour, expectation and text in hand there appears to be no hesitation and no doubt that the line would follow Seb's. But what else could have ensued? A giggle? A comment? Appreciation of Seb's approach? Or maybe a suggestion of another approach? Again, all potentialities but laying dormant as Noah maintains momentum of running Macbeth's opening scene.

Silence. The charge of momentum drops and a surge of conflicting intensities rush in. Harry stands rigid in being unwilling to perform his line. A battle wall appears around him holding up the resistance. Long held beliefs about being shy and self-conscious keep the foundations strong. He's simply not someone who puts himself up for show- the wall stands firm. But might there be cracks in the wall- potential waiting to seep out, inhabitants desperate to escape a siege? What would it be like to join the other side? Who could he become as part of this grouping? Could it be fun?

An attack on the battlements begins- first sharp arrows imploring Harry to comply, that nick but then quickly fall away leaving no trace of impact. Where does this approach come from? Teacher tactics? Parent tactics? Playground tactics? What other tactics might lay dormant? He could really lose his temper if the mood took him... Why not just carry on with Seb? Do they really need Harry to comply?

The weight of pressure from external forces mounts. The physical pressure of Seb's hands on Harry's back mounts. But is it pressure? Could it be reassurance, encouragement, an alternative level of trust and friendship to the bond between Seb and Noah? The pressure felt and mounting humour of the squawking seemingly collide and burst. A giggle emerges and some of the tension fades away. Harry's hand leans on a table leg. It offers stability and a bit of strength to stand firm in his position. There's two of them and now he's got support too. He's not relinquishing his grip.

Sam's Fortnite monologue that's been kept at bay or potentially silenced suddenly rises to the fore again and his schooly route of encouragement is blasted away: 'Do it now or I'll shoot you in the balls'. The desire to shoot and speak the words are both as powerful as each other and all other forces seem to fade away. X, Y, Z, all lay dormant.

He stands firm.

Frustration and desperation start to set in. Time is ticking away. Different strategies start to flood into Noah's mind. 'What would a teacher do? What would mum do?

What would make me do what I'm meant to do?' He gives a time ultimatum. 15 seconds should do it. Time seems to stand still and the tension and desperation mounts. Further appeals burst out of Seb and Noah, unable to hold the mounting tension within their bodies.

As if the swelling of time and tension could not hold anymore, words burst out of Harry as well as he exclaims 'I sound more like a budgie though!'. This is all Seb and Noah need. Words have been spoken and it acts as a catalyst for the scene. Seb relaunched back into the text, quickly followed by Noah and Harry. The momentum is flowing now and the words on the page flow out of each of their mouths. There's immediate relief and melting away of tension. The need for threats dissolves and words of encouragement and praise flow instead.

But wait, a momentary realisation suddenly takes Seb's attention away from everything else. There haven't just been three members of this group, there have been four. The camera has been watching in silence and taking in everything they've said. Words and actions from the last few minutes flood Seb's brain. 'Did it really hear everything?' This train of thought takes over and Seb loses his handle on the proceeding scene. Noah, carried along by the text in hand, has continued. Seb's realisation of this jerks his attention back from the camera and his desire to lead overpowers again. They complete the text in unison and a rush of celebration takes over.

Seb hasn't forgotten about that camera though... the pull to perform and celebrate pulls his body into seemingly spontaneous applause. The pull of Seb's body, towards the camera and to celebrate physically effuses and Noah is quickly pulled in with the claps and giving a thumbs up to the camera. Seb's mind fills with potential celebrations, and he can't get them out quickly enough. He's seen footballers a plenty celebrate directly to the camera and this is the perfect opportunity to put those dabs and salutes to action. The celebrations are contagious and Harry can't help himself. His face fills with pride and he smiles at the camera. Seb's movements continue. His replaying of Fortnite could only take a backseat for so long and the

physical actions he is enjoying quickly merge with this passion. The shooting actions return.

The voice of the facilitator interrupts the moment and there is an instantaneous response from all three bodies as they move to a seated position on the floor and turn their gaze to meet her.



#### 6.2.4 E1: Discussion

A point of interest for me in this episode is the *sense* I gain of affect driving action forward. While the theory that underpins this thesis would argue that affect is always a driving force behind what unfolds moment by moment as bodies intra-act, what I'm referring to here is a 'sense' or perceptibility of affect that seems apparent to me in the episode. This could also be described as a sense of affect being 'felt', akin to what Ehret, Hollet and Jocius' (2016) may be referring to when they describe 'felt focal moments'.

One apparent 'felt focal moment' for me in this episode centres around Harry's reluctance to speak the lines from the text in the way apparently desired by Seb and Noah. I interpret this moment as a node that swells, disrupting the flow of the episode as tension and conflict seem apparent and there appears to be a pushing of wills from all parties that for a few moments seem to produce multiple potentialities and a lack of obvious way forward. What I find particularly interesting about considering this moment where I perceive interrupted flow or a 'felt focal moment' is the tracing back of affects leading up to that moment. Hollett and Ehret explored how such affective intensities may build not just within the direct episode but how this may be linked to previous experiences as well. For this episode, possible examples could include instances of Harry feeling shy or embarrassed when put on the spot to answer a question in class or years of friendship for Seb and Noah where they have dressed up and role-played characters from popular culture they both enjoy. Hollett and Ehret also acknowledged how building affective intensities may be an entanglement of not just human, but also non-human bodies. For example, within this episode relationships between the three boys amid the presence of the researcher and other participants in the club could be entangling with the presence of the script in hand, the onlooking camera recording them and the pushed back tables making a familiar space seem different. Tracing back to enable consideration of what these affective intensities may be draws my attention to things that may not have come to the fore had I not been tracing back from that moment, shining a light on the process of how experience may be unfolding during the episode. I'm particularly interested in the apparent seamlessness in the way that Seb and Noah

move through their delivery of the text with complementary approaches to their witchy voices and demeanours. The impact of the non-human text in driving forward the words spoken; the impact of Seb and Noah on each other that creates a mirroring of approach; the seeds sown from the game earlier in the session where the group played with witchy physiques and voices feeding into those selected now all seem likely to hold potential in the way the scene unfolds. What I find interesting about these possible components or actors driving action forward though is the way in which prior to the moment of interruption they somehow seem less detectable than the moment of tension they lead up to. It is as if there is a smoothness and continuity to their unfolding that does not invite me as a researcher to pause to stop and consider the entanglement of intensities feeding into their progression until that flow is interrupted and potential for a change of direction presents itself. That is not to say that those moments of seeming smoothness and continuity are less driven by affect, are less complex or are less worthy of examination but rather it can take something of contrast to make one realise that moment was there and worthy of closer examination too. It's as if all the arrows of affective intensity are pointing in one direction and that leads to a continuation of the episode with no obvious invitation to pause and examine until the arrows begin to clash. In this sense, it's not that I'm arguing that the sense of affect driving action was not strong before the interruption. It was. It was more an opening that was missing and the interruption that registered as a 'felt focal moment' seemed to provide the invitation to examine. It is as if the interruption provides a window from which the unfolding of experience becomes temporarily visible and a route in is given from which to explore some of the complexity of affect.

Another point of interest for me in this episode is how it may be explored in relation to multiplicity. As explored previously, my thinking about multiplicity draws on the work of Law (2004), in which he argued that multiple truths can co-exist and that while these realities may overlap, they may also contradict and be uncertain. This episode in particular seems to indicate a contrast in experience between the three participants in terms of their desire/reluctance to perform the text in a particular way. The actions and speech of each participants seems to suggest a different reality

taking place for each rather than different perspectives on a different reality. For example, my perception of Harry's experience of the episode appears to be driven by only wanting to perform in a way that he considers modest and is within his comfort zone. Seb's experience, however, seems to draw on a relationship with Noah where their movements and voices build on and mirror each other's. While these experiences take place during the same time period, the experience is separate and distinct for each participant. As discussed previously, Law presented the idea of slippage as a way of thinking about such apparently different versions of reality and suggested we might develop methods that sensitise us and enable us to explore the fluid and slippery nature of certain objects. He suggested allegory as a way of exploring what might otherwise be othered and a way of reading between the lines and making visible what might otherwise be missed or invisible.

The case put forward by Law underpins my attempts at analysis for this episode. Through exploring forces that may be present and either realised or not I am considering the multiple potentialities that could co-exist for the episode. The layering of data in the presentation of the episode is suggestive of the different lenses that could account for multiplicities. The monologues exploring possible experiences of the episode from the point of view of different participants and the interweaving of this into a narrative that offers a possible path through the data, while still considering alternative interpretations, all make use of allegory to read between the lines of available data to suggest potentiality and multiplicity within experience.

Exploring the data with this allegorical approach serves to bring to the fore possible differences and commonality in the realities the various narratives suggest may co-exist, such as the complexity of experience of an individual who feels shy when performing but also feels a pull of not wanting to let others in his group down, juxtaposed with an individual who seemingly also wants to both comply by completing the task in hand but also draws on experiences external to the immediate context e.g. shooting games and dabbing. It should be noted that this approach does not suggest that the presented narrative for each individual is definite or correct. It merely suggests a possible version of their experience. Indeed multiple narratives could be written for each individual and these would still not cover all the possibilities

that could exist or be able to claim they hold any definitive answers. The purpose in presenting these narratives in this way is therefore to demonstrate a view of reality that cannot claim definiteness or singularity.

The allegorical approach also presents a way of considering views of experience in the classroom that may typically be othered. The potential experience of Harry, for example, invites a consideration of actors impacting on his participation in the task set by the facilitator, which may invite educators to view his apparent reluctance to participate as more complex and multifaceted than might otherwise be assumed. Such thinking could also be applied to the actions and motivation of Seb in his approach to the task and attempts to bring Harry into his desired way of working. Further to this though, it invites a consideration of what might be considered 'othered'. Seb and Noah's compliance in wanting to complete the activity in a particular way might lead one to think that their experience of the episode was less subject to 'othering', while Harry being in a minority is more likely to have his experience 'othered'. However, the approach taken to exploring the episode enables the consideration of possible forces at play and possible experiences for all three participants and takes a view that there is potential for different aspects of each participant's experience to be made manifest, manifestly absent or 'othered' depending on the way the episode is explored and the range of perspectives considered. For example, would the possibility of Fortnite gameplay feeding into potential actors assembling for Seb have been considered for this episode had an allegorical approach not been taken?

While Ehret, Hollet and Jocius' (2016) work on 'felt focal moments' and Law's (2004) ideas about multiplicity and the use of allegory as method have supported my thinking in relation to this episode in different ways and on first consideration don't seem particularly related, it is interesting to note how considering them together has supported my approach to analysis and how this has further impacted my thinking. What is interesting for me in thinking about 'felt focal moments' and the use of allegory as method to explore experience and what might in a different account be othered, is the doors they open to what might not have been noticed or unpicked. While Hollett and Ehret's work does not necessarily lead to the consideration of

multiplicities, both their approach of identifying 'felt focal moments' and Law's call to see allegory as method have, for me, invited a closer examination and a different way of unpicking particular episodes where I might otherwise have not noticed the complexity and difference in experience for those episodes. It is as if the 'felt focal moments' have opened the door on where to look and apply the method of allegory. For this particular episode this approach heightened the way in which I sought to understand the individual experience of the focal participants and how I recognised those as separate rather than a collective experience with different perspectives. While data drawn from the episode itself formed a large part of this, it should be noted that my approach to allegory also drew more broadly on my perception of those individuals throughout the club. This is acknowledged in the inclusion of data in the layers outlined that are drawn from before or after the episode, such as words and phrases spoken at different stages of the club, as included in the collections of words and phrases and woven into the monologues. It would have been impossible not to draw on such sources of data, if only subconsciously, but drawing on them overtly makes more explicit the way in which data is created through particular inscription devices and also demonstrates the way in which my experience as a participant in the club is entangled with my interpretation of the range of data generated.

My overall approach to analysis was underpinned by Law's thinking about multiplicity and his understanding of how allegory can be used as method to help examine what realities might co-exist. In this particular case I was drawn to a particular episode I felt warranted unpicking and examining in this way based on the episode standing out to me as a 'felt focal moment'. This has led to questions for me around how I identify moments for allegorical examination. For example, is it always necessary for there to be an interruption to flow or some point of conflict for something to be identified or to 'feel' that allegorical examination is warranted or are there other ways of knowing and recognising or other instances where such analysis is useful? Maclure's thinking on 'data that glows' and the capacity of the relation between data and researcher to spark feeling and wonder offers another route into thinking about how entry points to examining data are arrived upon. Maclure's thinking on this does

not necessarily require a sense of interruption or disruption to flow in the data in the way that Hollett and Ehret's 'felt focal moments' imply. The question of how one might identify moments for allegorical examination is one that I will explore throughout this chapter and in Chapter 7.

## **6.3 Episode 2: ‘Shall we...?’**

In the first episode the presence of three separate human actors is interesting and a narrative emerged that explores difference and multiplicity while also finding commonality in the potential experiences of those explored. In this next section I will explore a second episode that explores again an interaction involving a number of human actors, where there is again apparent disconnect between the experience of those actors. This episode is different from the last in that initially the difference and disconnect in experience is less obviously apparent, but an explosive reveal of this difference then invites a tracing back of experience leading up to that point.

### **6.3.1 E2: Overview and Context**

#### **6.3.1.1 E2: Playscript of episode**

Playscript written based on GoPro footage from Week 4, My View, Episode 2 and Week 4, Class View, Episode 1

The following occurs part way through a whole group team game trying to count to ten without anyone clashing/saying the next number at the same time. The rules for this game require a different person to say the next number from the previous without prior communication of a strategy. If more than one person says the next number at the same time the group have to begin from 1 again. The team game took place in the early stages of the session as a drama warm up designed to support participants in listening and being responsive to other members of the group, while also being encouraged to take risks in a safe environment. Such drama games and warm-ups were used in the initial part of the session for each week of the club.

Madeleine: Can you say more than one number?

Madison: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10

Various: (laughs) Easy!

Facilitator: So that made it too easy then didn't it? So shall we say you can't say more than one number in a row?

(Sophie raises hand.)

Facilitator: (Says name to indicate her turn to speak)

Various: 1...3...6...4...7....2 (Excitement from game spilling out vocally from range of children and continues throughout the following exchange of dialogue).

Facilitator: Is it a question?

Sophie: Shall we? (Pause. From this pause and the two that follow Sophie indicates starting to speak and pausing deliberately to wait for others to stop speaking and give their full attention.)

Various: '1...3...6...4...7....2' buzz continues along with sounds of giddiness.

Sophie: Shall we? (pause)

Various: '1...3...6...4...7....2' buzz continues along with sounds of giddiness.

Sophie: Shall we? (pause)

Various: '1...3...6...4...7....2' buzz continues along with sounds of giddiness.

Sophie: It's not funny.

Various: '1...3...6...4...7....2' buzz continues along with sounds of giddiness.

Seb: It is funny!

(Sophie stands and leaves room.)

(Silence fills the room.)



## 6.3.2 E2: Potential layers and components

### 6.3.2.1 E2: Images of the physical space

*The space on this occasion was a different classroom to the ones used for the club in previous (and future) sessions. It was the classroom of some of the participants of the club and was used due to the usual classroom being unavailable. This meant that some members of the club were now in their own classroom and others were no longer in their regular classroom (as had been the case in previous weeks). Tables and chairs are pushed to the sides, but wall displays and materials in the room were typical of what would be present for the participants who were regular users of that room.*



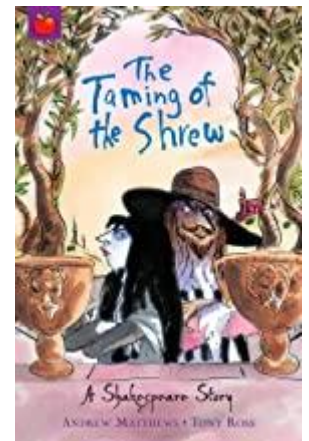
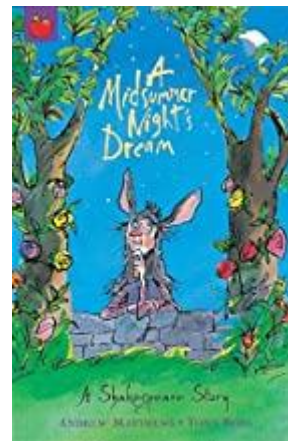
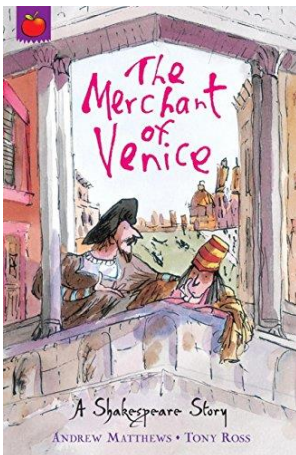
### 6.3.2.2 E2: Sample of phrases



### 6.3.2.3 E2: Sample of potential texts assembling

*The following is a selection of texts referenced within the session prior to the episode. They are included here to suggest that phrases or ideas from them might be circling for participants either consciously or unconsciously at various points in the episode. The adapted versions of Shakespeare plays were mentioned in an informal conversation between the facilitator, Seb and another participant before the session formally started. I have selected them to suggest the informal way the session may have seemed to commence for Seb and the autonomy he may have felt being able to discuss texts he has experienced, enjoyed and found humorous. It is possible this continued into the way he engaged with the 1-10 game focused on for the episode.*

*The National Anthem is included as this was sung enthusiastically and jovially by a group of participants, including Sophie, before the formal start to the session in reference to an earlier event in the school day. It is included as it is suggestive of the way the group who sang appeared to act slightly differently in their own classroom compared to how they had previously in the other classroom. This could suggest that actors relating to their experience of being in that class were more likely to be realised in that setting, which could be considered in relation to Sophie's approach to expecting to be heard in a particular way in the episode. The way in which other children pushed the boundaries of the game could also be suggestive of a sense of ownership and security in that room. The regal themes of the National Anthem might also have been present for Sophie as she spoke, impacting her sense that others should respect and listen to her. For others, the playful rendition of the anthem could have fed into the playful way in which they approached the game.*



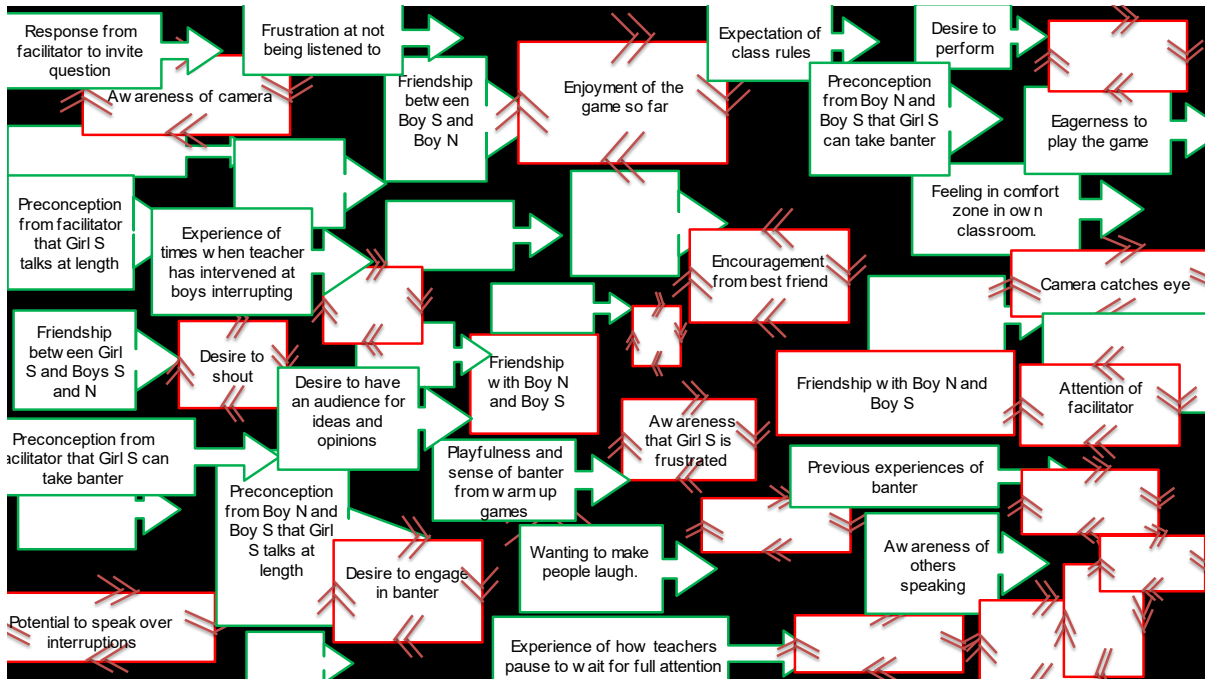
God save our gracious Queen!  
Long live our noble Queen!  
God save the Queen!  
Send her victorious,  
Happy and glorious,  
Long to reign over us,  
God save the Queen.

#### 6.3.2.4 E2: Extracts from the researcher's Actor's Notebook

(Written on 3.6.19 when watching back on camera the session that took place on 23.5.19.)

A very external demonstration of the build-up of affect took place. Sophie was trying to speak in the group. She demonstrated that she felt the group were not attentive enough by pausing repeatedly in what she was saying. A couple of boys were trying to banter with this. Although she seemed to be in her normal demeanour, her emotion very suddenly spilled over and she burst into tears and ran out of the room. What made this build to a level that was uncontrollable? How much was this driven by what was inside her and how much by the external contributions of the boys and how did these merge? I sent a girl to check she was OK, knowing that this girl was a friend of hers. Another girl wanted to go too. Interesting the way this friendship assemblage worked. Was it that she wanted to support her friend or that she didn't want to be left out of the friendship grouping? Would the boys have been so bold in their pressing with what they perceived as playful if it hadn't been their classroom/territory? I feel uncomfortable about how much I should draw on this experience as it relates to something that was very unpleasant for a member of the group. But should I be acknowledging the reality of affect encompassing this range of emotion? Affect is continuous and constant (while being in constant flux). Do we only really notice it when it becomes an extreme e.g. laughter or crying, when it 'boils over'. Is this why Ehret and Hollett focused on felt focal moments? Could write my own versions of imagined stories for different participants for this episode. Sophie's perspective contrasted with the boys' perspective. My own perspective- how wrong our readings of situations and other people's emotions can be. My own and the boys?

### 6.3.2.5 E2: Action boxes



### 6.3.2.6 E2: Imagined interior monologue

*The imagined interior monologues for this episode include one for myself as facilitator. This is distinct from the reflective journal as it was imagined at a later stage of analysis, drawing on my experience of the club but also data that has continued to be generated through my analysis since.*

#### Seb monologue

*Here we go again. Sophie speaking and taking all the time in the world thinking everyone wants to listen to her rambling on. What if I interrupt... **that'll be funny...** she's paused... she's playing along... this is more interesting... I'll try it again... that's it... this is so much better than having to listen to her all the time... I'll try again... (Girl S bursts into tears and leaves room)... What? Where did that come from? She was playing along with it... why is she crying? That wasn't even bad. **She didn't even tell me to stop.***

#### Sophie monologue

*Right, now it's my turn to speak and be heard. I just love **being able to express myself. I'm loud**, I know... Hang on, some people aren't listening... They need to listen... I'll pause... Right, I can carry on... No, **they're still not listening...** I'll pause again... This is so annoying... They think it's a game... This **isn't funny...** Why can't they just listen?... It's so unfair. They're ruining my turn to speak. (Tears well and start to run out.). I'm not putting up with this. (Runs out of room.)*

#### Facilitator monologue

*Ok, another lengthy explanation from Sophie... Ooh, she doesn't like being interrupted... She must pause like this in class when she doesn't get full attention... I can see their point though: she does tend to go on a bit... She's taking the banter well.... Hang on, what? How did she go from banter to crying in a split second? How did I not see that coming? How did I not see how upset she was until it turned to tears? Why did I misinterpret that situation so badly?*



### 6.3.3 E2: Possible narrative

There is a familiar and comfortable hum in the room. The club has been running for four weeks now and members have relaxed into the routines and interactions that characterise each session. There's an easy familiarity at this stage of the day's session as members engage with today's offering of warm-up games. While the routine of such games and the playfulness and humour this brings feels relaxed and easy, this is coupled with the excitement and buzz of what this week's games might be and where they might lead.

In the mind this conjures the sense of a comforting soup, heating gently on the hob. The ingredients are already blended, well developed with flavour and as one. Periodically the facilitator stirs the soup, interacting with and affecting its ingredients as it does. Ingredients may be added: a pinch of salt or pepper to season, chilli to add more heat. Each addition adding potential to the pot, the flavours and textures that may emerge. One might even think of this as a witch's stew, heating in a cauldron. There's a steady simmer of core ingredients but also the potential for bubbles to emerge and pop or for new or less familiar ingredients to be added. With them comes the potential to affect or disrupt the gentle simmer and for spells to be cast.

The game is developing as children question the rules of how they might achieve the aim of counting to ten without more than one player speaking at a time. 'Can you say more than one number?' a girl enquires as the potential opportunities this could bring creates splatters and spitting of the broth as new energy is added to the pan. A surge of bubbles rumbles as another girl instantly cries out '1, 2, 3, 4, 5, 6, 7, 8, 9, 10'. There is a slight reduction in the heat applied as the facilitator asks, 'So that made it too easy then didn't it? So shall we say you can't say more than one number in a row?' but bubbles remain as participants call out various numbers and giggle as excitement bounces around the room.

As this rumbling continues, a single bubble slowly starts to form at the edge of the pan, distinct from the rest and growing larger. Sophie's hand is raised and it is clear a question is forming. 'Shall we...?' she begins to ask but the bubble is being

disrupted by splatters of numbers being called and giggles. The bubble stands firm in its position, as if expectant that the rest of the soup should settle and make room for its expanding idea. It puffs out slightly but retreats for a few seconds before expanding again, as Sophie makes clear her expectation that she should be listened to and not interrupted. The retreating and puffing out is visible in her expression and throughout her body. It could be perceived as her being comedic: an act put on to gain centre stage. There's a sense of playfulness and banter in the room; of drawing on scenarios that have played out in this room before, as the teacher asserts authority and awaits full attention.

'Shall we...?' she repeats a number of times but she is always interrupted by further giddiness and interruptions. 'It's not funny,' she states, expressing her frustration at being stinted. 'It is funny!' Seb calls playfully, a fleck of soup jumping across the pan and landing on Sophie's inflated bubble. Instantly her bubble bursts. She stands and leaves the room, having reached her limits. Within a flash of a moment all other bubbles and spits cease and silence fills the room.

There is a sense of questions lingering about how this moment was reached. Had she been playing along originally and then became frustrated or was her frustration always there but not detected by the facilitator and others? Maybe others were aware but that did not deter them. Maybe the intention was to get a reaction. Maybe not. What actors fed into this assembling? Did Seb add a chilli to the pot that was unpredictably hot or did he enjoy turning up the heat? And what about non-human actors? The cooking pot was notably different for this session of the club in that it took place in the classroom of the other half of the group to the one that would be usually used. What role might this change of regular pan to cauldron have made to the way actors assembled and how potential emerged? Were Sophie's expectations different in her home territory? Did Seb push things further than he might now he was in his own domain? Did tensions from earlier in the day spill into the club when continuing to work in the same environment?

#### 6.3.4 E2: Discussion

Parallels can be drawn between this episode and the first in that it was identified as an episode that warranted further analysis due to the interruption in flow I experienced as the facilitator at the culmination of the episode, which could again be described as a 'felt focal moment' (Ehret, Hollet and Jocius, 2016). The significance of that culmination led me to examining the episode and to tracing back the moments and possible assemblings of actors therein that led to it. It is interesting to note that the episode recorded in the transcript takes place over only 42 seconds on the GoPro footage, with the time that passed from Sophie starting to speak to leaving the room being only 11 seconds, when my memory of it when recording in my reflective journal made it seem a longer period of time. Maybe the potential actors within the moment that led to the speech, judgements and reactions could be considered far weightier than 11 seconds in terms of drawing on previous experiences and judgements that affected the moment. Again I find it useful to consider points made by Ehret, Hollet and Jocius' (2016) here about how tracing back may include moments directly leading up to the felt moment as well as those that might appear separate such as events that have taken place perhaps weeks or even longer prior to the moment being examined. This leads me to consider how the potential actors circulating in the moments when Sophie is trying to gain attention before she speaks could have been potentialities building up for much longer than 11 seconds, for example, the duration of the game being played, the 16 minutes since the club had started that afternoon, the three weeks the club had been running prior to that afternoon, events within the school day leading up to the club, experiences of education over days, weeks, months and years. When considering the cumulative time of all these actors it could be considered that a much bigger cumulation of time was held in those 11 seconds and that this had the effect of multiplying the intensity of the moment in terms of how it was felt and the weight of significance it carried.

Again, the work of Law (2004) is central to my approach to analysis as I consider potential experiences of different participants in the episode and how multiple realities were potentially playing out in that moment. I note when looking at the playscript how little dialogue was spoken and this leads me to question the impact

this has on working allegorically to read between the lines of what was captured in terms of speech, body language, expression and events leading up to the moment in order to explore the potential of what might have been occurring for different participants in that moment and what multiple realities may have been co-existing.

When examining this moment, I was able to draw on more sources of data than the previous episode (which was only captured by one camera and not observed by me first hand). This particular moment was one I participated in through my role of facilitator and participant observer and as such I have my memory of the moment as well as the reflective notes I recorded in my Actor's Notebook following the session. It was also recorded from my perspective on the 'My View' GoPro camera attached to my head as well as the 'Class View' camera positioned at the back of the room. Law (2004) notes the role of particular inscription devices in creating particular versions of reality and this episode seems to demonstrate how particular methods employed (recording through GoPro cameras from two different perspectives, recording reflective notes, analysing allegorically through considering potential actors and interior monologues) are significant in creating the particular version(s) of realities presented for this episode. My original Actor's notebook reflection was written based on my memory of the moment. From my perspective it felt like two boys, Seb and Noah, were central to the interruptions and the key source of irritation for Sophie. When watching GoPro footage I was initially viewing the 'My View' footage captured on the camera attached to my head, which viewed events from my perspective and positioning in the room. It was this initial analysis that led to me writing the series of interior monologues for the episode from the perspectives of Sophie, Seb and myself. However, when coming to write the transcript for the episode to set context for this thesis I switched to viewing the episode from the 'Class View' camera footage as there was some muffling on the 'My View' recording and I wanted to be able to hear and transcribe some of the speech more accurately. When viewing this second lot of footage I lost the sense of the banter and interruptions being predominantly from Seb and Noah and gained more of a sense of this being more of a general playfulness from children across the group. This serves to highlight the way in which different inscription devices have the potential to create

different versions of reality but also how different perspectives on what occurred may co-exist. Importantly, this highlighted for me the different perceptions I gained as a facilitator compared to GoPro footage viewing the episode from a different angle and position in the classroom. Not only was this position different in what could be seen but also in terms of being neutral from the opinion, judgement and pre-conceptions I held about the situation. I would suggest this has implications for the sorts of judgement and evaluations of situations and learning that teachers make in their moment-by-moment practice, as will be explored in Chapter 7.

## 6.4 Episode 3: 'Well my auntie, she's cut off all of her fingers'

Following on from the previous two episodes where there has been exploration of various actors affecting each other, this next episode continues to examine potential human and non-human actors assembling and affecting. It acts as a further example of potential co-realities but is included in the thesis as an example that appears to show a multiplying effect of actors affecting along a certain trajectory. It is also an example that explores an experience of the club that is 'off task' rather than drama and Shakespeare focused.

### 6.4.1 E3: Overview and Context

Playscript written based on GoPro footage from Week 2, Class View, Episode 1

The following sequence marks the start of the club for Week 2. Prior to this, members of the club are entering the room and chatting with other members. The class teacher and TA are also present prior to the episode, as is the caretaker, who is emptying the bins. Many of the exchanges in the club between children and adults are about arrangements for pizza arriving at some point for another club and the fact that some children will be able to join that club briefly to enjoy the pizza. Other exchanges centre around an upcoming trip to Nandos that the children have just found out about.

Izzy: What happened to your finger?

Facilitator: What happened to my finger? Well, I had a bit of a disaster... you know some days when everything goes wrong. I had one of those days. So my finger, I was doing the washing up and I sliced it on a broken pot.

Multiple participants: (Shrieks and euughs.)

Erin: (Arms tightened around stomach. Flops forward and buries face. Reaches arms onto back of girl in front and buries face then sits up again.) Oh cool!

Rosie: (Hands to face) No, no, no stop talking!

Facilitator: And I had to have stitches which is really bad. And I also stubbed my toe and thought my toenail was going to drop off. That's the sort of day I had on Sunday.

Rosie: No, no, no stop talking! No stop!

Noah: My friend's teacher, she almost cut off her finger. She was slicing ham and she was looking over there and she missed the handle going like that and then...

Erin: (Points at Noah) Shush! (Leans forward to bury face and covers ears with hands.)

Participants (unidentifiable): Stop!

Sophie: I thought you did what Mr B did when he technically sliced his whole finger off when he sliced it making pizza.

Erin: (Euugh type groan and flops backwards onto her back.)

Izzy: Well my auntie, she's cut off all of her fingers.

Erin: (Puts arms round Ophelia who is in front and pulls her back towards her.)

Facilitator: Erm, are you alright girls?

Erin: No I'm not OK. It's blood. I can't do it.

Facilitator: OK.

Rosie: Can we stop talking about injury now?

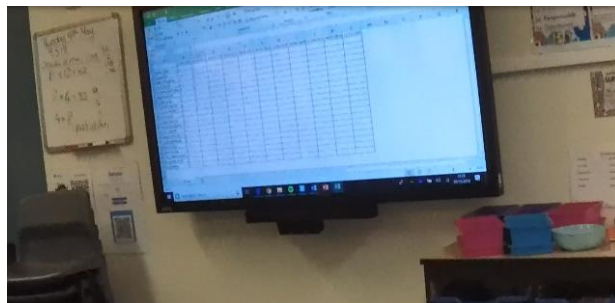
Ophelia: (Brings hands to head in despair.)

## 6.4.2 E3: Potential layers and components

### 6.4.2.1 Episode 3: Images of the physical space

*The space on this occasion was the usual classroom in which sessions took place in. In this curation of images there are less images of club participants than in previous episodes. The images include an image of an additional adult in the room completing tasks unrelated to the club and a number of images showing the classroom environment, including displays. This curation of images was chosen to reflect the non-club related aspects of the environment present during the episode, given that the conversation was off topic and not overtly related to drama or Shakespeare. This could be suggestive of an increased amount of non-club related actors becoming realised amongst the multiple actors assembling at the time of episode.*





5 x 1 = 5	6 x 2 = 12	7 x 3 = 21	8 x 4 = 32
6 x 1 = 6	7 x 2 = 14	8 x 3 = 24	9 x 5 = 45
7 x 1 = 7	8 x 2 = 16	9 x 3 = 27	10 x 6 = 60
8 x 1 = 8	9 x 2 = 18	10 x 3 = 30	11 x 7 = 77
9 x 1 = 9	10 x 2 = 20	11 x 3 = 33	12 x 8 = 96
10 x 1 = 10	11 x 2 = 22	12 x 3 = 36	
11 x 1 = 11	12 x 2 = 24		
12 x 1 = 12			
<b>5 times table</b>	<b>6 times table</b>	<b>7 times table</b>	<b>8 times table</b>
1 x 5 = 5	1 x 6 = 6	1 x 7 = 7	1 x 8 = 8
2 x 5 = 10	2 x 6 = 12	2 x 7 = 14	2 x 8 = 16
3 x 5 = 15	3 x 6 = 18	3 x 7 = 21	3 x 8 = 24
4 x 5 = 20	4 x 6 = 24	4 x 7 = 28	4 x 8 = 32
5 x 5 = 25	5 x 6 = 30	5 x 7 = 35	5 x 8 = 40
6 x 5 = 30	6 x 6 = 36	6 x 7 = 42	6 x 8 = 48
7 x 5 = 35	7 x 6 = 42	7 x 7 = 49	7 x 8 = 56
8 x 5 = 40	8 x 6 = 48	8 x 7 = 56	8 x 8 = 64
9 x 5 = 45			



### 6.4.2.2 E3: Sample of phrases



### 6.4.2.3 E3: Sample of potential texts assembling

*The following are samples of texts relating to Dominos pizza and Nando's (with the suggestion that phrases or ideas from these might be circling for participants either consciously or unconsciously at some points of the episode). They are included as potential layers that have supported my consideration of how the experiences of participants in the club might have been unfolding during the episode.*

*During this session of the club pizza was due to be delivered for members of Reading Club (another club that ran at the same time). Some members of Shakespeare Club had previously been members of Reading Club so it was planned that they would join Reading Club for a short amount of time to eat pizza when the pizza delivery arrived. There was a lot of chat about this leading up to the episode being examined. The below is a typical example of a pizza menu for Dominos. This is not the exact one used to order the pizzas for Reading Club members but it is a style of text group members would be likely to be familiar with and may draw on when thinking about the pizza due to be delivered. It is possible that thoughts about the upcoming pizza delivery were part of what was assembling for Sophie (either consciously or unconsciously) when she regaled the story of a teacher slicing a finger when making pizzas. It is also possible that the previous comment from Noah about another teacher slicing a finger when slicing ham drove Sophie's comment. It could have been both, either or neither.*

**CHOOSE YOUR CRUST**



**DOMINO'S STUFFED CRUST®**  
Mozzarella cheese with a hint of garlic & herbs, stuffed into our famous fresh dough crust. Medium & large only. Add £1.00 medium, £1.50 large.



**SAUCY BBQ STUFFED CRUST**  
A saucy stuffing of BBQ sauce & mozzarella cheese with a hint of garlic & herbs, in our famous fresh dough crust. Medium & large only. Add £1.00 medium, £1.50 large.



**CLASSIC CRUST**  
Our famous, fresh dough base.



**ITALIAN STYLE**  
Our famous, fresh dough, hand stretched out to a thin base. Small, medium & large only.



**THIN & CRISPY®**  
Our Thin & Crispy dough base. Medium & large only.



**DOUBLE DECADE™**  
A layer of cheese & herb sauce sandwiched between two Thin & Crispy bases. Medium & large only. Add £2.00 medium, £2.50 large.

**GLUTEN FREE**  
Our Gluten Free base. Avoid toppings containing gluten. Available in small. Crust is not sliced.

**HALF & HALF**  
Enjoy everyone's favourite toppings on each side of our extra crust - more great value from Domino's!

**CHOOSE YOUR TOPPINGS**

**Original Cheese & Tomato v OF**  
Toppings with 100% mozzarella cheese & Domino's own tomato sauce

	PERSONAL 7"	SMALL 9.5"	MEDIUM 11.5"	LARGE 13.5"
Original Cheese & Tomato v OF	5.49	8.99	10.99	12.99

**LET'S GET PERSONAL**  
CREATE YOUR OWN LEGENDARY PIZZA!

**PICK ANY CRUST AND TOP IT WITH ALL THE TASTILICIOUS TOPPING'S OF YOUR CHOICE**

**PRICE PER TOPPING**

	85p	1.10	1.20	1.35
NEW <b>CHICKEN BIKKA</b> Tikka sauce, red onions, tandoori chicken <sup>OF</sup> , tomatoes, onion bhaji	7.49	13.99	15.99	17.99
<b>Ham &amp; Pineapple v OF</b> Ham <sup>OF</sup> , pineapple	7.49	11.99	13.99	14.99
<b>Chicken Feast v OF</b> Chicken breast strips <sup>OF</sup> , sweetcorn, mushrooms				
<b>American Hot v OF</b> Red onions, pepperoni, jalapeño peppers				
<b>Hot &amp; Spicy</b> Red onions, green & red peppers, ground beef <sup>OF</sup> , jalapeño peppers				
<b>Vegi Volcano v OF</b> Red onions, green & red peppers, tomatoes, jalapeño peppers, extra mozzarella cheese	7.49	12.99	14.99	16.99
<b>Farmhouse v OF</b> Red onions, ham <sup>OF</sup> , mushrooms				
<b>Hawaiian v OF</b> Ham <sup>OF</sup> , pineapple, mushrooms				
<b>Deluxe®</b> Pepperoni, red onions, green & red peppers, Cumberland sausage, mushrooms				
<b>Mighty Meaty®</b> Red onions, mushrooms, pepperoni, ham <sup>OF</sup> , ground beef <sup>OF</sup> , Cumberland sausage				
<b>Texas BBQ® v OF</b> BBQ sauce, chicken breast strips <sup>OF</sup> , smoked bacon rashers <sup>OF</sup> , red onions, green & red peppers	7.49	13.99	15.99	17.99
<b>Vegi Supreme v OF</b> Red onions, green & red peppers, sweetcorn, mushrooms, tomatoes				
<b>Pepperoni Passion® v OF</b> Extra pepperoni, extra mozzarella cheese				
<b>New Yorker v OF</b> Pepperoni, ham <sup>OF</sup> , smoked bacon rashers <sup>OF</sup> , mushrooms				
<b>The Sizzler® v OF</b> Sun-dried tomato & garlic sauce, pepperoni, red onions, jalapeño peppers, tandoori chicken <sup>OF</sup> , herbs				

**FREE GARLIC & HERB DIP**  
with all orders (medium and large only)

**NEW CHICKEN BIKKA**  
Tikka sauce, red onions, tandoori chicken<sup>OF</sup>, tomatoes, onion bhaji

**Ham & Pineapple v OF**  
Ham<sup>OF</sup>, pineapple

**Chicken Feast v OF**  
Chicken breast strips<sup>OF</sup>, sweetcorn, mushrooms

**American Hot v OF**  
Red onions, pepperoni, jalapeño peppers

**Hot & Spicy**  
Red onions, green & red peppers, ground beef<sup>OF</sup>, jalapeño peppers

**Vegi Volcano v OF**  
Red onions, green & red peppers, tomatoes, jalapeño peppers, extra mozzarella cheese

**Farmhouse v OF**  
Red onions, ham<sup>OF</sup>, mushrooms

**Hawaiian v OF**  
Ham<sup>OF</sup>, pineapple, mushrooms

**Deluxe®**  
Pepperoni, red onions, green & red peppers, Cumberland sausage, mushrooms

**Mighty Meaty®**  
Red onions, mushrooms, pepperoni, ham<sup>OF</sup>, ground beef<sup>OF</sup>, Cumberland sausage

**Texas BBQ® v OF**  
BBQ sauce, chicken breast strips<sup>OF</sup>, smoked bacon rashers<sup>OF</sup>, red onions, green & red peppers

**Vegi Supreme v OF**  
Red onions, green & red peppers, sweetcorn, mushrooms, tomatoes

**Pepperoni Passion® v OF**  
Extra pepperoni, extra mozzarella cheese

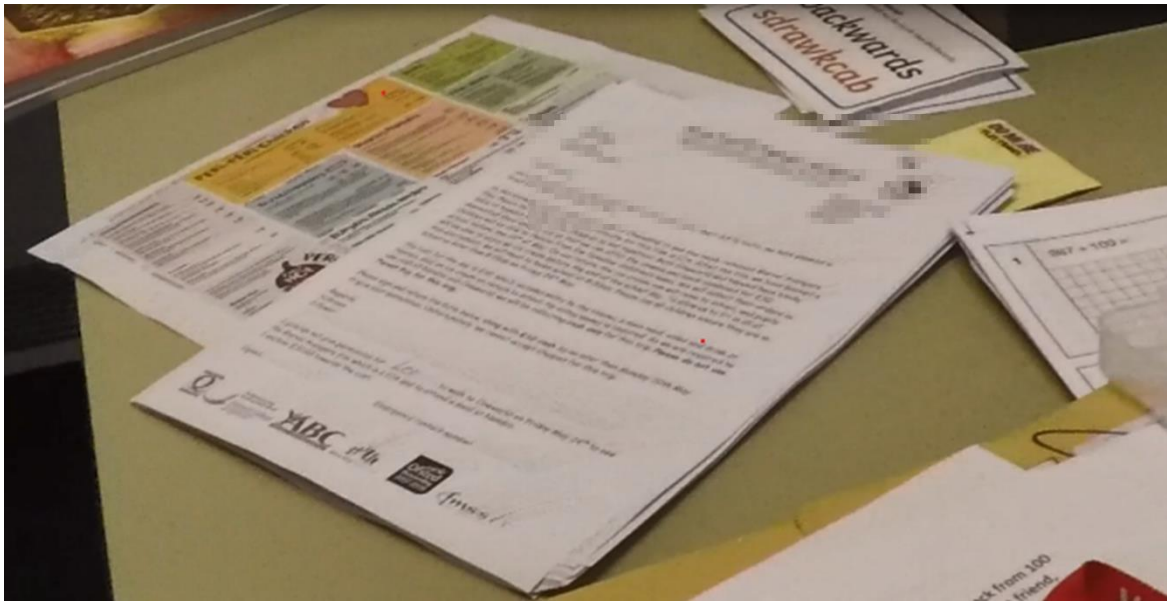
**New Yorker v OF**  
Pepperoni, ham<sup>OF</sup>, smoked bacon rashers<sup>OF</sup>, mushrooms

**The Sizzler® v OF**  
Sun-dried tomato & garlic sauce, pepperoni, red onions, jalapeño peppers, tandoori chicken<sup>OF</sup>, herbs

<sup>OF</sup> Gluten Free (pizza must be ordered in gluten free base)    <sup>V</sup> OK for vegetarians    <sup>OF</sup> On the spicy HOT side

Domino's menu (accessed: 2022, 13<sup>th</sup> June)

*At the end of the school day and prior to the club starting, the children had found out about an upcoming trip to Nando's. A letter had been sent out communicating arrangements to parents and the menu was available for children to choose their meal. Conversation about the trip and arrangements continued into the start of the club, including between the class teacher and caretaker. The first image below is of the letter and menu. The second image is not the exact menu but is a Nando's menu in the same style sourced online. It is possible that these texts were feeding into what assembled in the episode (either consciously or unconsciously). Links to the topic of food find their way into the episode, which could be influenced by knowledge of the trip to Nando's. The excitement of something out of the ordinary due to take place on a school day may also have fed into this, influencing a conversation to develop that strayed from the usual focus on the club.*



Letter about class trip to Nando's



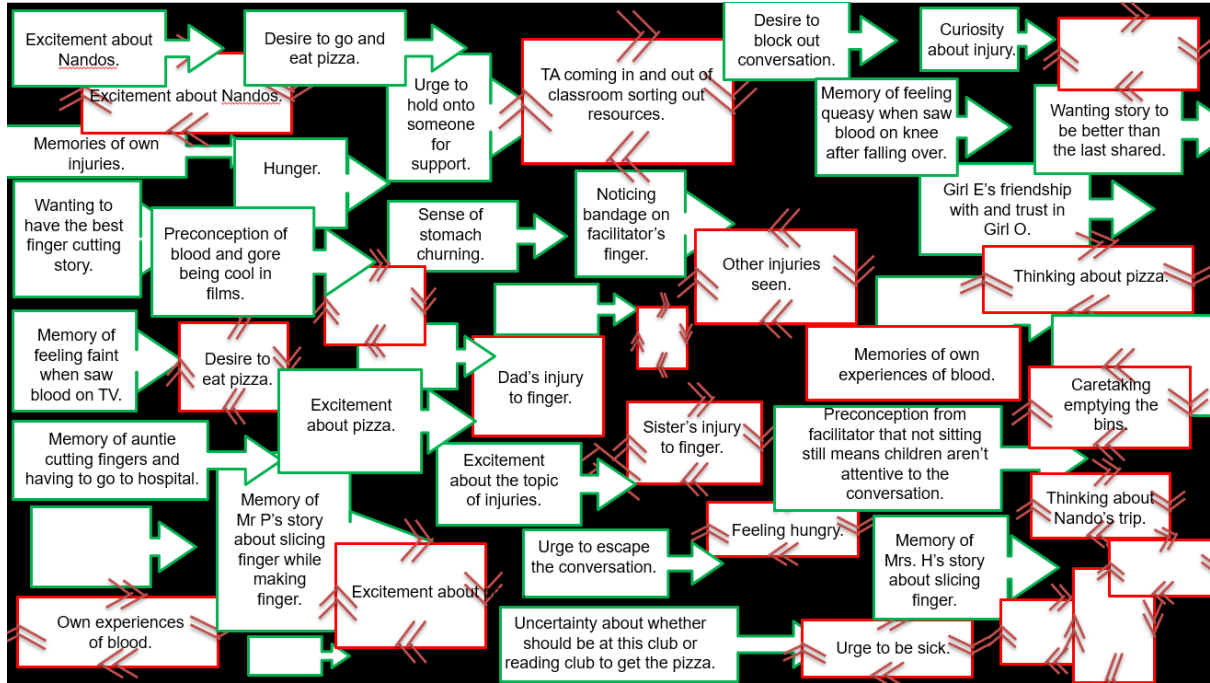
Nando's menu typical of the type shared with the children. (Nando's menu, accessed 2022, 13<sup>th</sup> June)

#### **6.4.2.4 E3: Extracts from the researcher's Actor's Notebook**

(Written on 9.5.19 when watching back on camera the session that took place on 9.5.19.)

My finger being bandaged from a bad cut. Child noticed and asked what had happened. Visceral response as I explained- vocal reactions and some children squirming- see My View videos. Straight away children want to link to other experiences e.g. child telling story of their teacher injuring themselves, another child telling the story of their teacher cutting the end of his finger off making pizza at work.

### 6.4.2.5 E3: Action boxes



### 6.4.2.6 E3: Imagined interior monologues

#### Erin's monologue

*This is disgusting. My skin feels like it's going to peel off. Stop. I can't bear it. Oh god. I'm imagining the knife slicing through the flesh. There's blood oozing. I'm going to be sick. What colour is her toenail now? Stop thinking about it. I don't want to see it, even if it's only in my imagination. I need to lay down. **Blood. I can't do it.***

#### Izzy's monologue

*I wonder what she did to her finger. It's all bandaged up. Ooh she sliced it washing up. That's gross. I bet there was lots of blood. It must have all leaked out of her finger into the water. The water must have gone red. Gross. Why are adults always doing stupid things like that? Miss B slicing ham, Mr B making pizza, my auntie virtually cutting off all her fingers... When I get a cut it doesn't bleed that much! I wish we could carry on talking about this. I love hearing about blood and gore.*

#### Rosie's monologue

*Just **stop talking** about this. Why would you even ask about her finger? Who wants to hear about things like that? **No, no, no.** Just **stop**, please. We don't need the details. I don't want to imagine it. **Can we stop talking about injury now? PLEASE!***

#### Noah's monologue

*Ah cool. I love hearing about injuries like this. It makes me think about **my friend's teacher, she almost cut off her finger. She was slicing ham and she was looking over there and she missed the handle going like that and then...** Oh yeah, and Mr B. He did it too when making pizza! Cool.*

#### Facilitator's monologue

*Oh I wondered if they'd notice my finger. It has been such a bad week and too many injuries. I think I deserve a bit of sympathy. OK, maybe it's not that bad. I didn't*



*actually cut off a whole finger. Gosh what a difference in reaction. Some of them can't get enough of these stories and others can't bear it. What are those girls doing rolling about? We've gone a bit too far off on a tangent. I'd better reign this in. Oh, it's the blood talk... they really can't bear it! We'd better move on...*

Jacob

*When's our pizza going to be here? I'm starving! It feels like we've been waiting for this all day! Oh, Sophie would have to bring up the Mr B slicing his finger while making pizza story. Gross! Well it's not going to put me off my pizza. I'm staaaarrrrving...*

### 6.4.3 E3: Possible narrative

There's a sense of potentiality in the air as we're still at the beginning stages of the second week of the club. 'Where should I be?' 'I know they're having pizza in Reading Club today and I used to be in Reading Club. Will I still get mine?' 'Should I go now?' 'When will it arrive?' 'Will I miss out on Shakespeare Club?' 'What will Shakespeare club be like this week?' 'Will we still play games?' 'Will it be as fun as the first week?' 'Ooh my tummy's rumbling. It must be all this talk about food.' 'We're going to Nando's. I've never been to Nando's. What will it be like?' 'What should I choose from the menu. Will I like it?'

Questions such as these seem to circulate and the atmosphere of uncertainty builds. Some are clear to an observer. Many of the pizza questions are vocalised and realised. Others are potentials. They all seem plausible given the stage of the club but how can we ever be certain when allegory is our tool for interpreting? The teacher gives some direction over what children should do and where they should be. This gives some factual answers but it still doesn't account for the uncertainty that rumbles.

One could think of this as a trip to a firework display. Human and non-human actors are assembled. There is anticipation as human actors await the event. As they do so they talk about their day, topics that seem pressing and their anticipation about what is to come. Space is available for any potentiality to emerge as they are affected by their social and feeling histories, what's gone before, the present and anticipation of the future. Multiple potentials weave in and out with moment-by-moment unfoldings, with some people being drawn more to what is happening in the room, such as the teacher's discussion with the caretaker about Nando's, while others float on a presence that seems to transcend time and space.

The trajectory of questions continues as the session is about to start. The facilitator stands ready and it is now that the participants' attention starts to turn to her. But something is different. It grabs attention for one participant in particular who asks,

'What happened to your finger?'. In that instant a million more questions are poised with potential. 'Is it broken?' 'Is there blood?' 'What does it look like under the bandage.' 'I wonder if it's turned blue... or black.'

The facilitator speaks and the story of the slicing of her finger with a broken pot is revealed. Again, armed with this new information which acts as a new member to the assemblage, new potentials emerge in an instant and shoot out in different directions. It is as if the start of the display has been announced and the fireworks begin. They create varying sounds: shrieks and cries of 'euugh'. They scatter across the sky in different colours and with a randomness that falls short of synchronisation. Some appear independent: taking off in a particular direction- growing, shrieking or exclaiming as they do. Some explode with a bang boldly in the sky: 'Oh cool'. Others fall and fade: their bodies slowly shrinking as they collapse their face into their hands or lean in on a friend for support. Some of the bigger characters start small then seem to spread, merging with others as they engulf that patch of sky.

New assemblings are constantly emerging and affecting, taking off on different trajectories, overlapping and seemingly merging. This is true for both the display lighting up the sky and the audience witnessing it. Erin tightens her arms around her stomach, before flopping forward and burying her face. She reaches to the girl in front and uses her back to bury her face before suddenly exclaiming 'Oh cool!'. Like a child whose nerves and excitement entwine at a fireworks display, ever emerging affects appear detectable as she reacts to the conversation as it unfolds. More certain of her dislike of fireworks, Rosie keeps her hands to her face and is consistent in her dislike of the bangs: 'No, no, no stop talking!' she moans as she covers her face with her hands.

In many ways there appears to be a randomness to what unfolds but amongst this there is the thread of a narrative, a building up or crescendo, working up to a finale. The facilitator adds more details: the need for stitches and another injury in the form of a stubbed toe. The random bangs, whistles and shrieks continue to sound with flashes of red, blue green, white and gold appearing momentarily. Consistent avoidance continues from Rosie: 'No, no, no stop talking! No stop!'

Throughout this though, a progression in the narrative emerges and the crescendo builds. 'My friend's teacher, she almost cut off her finger. She was slicing ham and she was looking over there and she missed the handle going like that and then...' A single Snowflake takes centre stage in the sky: a loud bang and intense explosion of white flakes that gently fall and fade in intensity as time continues. The apparent stepping up to the display prompts further protests from more sensitive members of the audience. This is clearly too loud for Erin who calls for quiet, while burying her face and covering her ears. This is seconded by another member: 'Stop!'

The crescendo builds further with 'I thought you did what Mr B did when he technically sliced his whole finger off when he sliced it making pizza.' This time a Coconut fills the sky, shooting out lines of silver from its core that sparkle and crackle, not to be outdone by its predecessor. The intensity registers on Erin's body as she groans and flops onto her back.

Despite the interjections, the finale sequence feels planned and deliberate. Each explosion being bigger and more spectacular than the last, it's affect heightened by following on from the story shared before.

The crescendo is almost complete and suddenly we hear a succession of ten bangs: 'Well my auntie, she's cut off all of her fingers.' The sky fills with ten gold Chrysanthemums, which fill the sky and blast away any trace of the single Coconut that appeared so vivid just moments before. Too much for Erin to bear, she reaches for Ophelia and pulls her towards her for support.

The finale over, the facilitator's attention returns to those assembled. Having been distracted by the building intensity of the narrative in the stories shared, she wonders why two girls are seemingly rolling about. 'It's blood. I can't do it,' explains Erin. Sensing that the narrative has run its course, the facilitator moves on. Traces of light and dust remain faintly present as the affects of the episode linger.

#### 6.4.4 E3: Discussion

Again this episode could be described as a 'felt focal moment' in the way it stood out as something of interest to return to and analyse. It also warrants reference to Maclure's (2013) thinking on data that glows. Maclure talked about the 'capacity for wonder that resides and radiates in data, or rather in the entangled relation of data-and-researcher' (Maclure, 2013, p228). She noted that this provides an opening for questions and problems to be explored. What provoked wonder for me within this episode was the visibility and audibility of reaction and the way this ping ponged between participants as if to demonstrate visibly the affect each moment had on the next. This included several children speaking and responding to what the people before had said but also more visceral and seemingly involuntary displays of reaction to what was being said. It included shrieks and euughs, exaggerated expression in speech, bodily reactions such as covering faces and ears, as well as physical interaction with others, for example, hiding in someone's back or pulling someone closer. It was as if these reactions were amplified to reflect the intensified way in which individuals were affected throughout the conversation and added to the identification of the sequence as one that was felt and that glowed. The episode provokes questions for me in terms of why these reactions seemed so overtly extreme. What fed into those reactions and what was assembling? How did they relate to the club in terms of the gore and violence inherent in Macbeth? Did they bear any relation? What else might have been at play?

As noted previously, Hollett and Ehret (2015) explored the notion of affect from the perspective of showing how multiple human and nonhuman bodies intra-act to generate affective intensities which intertwine to create affective atmospheres. They argued that it is the building up of such affective atmospheres through intra-action between various bodies that makes the atmosphere felt more intensely in the moment of interruption. It is interesting to note that the conversation that is recorded for this episode took place as what could be considered a whole class discussion but the speech, vocal and physical movements seemingly came from a smaller group of children who were sat in close proximity to each other. These extreme visceral reactions may have been present for other children but were not as physically

obvious so less noticeable. It could be considered that the close physical proximity encouraged intra-action between those human actors and that this in part led to the intensity felt in the atmosphere that built. Erin in particular seemed central to this, almost as if the movement rippled out from her as a central point, with those physically closest to her affected by the contagion of her movement the most and this lessening the further away other participants were located.

I find Deleuze and Guattari's (2004) metaphor of the rhizome and my own of the rhizomic mobile helpful here for thinking about how a range of possible actors assembled moment by moment in the episode and how this impacted on what emerged as the episode unfolded. The physically overt manifestations of affect in action through the human bodies almost make me see the episode as a physical representation of bodies moving through ever-changing assemblages and how the connections and intra-action between them lead to moment by moment unfolding of events and emergence. It is as if the bodies and their voices stand for themselves in the rhizomic mobile but that these are connected by invisible strings akin to the shoots that can connect to any other part of the rhizome. These together merge to form the unfolding affective atmosphere alongside endless other potentials that float in the air ready to be latched onto at any time. A distinct set of potentials assembling in this episode seem to relate to past experiences. These could be related to what Ehret and Hollett (2014) described as affective atmospheres drawing on feeling-histories or the way in which Medina and Perry (2014) noted the forces of affect can be seen in the ways embodied, cultural and social histories interweave. I sense this in the way children react in ways they may have seen others react when talking about blood or in the ways they are affected as if they have seen the incidents described first hand, perhaps drawing on experiences of injuries they have had themselves. It seems more overt in the way they draw on stories from their histories, such as various teachers and an auntie having sliced their fingers.

A point of interest for me is the juxtaposition in the way there seem to be multiple realities co-existing in the group, alongside trajectories that could be interpreted as being driven forward by a certain series of actors or affective intensities. The multiple realities seem apparent through the contrasting vocal and physical movement

displayed by various human actors in the episode, as imagined through the individual monologues developed based on individual vocal and physical movements. The different trajectories serve to remind me of the different affective intensities and potentialities that may cohere, coexist and overlap and the different lines of flight that may be taking off within any given moment.

This is a useful reminder of the complexity and messiness of the rhizomic mobile metaphor. While there are points of isolation and points of connection for certain shoots, it seems that there are areas of growth where the joining up and connections appear to follow a more linear pathway and are seemingly easier to trace. For example, there is a sense that the description of various people's finger slicing injuries build in severity and could be viewed as more exaggerated each time a human actor speaks. This can be seen below in the way the stories build from a minor slicing of one finger, to almost cutting off one finger, to technically slicing off a whole finger and finally to cutting off a whole set of fingers.

Facilitator: So my finger, I was doing the washing up and I sliced it on a broken pot.

Noah: My friend's teacher, she **almost** cut off her finger.

Sophie: I thought you did what Mr B did when he **technically** sliced his **whole** finger off when he sliced it making pizza.

Izzy: Well my auntie, she's cut off **all** of her fingers.

For me this sequence seems to indicate an alignment of potential actors pushing forward a line of flight. While this could be considered unremarkable in that it is not necessarily different to any other episode of time where various possible emergencies will have been present and certain ones have become realised, this one in particular seemed to stand out. Maybe it's the seemingly clear trajectory and building that does this or maybe it is the contrast of something that does seem to build and progress forward and seems shared or common for a group of individuals compared to other ways of looking at the episode that might be interpreted as more disparate experiences.

The question of why certain things stand out within this episode and why other episodes of time may be considered less 'felt', leads me back to the work of Hollett and Ehret (2015). They argued that the experience of movement impacts on the affective atmospheres that are created and the meaning that emerges. Perhaps it was the seemingly involuntary movement from some participants and the physical interaction that emerged that seemed to make the episode feel more charged and made me want to return to it as an episode to analyse further. That is not to say that if I were to look at other episodes of time, assemblings could not be traced in similar ways. But maybe seeing something that seems like the physical manifestation of affect seems more visible and somehow traceable, which makes it register in a way that feels felt.



## **6.5 Episode 4: ‘I need a brush!’**

Following on from the first three episodes that have explored the assemblings of multiple human actors, I will now move on to an episode that focuses on a single human actor, Erin, and the rhizomic connections between her and human and non-human actors that appear to affect her experience as the episode unfolds. In contrast to the previous episodes, which have taken place over the course of a few minutes, the episode takes place over the course of 42 minutes and 20 seconds. Erin was not in camera shot for the full duration of the episode as at times she was out of range of the camera, had left the classroom to fetch something from another classroom or was working outside. Due to the length of episode and sporadic nature of Erin’s appearances I have chosen just to detail moments relating to her rather than everything that was taking place or spoken during the stretch of time. To indicate the start of each moment detailed I have included the time from the start of the session in an attempt to indicate when these moments occurred in the passing of time.

### **6.5.1 E4: Overview and Context**

The episode takes place on the final day of Shakespeare Club. A performance of Macbeth was due to be performed by the group that afternoon for the rest of the Year Six children. The episode takes place during some rehearsal time over the children’s lunch break. As it was the lunch break children came and went more freely than in the usual club and used the time according to what they felt was needed to prepare for the performance.

#### **2.44**

(Erin enters the classroom in a bloodied and cut white t-shirt. She walks purposefully to the centre of the room and pauses in a pose briefly as if to display her costume to the other participants and the facilitator.)

Facilitator: Oh wow!

### 5.53

(Erin approaches the facilitator.)

Erin: How many scenes are there? Because Act 4 Scene 1 I need to get dressed quickly.

Facilitator: Oh so you want to know how long you've got? So Act 4 Scene 1...

(Other children also asking questions as she waits for an answer. She talks to Noah about which characters she is playing in the performance and her costume.)

Erin: How long have I got?

Facilitator: (Humorously) Oh dear, oh dear... No time at all! Act 4 Scene 1. Did you say your next one is Act 5 scene 1?

(Teacher announces to the club participants that there are some costumes in another classroom that they could borrow from if they want to. Erin's attention, along with others, is pulled to this and she leaves the classroom.)

### 10.15

(Erin returns to the classroom with a black short wig and red cloak. She is experimenting with positioning the wig on her head. Over the course of the minutes that follow she starts to experiment with the red cloak, trying it on and exploring how it moves. Rachael is stood next to her interacting with a candle prop she will use in a scene. Other children in the room are making their own preparations. Some are in costume and some are interacting with props e.g. a dagger. Some are interacting with others in the room, including club participants, the facilitator and the teacher. Some are interacting with paper scripts or scripts on iPad screens.)

### 12.30

(Erin joins other participants on the carpet in the red cloak along with other children as the facilitator gathers them to discuss plans for the afternoon, including the fact we will be performing to the rest of the Year 6 children outdoors. Times for sorting out props and costumes and for rehearsing scenes during the next hour are discussed.)

Erin: The outdoor theatre is the pavilion.

### 13.52

(Erin approaches the Facilitator.) You know how I've got to get changed. You know as soon as I've done my line because I'm the second apparition, should I like go off and then run to get changed?

Facilitator: That's a good idea. So you'll have to make sure that you've got your... Can you put your other costume on top of this?

Erin: I'm the Gentlewoman. I've got my mum's pinny thing she wears for work and then I've got an apron I'm not going to wear because it's my Bake Off one.

Facilitator: OK but if you put it on top. So if you've got it ready that will be the quickest way of doing it won't it?

Girl E: Yeah, because I need my shirt and my (inaudible).

### 15.08

Facilitator: Are there any props or items that people need that you don't currently have?

(Erin thinks and raises hand. Various other participants suggest things they need before it is Erin's turn to speak.)

Erin: I am the gentlewoman and I forgot to bring my polish and my cloth.

Facilitator: Ok, well I'm sure you could find something for a cloth quite easily couldn't you?

Erin: Yes.

Erin: (As the discussion about props continues with a range of participants, Erin continues to readjust the costume she is wearing. She removes the red cloak and repositions the shoulders of her bloodied top. She looks at another participant.) I'm a dead person.

(She puts the cloak back over her shoulders, stands, twirls and experiments with the movement of the red cloak. She swishes the cloak around the space surrounding her and experiments with the movement of the fabric.)

### 18.38

(Erin re-enters classroom carrying a bag containing costumes, the red cloak, other bits of costume and her script. She positions herself near the group talking to the facilitator, takes the pinny out of the bag and starts trying it on. She then approaches the facilitator.)

Erin: This is my apron. And it's got Weatherspoon's on. And I was just thinking, if I wear this, I'll just need my shirt underneath this really.

Facilitator: That's fine, so will that be quite quick?

Erin: Yeah.

### 19.55

Erin: (Approaching facilitator) Do I need to put my costume away?

Facilitator: No, I'd just stay as you are.

(Packs bits of costume she isn't currently wearing into a carrier bag. She then starts rehearsing Act 5 Scene 1 with other participants (Izzy and Rachael, who are both using iPads for the script).

Erin: Grrrrr (frustrated by forgetting some of her lines)

Facilitator: You can use a script.

Erin: I know it! (Walks round in a circle as if this this will help her remember the lines.) *I have seen her rise from her bed. Throw her nightgown upon her.*

(Erin continues to rehearse the scene with Izzy and Rachael. Another group is stood nearby, also rehearsing. Their lines can be heard: 'Double double toil and trouble fire burn and cauldron bubble.')

### 27.35

Erin: (Re-enters the classroom) I need to make my hair deadly. (She removes the bobble from her hair and starts to rearrange by holding her head upside down to let it hang and then arranging it on the top of her head and securing with the bobble.)

### 28.02

Izzy: Erin!

(Erin wanders closer to Izzy.)

### 32.00

(Erin comes into shot. She is holding a yellow pole while talking to other participants in her scene. She is interacting with it, tapping the top, swinging it about gently. Erin turns to the facilitator with the yellow pole in hand.)

Erin: I need a brush. (Erin moves the pole about in a way that suggests a sweeping up motion. After sweeping for around 20 seconds she moves to a set of draws in the classroom and looks through the paper draws. She returns to her previous position in the room with paper and some Pritt stick. She sits on the floor and starts spreading Pritt Stick on the paper.)

### 33.24

Erin has been to the draws again and is returning to the position where she is working on her brush. The facilitator walks towards her.

Erin: I'm making a brush and I need to stick it on the stand.

Facilitator: That was a good idea. How did you think of doing it like that?

Erin: I don't know I just thought of it. (Carries on making. Fetches some Sellotape from a cupboard at the back of the room and then returns and uses it to attach the paper brush she has made to the yellow pole.)

### 37.02

Stands with brush and begins to use it in a sweeping action.

Facilitator: That looks really good Erin.

(Erin swiftly tidies away the equipment she no longer needs e.g. Pritt Stick, scissors and Sellotape.)

### 40.42

(Instructions are given to put the tables back ready for lessons after lunch. Erin approaches the facilitator with her brush prop in one hand and a bag of clothes in the other.)

Erin: Where shall I put them?'

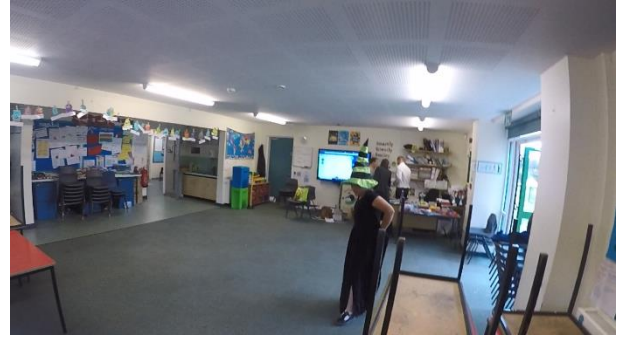
Facilitator: I would put them by the door so that we've got them ready to go.

(Erin rushes to the door to position the props and costume.)

## 6.5.2 E4: Potential layers and components

### 6.5.2.1 E4: Images of the physical space

*While the majority of the footage is from the usual classroom used for the club (as this is where I and therefore the GoPro cameras were situated) Erin did move into other spaces as well. These include a cupboard attached to the classroom (as shown in the bottom left image) and a visit to another classroom to select further costumes and props. Images are also included looking out to the school field and of club participants stood just outside the classroom door, which led to the school field. These images are indicative of the fact that participants were preparing for a performance that afternoon that would take place on a pavilion situated on the school field. Although participants were not physically positioned on the pavilion during this episode, it appeared as if their minds were as they gazed out to the field and thought ahead to the performance. The episode took place during the lunch break and children from the rest of the school were playing on the field. Some club-participants stood just outside the classroom door at times, indicative of a space bridging the club and lunch break.*





### 6.5.2.2 E4: Sample of phrases



### 6.5.2.3 E4: Sample of potential texts assembling

*The following is a sample of text from the Pottermore site (a site for fans of Harry Potter), and gives a description of the character Minerva McGonagall. It is included here to suggest that ideas about the character may be circling for Erin either consciously or unconsciously at some points of the episode. This specific text was selected based on reference to Harry Potter and the character Minerva McGonagall made by several children near the start of the session in relation to the costumes children playing the three witches entered the room in. While the text may not be one Erin had directly engaged in, it offers a summary of the character which is useful in indicated ideas Erin may hold of the character more succinctly than direct passages of text from the Harry Potter series might. Its inclusion here is intended to explore how a sense of character invoked by other's costumes (Minerva McGonagall) and comments about them may have fed into Erin's quest to pursue costumes and props in preparation for the performance in the way she does throughout the episode. It is a potential layer that has supported my consideration of how Erin's experience of the club might have been unfolding during the episode.*

'Minerva McGonagall is the deputy headmistress, head of [Gryffindor](#) house and [Transfiguration](#) professor at [Hogwarts School of Witchcraft and Wizardry](#). A tall, stern-looking witch with black hair usually drawn into a tight bun, few students dare cross her; she is an imposing figure who can quickly spot trouble. Professor McGonagall can also transform at will into a tabby cat, distinguishable by spectacle markings around the eyes.'

[https://pottermore.fandom.com/wiki/Professor McGonagall](https://pottermore.fandom.com/wiki/Professor_McGonagall) Last accessed 15.7.22

*Below are the abridged scripts for Macbeth present for Erin during the episode, either through having a part in them or from hearing other participants running scenes nearby. Again, they are included here as a potential layer of phrases and ideas that could have been circulating consciously or unconsciously, impacting her movements, decisions and vocalisations throughout the episode.*

**ACT 3, SCENE 4:**

*The hall of the palace at Elsinore. A banquet has been prepared.*

MACBETH Sweet remembrancer!  
Now, good digestion wait on appetite,  
And health on both!

LENNOX May 't please your highness sit.

Enter the GHOST OF BANQUO, and sits in MACBETH'S place

MACBETH The table's full.

LENNOX Here is a place reserved, sir.

MACBETH Where?

LENNOX Here, my good lord.  
What is 't that moves your highness?

MACBETH Which of you have done this?

LORDS What, my good lord?

MACBETH (to GHOST) Thou canst not say I did it. Never shake  
Thy gory locks at me.

ROSS Gentlemen, rise. His highness is not well.

LADY M Sit, worthy friends. My lord is often thus  
And hath been from his youth. Pray you, keep seat.  
The fit is momentary; upon a thought  
He will again be well.  
Feed and regard him not.  
(aside to MACBETH) Are you a man?

MACBETH Ay, and a bold one, that dare look on that  
Which might appall the devil.

LADY M O proper stuff!  
This is the very painting of your fear.  
You look but on a stool.

MACBETH Prithee, see there! Behold! Look! Lo!

Exit GHOST

MACBETH Do not muse at me, my most worthy friends.  
I have a strange infirmity, which is nothing  
To those that know me. Come, love and health to all.

Enter the GHOST OF BANQUO

MACBETH (seeing the GHOST)  
Avaunt, and quit my sight! Let the earth hide thee.

Exit GHOST

ROSS What sights, my lord?

LADY M I pray you, speak not. He grows worse and worse.  
Question enrages him. At once, good night.  
But go at once.

LENNOX Good night, and better health  
Attend his majesty!

**ACT 5, SCENE 7 and 8**

MACBETH What's he that was not born of woman?  
Such a one am I to fear, or none.

Enter MACDUFF

MACDUFF Turn, hellhound, turn!

MACBETH Of all men else I have avoided thee.

MACDUFF I have no words.  
My voice is in my sword. Thou bloodier villain  
Than terms can give thee out!

They fight

MACBETH Thou lovest labor.  
I bear a charmed life, which must not yield  
To one of woman born.

MACDUFF Despair thy charm,  
Macduff was from his mother's womb  
Untimely ripped.

Exeunt, fighting.

**ACT 5, SCENE 1:**

*Enter a DOCTOR of physic and a waiting-GENTLEWOMAN*

GENTLEWOMAN I have seen her rise from her bed, throw her  
nightgown upon her, unlock her closet, take forth  
paper, fold it, write upon 't, read it, afterwards seal  
it, and again return to bed; yet all this while in a  
most fast sleep.

Enter LADY MACBETH with a taper

DOCTOR You see her eyes are open.

GENTLEWOMAN Ay, but their sense is shut.

DOCTOR What is it she does now?  
Look, how she rubs her hands.

GENTLEWOMAN It is an accustomed action with her to seem thus  
washing her hands. I have known her continue in  
this a quarter of an hour.

LADY MACBETH Yet here's a spot.

DOCTOR Hark! She speaks.

LADY MACBETH Out, damned spot! Out, I say! Yet who would have  
thought the old man to have had so much blood in  
him.

DOCTOR Do you mark that?

LADY MACBETH The thane of Fife had a wife. Where is she now?  
What, will these hands ne'er be clean? Here's the  
smell of the blood still. All the perfumes of Arabia  
will not sweeten this little hand. Oh, Oh, Oh!

DOCTOR This disease is beyond my practice.

LADY MACBETH Wash your hands. Put on your nightgown. Look not  
so pale—! tell you yet again, Banquo's buried; he  
cannot come out on 's grave.  
To bed, to bed. There's knocking at the gate. Come,  
come, come, come. Give me your hand. What's  
done cannot be undone.—To bed, to bed, to bed!

Exit

DOCTOR Unnatural deeds  
Do breed unnatural troubles.  
More needs she the divine than the physician.  
God, God forgive us all!

**ACT 4, SCENE 1:**

*A cavern. In the middle, a boiling cauldron. Thunder. Enter the  
three WITCHES.*

FIRST WITCH Round about the cauldron go,  
In the poisoned entrails throw.

ALL Double, double toil and trouble,  
Fire burn, and cauldron bubble.

SECOND WITCH Fillet of a fenny snake,  
In the cauldron boil and bake.  
Eye of newt and toe of frog,  
Wool of bat and tongue of dog,  
Adder's fork and blind-worm's sting,  
Lizard's leg and owl's wing,  
For a charm of powerful trouble,  
Like a hell-broth boil and bubble.

ALL Double, double toil and trouble,  
Fire burn and cauldron bubble.

THIRD WITCH Scale of dragon, tooth of wolf,  
Witches' mummy, maw and gulf

ALL Double, double toil and trouble,  
Fire burn and cauldron bubble.

SECOND WITCH Cool it with a baboon's blood,  
Then the charm is firm and good.

Enter MACBETH

MACBETH How now, you secret, black, and midnight hags?  
What is 't you do?

ALL A deed without a name.

MACBETH I conjure you by that which you profess—  
Howe'er you come to know it—answer me.

FIRST WITCH Say, if th' hadst rather hear it from our mouths,  
Or from our masters'.

MACBETH Call 'em. Let me see 'em.

ALL Come, high or low;  
Thyself and office deftly show!

Thunder. FIRST APPARITION, an armed head

1st APPARITION Macbeth! Macbeth! Macbeth! Beware Macduff.  
Beware the thane of Fife. Dismiss me. Enough.  
Descends

Thunder. SECOND APPARITION, a bloody child

2nd APPARITION Be bloody, bold, and resolute. Laugh to scorn  
The power of man, for none of woman born  
Shall harm Macbeth.  
Descends

MACBETH Then live, Macduff. What need I fear of thee?  
But yet I'll make assurance double sure,  
And take a bond of fate. Thou shalt not live.

Thunder. THIRD APPARITION, a child crowned, with a tree in his  
hand

MACBETH What is this  
That rises like the issue of a king,  
And wears upon his baby-brow the round  
And top of sovereignty?

3rd APPARITION Macbeth shall never vanquished be until  
Great Birnam Wood to high Dunsinane Hill  
Shall come against him.  
Descends

MACBETH That will never be.  
Who can impress the forest, bid the tree  
Unfix his earthbound root?

Apparitions vanish

The WITCHES dance and then vanish

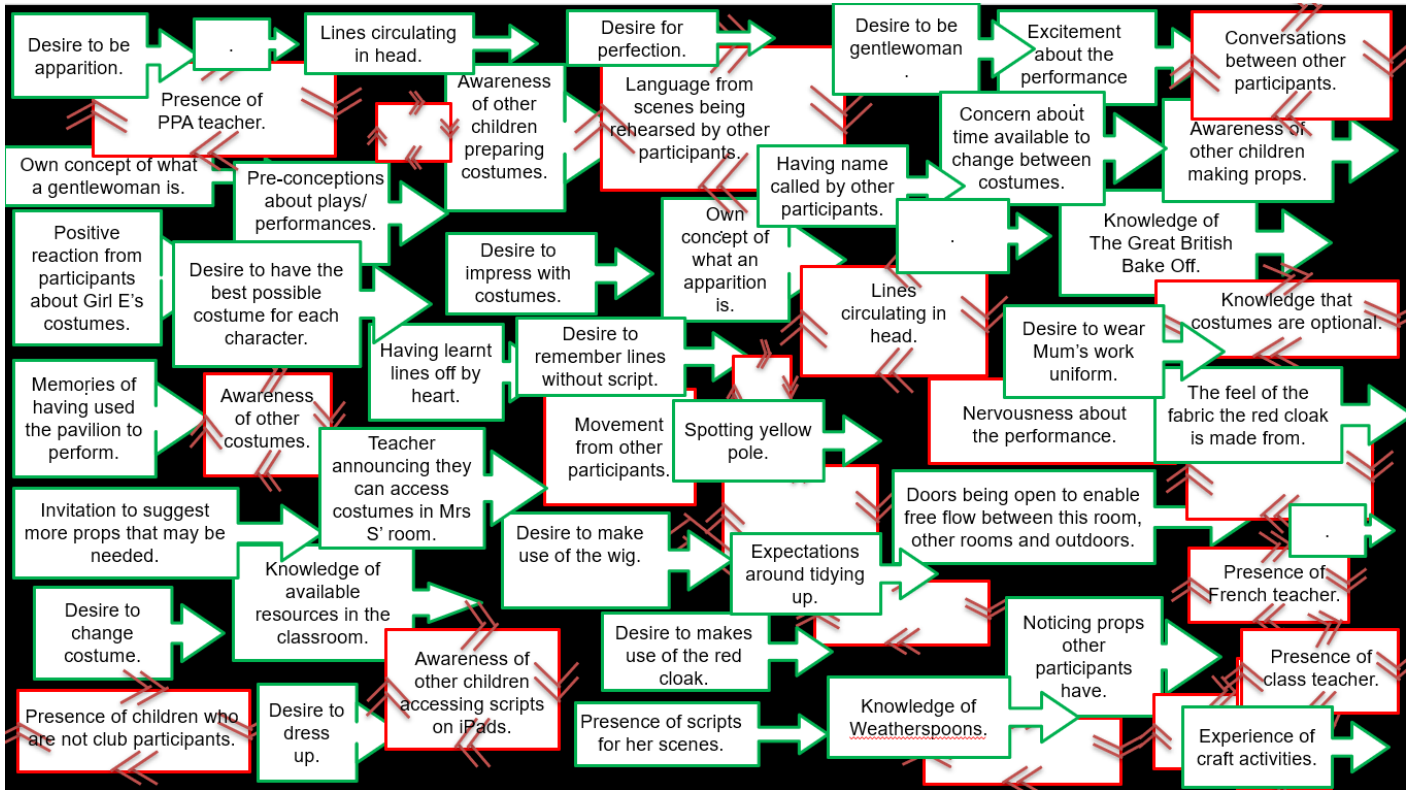
#### 6.5.2.4 E4: Extracts from the researcher's Actor's Notebook

*Written based on my experience of the session and thoughts when reviewing GoPro footage soon after the session.*

I arrived to the school for the performance at lunch time to rehearse over the lunch break and early afternoon and then to perform from around 2.15. I had done nothing to prepare for this session as I'd already distributed parts and scripts in the previous week. I was amazed by the sheer amount of preparation that had gone into this since the previous week. Lots of children had brought in props and costumes. Some had learnt scripts off by heart. Huge amount of buzz and excitement about this. Was it for the performance or the sake of dressing up? Mr B suggested they fetch a dressing up box from another teacher and children very excited and involved in this. Is the performance about the play and the text or is it about the costumes and props? Do the props and costumes make them become the characters? How integral are the costumes and props? Buzz and excitement. An affectively charged atmosphere? What created this affective atmosphere? Was it the physical presence of the costumes and props? Was it the mental presence of the upcoming performance?

I'd imagined this stage of preparation during the lunchtime to be running scenes but although some of that took place there was a lot of trying costumes and moving about in them and talking about them. Almost as if children were testing out being the characters in the costumes. Was this them becoming the characters?

### 6.5.2.5 E4: Action boxes



### 6.5.2.6 E4: Imagined interior monologues

A pole, oh this feels just like the handle of the sweeping brush at home. A sweeping brush! That's what I need. **I need a brush!** A gentlewoman would definitely have one of those. Where could I get a sweeping brush? I should have brought one from home. There isn't one in here and I bet Mr B wouldn't let me borrow his. Oh, Facilitator said I could make something to be a cloth and polish. I could just make a brush. I've got the pole so I only need to make the brush bit. What could I use? I'll have a look in these draws... Paper... paper... paper... more paper... Paper it is then. I need bristles so.... I'll cut. I know, I can do it like a paper lantern so I bend it all over and the bristles won't get all bent.

I'm so pleased mum let me borrow her **pinny thing she wears for work**. I'm going to look just like a gentlewoman with a proper work uniform. Right, how did mum show me how to put it on? Hold the ties out and hold it to my waist... get it in the right position... wrap the ties round my back and tie them in a bow... just like Mum showed me. Perfect.

I'm so pleased I managed to sneak mum's work apron out the house. I know she said I could wear my Bake Off one but that just wouldn't be right. I'm a gentlewoman, not a chef. Right, how does Mum put it on?... Hold the ties out and hold it to my waist... get it in the right position... wrap the ties round my back and tie them in a bow... just like Mum does. I hope Mum doesn't notice it's missing. I'll put it back as soon as I get home. I REALLY hope she's not at work today. She'll kill me if she's at work and I've taken her uniform! Oh well, it'll be worth it to be the gentlewoman.

This piece of paper says Act 4 Scene 1 and this piece of Paper says Act 5 Scene 1. I know those are the scenes I'm in but what comes in between? **How many scenes**

are there? I **need** my costumes to **be** the gentlewoman and the apparition. I just won't **be** them if I haven't got the costume. How am I going to get changed? I **need to get dressed quickly**. Will I have long enough? Where will I go? Where will I keep the costumes. What scenes come in between? Are there any?

Quick, quick, quick. Mr B said we can borrow costumes from Mrs S' box. I need to get there first otherwise all the best things will go. Right, what do I still need? No, that doesn't matter. Just see what there is. It might be better than what I've brought in. I loved dressing up in Mrs S' class when I was in Year 3. I wonder if anything will still fit me.

Hair! I've just seen Noah's wig! Of course- my hair! That's what I need to sort! How could I possibly be an apparition with my hair just looking normal? I **need to make my hair deadly!** Right, take this bobble out. Tip it upside down... and then position it on top of my head. Phew! **I'm a dead person!**

Right, a black wig and a red cloak. These were definitely the best things. How does this wig go on? Does it look right? I don't think the gentlewoman would have short hair and I'm not sure an apparition would have black hair. Surely it would be all grey and old looking. Right, let's look at the cloak. It's red... that could be blood. It makes me think of Dracula. It's all floaty too... I can swish it and twirl it and waft it up and down. That's kind of spooky. Apparitions would be floaty too.

### 6.5.3 E4: Possible narrative

The room has relatively few people in it as club members are joining gradually, having finished their lunch and lunchtime activity. The facilitator is setting up and the teacher is continuing with tasks at his desk. The conversation and mood is relaxed but there is also a sense of something coming. An atmosphere of anticipation that builds with each participant that enters the room. Bodies, expressions and voices all indicative of the building excitement for the performance that afternoon. Some bodies interact with the non-human in their apprehension of the performance: wearing costumes; carrying costumes; scripts in hand.

Erin enters the classroom and takes centre stage to reveal the bloodied and cut white t-shirt she is wearing. The human pose and non-human adornments draw attention from the facilitator and others present. They react with admiration. What was the purpose of such an entrance? An announcement of her arrival? A need for validation of her choice of costume? A becoming of the character? What drew the reactions from others in the room? Were they affected by the non-human costume? The human act of selecting the costume? The striking of the pose? An understanding that such a reaction was desired by Erin? A combination of all?

This moment, while punctuating Erin's arrival to the club for the camera and facilitator, is yet another meander on her journey throughout the club. She could be thought of as a journeying raindrop starting at the top of a mountain on the first day of the club and finding it's route down amongst its fellow droplets: starting as a trickle; gathering pace; meandering; changing course; carrying debris; shifting and changing its assemblages as it varies its speed or is joined by falling rain; crashing down a waterfall and smashing against rocks... Maybe this process has repeated its cycle numerous times across the preceding nine weeks of the club.

She meanders towards the facilitator, keen to know how to deal with her costume change. While retaining focus on gaining an answer to her question she manages to interact with a twig also riding the river in close proximity. She takes the opportunity to discuss the characters she is playing and her costume choices but as she does so maintains her sense of direction, reiterating her question: 'How long have I got?'



Suddenly and without warning she crashes into a wall of rocks and is hurled into a change of direction. The teacher has announced to the club participants that there are some costumes available to borrow in another classroom and Erin is propelled, along with others, to follow this direction and see what she can find.

Minutes later, Erin finds herself in a shallow stretch of stream. The ride is bumpy as she makes her way through leaves and twigs and bounces along from stone to stone on the riverbed. She is interacting with items carried along from the classroom with costumes. A short black wig and red cloak have made it to this part of the river with her. She tries on the wig in different positions, moving in different ways in role as she does so. Next she interacts with the red cloak. It slips onto her shoulders and off and she moves it around her, experimenting with its movement and the ripples it creates. Around her, other participants are engaged in other activity: one participant is holding a prop candle; another is moving with a prop dagger; others are adjusting their costumes. Scripts (both paper and on iPads) also float around, participants attached and reading intently.

After this period of intense activity the shallow stretch starts to deepen and the stream broadens. The water is much stiller and calmer as the facilitator talks to participants about plans for the afternoon, including performing outside on the pavilion and time to rehearse scenes as well as prepare props and costumes. Erin lingers in this pool drifting closer to the facilitator. She returns to the question of her quick costume change and a solution is reached.

The pace of flow starts to pick up again and causes bits of debris and water to dance as they journey down the stream. She considers further props and items that might be needed and surveys what might be available in her surroundings. Erin continues to interact with her costume and others around her. She removes and replaces items before turning to a dandelion clock floating past: 'I'm a dead person'. She places the red cloak back on her shoulders, stands, twirls and experiments with the movement of the red cloak. She swishes the cloak around the space and observes the ripples it creates.

A few minutes later Erin enters a narrower stretch. She's collected quite a collection of materials throughout her journey so far: the wig, the cloak, her bloodied shirt, an apron. Navigating the change between these costumes and having everything to hand remains a constant chain of thought and she continues to move between trying things on, changing and bagging them up. This enables her to pass through a thin clearance, where otherwise some of these items may become tangled and left behind.

Once she makes it through, the water begins to stretch out again and she drifts towards some fellow participants to rehearse a scene. The two other actors have script in hand but Erin drifts free. She becomes stuck for a moment, stumbling over her lines but after a moment of frustration these begin to flow again and her journey continues: 'I have seen her rise from her bed. Throw her nightgown upon her'. Nearby other participants rehearse. Their lines can be heard and send ripples nearby: 'Double double toil and trouble fire burn and cauldron bubble'. These can be felt under the surface but are seemingly undetectable as Girl E and her two fellow participants run their own lines.

The rehearsal of the scene runs its course and Erin drifts into her own space again. Her attention turns again to her costume and there is a sudden realisation: I need to make my hair deadly. She removes the bobble from her hair, holds her head upside down to let it hang and then arranges back on the top of her head. This brief somersaulting downstream ends when her attention is pulled by another participant who calls her name. She drifts over in response.

Without warning Erin is forcefully swept up and hurtles down a steep drop. On landing from this sudden cascade down a waterfall she discovers herself in a much stiller pool with a long stick in hand. She begins interacting with it: tapping the top; swinging it about gently and turns to the facilitator decisively, declaring: 'I need a brush'. She continues to move with the stick in a rippled motion suggestive of sweeping up. She becomes aware that the pool she has landed in holds all the resources she could possibly need to turn the stick into a brush. In close proximity to grasses, reeds and other passing debris, she gathers the materials she needs. A

series of interactions involving paper, scissors, Pritt Stick and Sellotape unfold and a brush is produced. She practices moving with it, producing a series of ripples.

She is ready to move on from this isolated pool of stillness and continues to progress on her journey, taking her gathered resources with her.

#### 6.5.4 E4: Discussion

While the same theory drawn on in the discussions for previous episodes could be drawn on again for this episode, I will use the discussion for this episode to progress a focus on the potential role of human and non-human actors in what emerges.

What I find particularly interesting in this episode is the seeming parity between the non-human and the human in how they affect and drive action forward for Erin. It appears that Erin is constantly manipulating materials, such as costumes and props, for example, positioning, manipulating and interacting with them, but at the same time, the materials and her interactions with them are in turn affecting her movements as well, leading her to move in a particular way and prompting certain action.

From the moment she enters the club she appears to be affected by the costumes she has brought in for the performance. The wearing of the bloodied and cut white shirt seems to lead her to enter the classroom in a particular way and pose as if to display her costume to her fellow participants. The presence of the costumes and the fact that she has more than one seems to affect her interactions from the start of the session, for example, her eagerness to establish how long she will have to change between costumes for her two scenes and how she might achieve this. It could be considered that without the presence of the non-human costumes, this issue would not have been present or quite so pressing for her. The bloodied top continues to affect as the session progresses, as can be noted when she turns to another participant in close proximity and declares 'I'm a dead person'. It is worth considering that more than just the bloodied top, Erin and the fellow participant could have been assembled in this moment. Erin could be affected by the script for the scene in which she plays an apparition, an interaction with the fellow participant that preceded, general conversation amongst the group about the roles they are playing, a desire to entertain the other participant in some way and/or many other unknown potential actors.

Further interactions with costumes and props seem to demonstrate a reciprocal affect between materials and Erin. It could be perceived that the texture, size and

colour of the fabric of the red cloak she discovers in another teacher's costume box affects her to select it and begin to try it on and experiment with it. In turn the cloak begins to move and this invites further interaction from Erin as she explores the texture, weight and subtle changes in colour in the light by adjusting and moving it further e.g. by standing, twirling, swishing. Other actors may also be active within what assembles, such as Erin's perception of the suitability of the cloak for her assigned character and the space and time available to her.

The assemblings that potentially lead to Erin making the sweeping brush are also of interest in terms of the reciprocal affects of both human and non-human actors. Potential actors leading to the making of the brush might include: the invitation from the facilitator to consider further props that might be required; awareness of other prop making and interactions with props taking place around her, for example, participants interacting with a homemade candle and dagger; discovery of the yellow pole; availability of paper, scissors, Sellotape and Pritt Stick in the classroom. Although it could be considered that at each stage Erin is an actor in terms of making the decision to make the brush, manipulating the materials to create the brush and finally moving the brush in a sweeping motion, at each stage the affect of the materials on Erin could also be considered. This can be seen in the yellow pole affecting Erin to think that making a brush might be possible, the available resources affecting her to make the brush with what was available and in a way that was appropriate to the properties of the materials; the completed form of the brush affecting Erin to want to move with it in a particular way i.e. a sweeping motion.

Highlighting the non-human is not to detract from the potential of human actors to affect as well. As is clear in the examples presented, both human and non-human actors are assembled. In certain moments the affect of a human actor seems to stand out more than in other moments. Examples include: when Erin responds to the teacher's invitation to look for props and costumes in another room by rushing to that location immediately; Erin swiftly obliging when fellow participants invite her over to rehearse a scene; wandering closer to Izzy when Izzy calls her name; positioning props and costumes near the door following the facilitators instruction when it is time to return the room to its normal state for afternoon lessons. However, there still

remains potential within each of these moments for a myriad of actors (both human and non-human) to be assembling too.

It is also worth drawing on Ehret and Hollett's (2014) work on feeling-histories to consider the potential of Erin being affected not only by present human and non-human actors but also by ones she might draw on from previous experiences. Examples that are suggestive of this include her deciding she will wear 'mum's pinny thing she wears for work' rather than an apron she describes as her 'Bake Off one' when she plays the Gentlewoman. Here it seems she might be drawing on concepts of work and the associations she is making between the role of a gentlewoman and her mother's work. Another example is suggestive of experiences where lines have needed to be learnt off by heart. This could possibly relate to her own experiences of this for school plays or from seeing actors in plays and performances recite lines without a script. This preconception seems to affect her when she expresses frustration through a 'Grrrrr' at stumbling over her lines when trying to run one of her scenes without a script.

A further interesting consideration when exploring this episode is what is offered by looking at an episode that focuses on a single participant rather than multiple participants. In some ways it could be argued that this has brought consideration of non-human actors to the fore more than in previous episodes. In previous episodes the nature of trying to analyse interactions between several humans has brought the human into sharper focus, whereas looking at a single participant seems to have made it easier to consider a broader range of actors (both human and non-human).

The river metaphor was useful to me in reflecting on a range of actors and a broadening to the non-human. By considering Erin as a raindrop rather than human and other human participants as other non-human materials that might journey down the river, it seems to have enabled a consideration of assemblings that does not necessarily privilege the human. Such an approach challenges an anthropomorphic gaze, instead seeing both human and nonhuman bodies intra-acting in a constant state of becoming (Hollett and Ehret (2015)).

Another benefit of the metaphor has been the way in which it has enabled me to imagine the emergent nature of what might have been taking place throughout the episode. Drawing on the work of Massumi, (2002, pp4-5), the metaphor has supported me in seeing Erin as a 'body... in constant movement in an environment that is itself always in motion, the potential for variation is almost infinite'. As Massumi noted, 'the body is always indeterminate, in an immediate, unfolding relation to its own potential to vary; this is what Deleuze and Guattari name as "emergence"'. Drawing on this theory, along with the river metaphor, helps me to see the episode as fast paced and rapidly evolving as I imagine the continuous and free movement of water forced to progress on its journey by gravity pulling it down the mountain: its progress constantly affected by what it meets along the way, moment by moment, with infinite potential to vary. This thinking is also supported by the previously discussed work of Law (2004), which supported a view of the term assemblage being an active concept. The nature of water constantly moving and coming into contact with changing landscapes and materials supports me in imagining assembling in this way.

## **6.6 Episode 5- ‘What day are we doing this on?’**

Following on from the previous episode which focused on a single participant and her relations with other human and non-human actors, this episode also follows a single participant, Jacob. It took place simultaneously with the previous episode focusing on Erin but examines an alternative journey through that passing of time: Jacob’s. Similar to the approach to exploring the episode for Erin, I have chosen to just detail moments relating to Jacob rather than everything that was taking place or spoken during that period of time. To indicate the start of each moment detailed I have included the time from the start of the session in an attempt to indicate when these moments occurred in the passing of time. The episode provides further exploration of potential human and non-human actors assembling and affecting, as well as acting as a further example of potential co-realities.

### **6.6.1 E5: Overview and Context**

The episode takes place over the same period of time introduced in the previous episode focusing on Erin.

14:26

(Jacob enters the classroom where the children are gathered with the facilitator discussing plans for the afternoon. Most participants are seated but Jacob remains standing.)

Facilitator: Are you alright Jacob?

Jacob: I can’t find my script.

Facilitator: Erm, if you get an iPad, it’s all on Seesaw.

Jacob: Oh, OK, thank you.

16:25



(Jacob has iPad in hand and is trying to locate the script he needs via Seesaw on the iPad.)

Jacob: Is it on the Nightingale or Darwin one?

Facilitator: Darwin I think.

(Jacob wanders back to edge of room continuing to look for the script on the iPad.)

### 22.51

(Facilitator approaches Jacob who has been sat on the same chair on the edge of the classroom with the iPad since he last spoke to the facilitator.)

Facilitator: How are you doing Jacob?

Jacob: I'm just rehearsing my line in my head.

Facilitator: OK, have you learnt it off by heart or?

Jacob: Erm, that's what I'm trying to do now.

Facilitator: It doesn't matter if you can't. You can use this (indicates iPad). That's fine, alright. Your choice. So, are you Ross or Angus? Remind me.

Jacob: I'm Angus.

Facilitator: And are you just in this scene or are you in the banquet one as well?

Jacob: I think I'm just in this scene.

Facilitator: So it's only a little bit to learn then isn't it?

Jacob: Yes, I'm just doing that line.

Facilitator: Who is Ross?

Jacob: I think it is Madeleine.

Facilitator: OK, do you need to talk to her about it at all or do you know what you are doing?

Jacob: Erm, I'm not sure.

Facilitator: Maybe just have a quick chat with her then. Make sure you both know what you're doing. OK.

Jacob: OK. (Starts scrolling through pages of script on the iPad.) I'm just looking for a different scene.

Facilitator: Are you just checking?

Jacob: Yeah.

25.48

(Facilitator notices Jacob and Madeleine are both in the room).

Facilitator: Are you alright Jacob?

Jacob: Yeah.

Facilitator: Madeleine, do you and Jacob know what you are doing when you are Ross and Angus together?

Madeleine: Errrrmmmm.

Facilitator: Is it worth a quick conversation because I think Jacob might be a bit unsure.

30.00

(Until now Jacob has spent most of the time sat in the same chair on the edge of the room, looking at his iPad or observing what is happening. He now gets up and wanders over to the door where the facilitator and a few other participants are looking out onto the field and talking about the performance arrangements with the

outdoor stage in view. As this group disperses he moves to talk to Noah on the edge of the room for approximately a minute.)

### 31.26

(Jacob approaches the facilitator)

Jacob: What day are we doing this on?

Facilitator: Today!

Jacob: (Smiles). Oh, are we? Is it this afternoon? (He wanders back to the chair he's sat on for most of the session and looks at his iPad.)

### 36.15

(The facilitator instructs the class to start putting the furniture back so the classroom is ready for afternoon sessions. Jacob approaches the facilitator with iPad in hand).

Jacob: Where should I put the iPad?

Facilitator: You're going to need it aren't you?

Jacob: But we're not doing it yet are we?

Facilitator: But I would keep it with you so you've got it ready.

Jacob: What, just on the table in class? OK.

(Jacob wanders to the other side of the classroom and stands near Noah briefly then wanders back to the facilitator.)

### 37.11

Jacob: What time in the afternoon are we actually doing it?

Facilitator: Quarter past two.

Jacob: OK.

Facilitator: Is that OK?

Jacob: Yeah, so is that when you'll bring us out?

Facilitator: Yes, so I'll get you to come and rehearse your scene between one and quarter past two but just for your bit and then you can come back to class and then we'll all be ready for quarter past two.

Jacob: OK.

## 6.6.2 E5: Potential layers and components

### 6.6.2.1 E5: Images of the physical space

*The footage is from the usual classroom used for the club. While other club participants moved between the classroom and other spaces (as mentioned in the previous episode focusing on Erin), Jacob remained in the classroom for the duration of the episode. An image is included of other club participants just outside the classroom door to suggest Jacob's awareness that other children were at times working beyond the classroom. They are selected to give a sense of the multiple bodies assembling within the space of the club and to support consideration of how the physical environment could be affecting what emerged for Jacob throughout the episode.*





### 6.6.2.2 E5: Sample of phrases



### 6.6.2.3 E5: Sample of potential texts assembling

Below are the abridged scripts for Macbeth present for Jacob during the episode, either through having a part in them or from hearing other participants running scenes nearby. Again, they are included here as a potential layer of phrases and ideas that could have been circulating consciously or unconsciously, impacting his movements, decisions and vocalisations throughout the episode.

<p><b>ACT 1, SCENE 3:</b> <i>A barren heath. Thunder</i> <i>Enter the THREE WITCHES</i> <i>[Drum within]</i></p> <p><b>THIRD WITCH</b> A drum, a drum! Macbeth doth come. <i>(dancing together in a circle)</i> The weird sisters, hand in hand, Posters of the sea and land, Thus do go about, about, Thrice to thine and thrice to mine, And thrice again, to make up nine. Peace! The charm's wound up.</p> <p><i>Enter MACBETH and BANQUO</i></p> <p><b>MACBETH</b> So foul and fair a day I have not seen. <b>BANQUO</b> How far is 't called to Essex? What are these So withered and so wild in their attire, That look not like <u>gi</u> inhabitants o' th' Earth, And yet are on 't—live you? Or are you aught That man may question? You should be women, And yet your beards forbid me to interpret That you are so.</p>	<p><b>MACBETH</b> Speak, if you can: what are you? <b>FIRST WITCH</b> All hail, Macbeth! Hail to thee,thane of Glamis! <b>SECOND WITCH</b> All hail, Macbeth! Hail to thee,thane of Cawdor! <b>THIRD WITCH</b> All hail, Macbeth, that shalt be king hereafter! <b>BANQUO</b> Good sir, why do you start and seem to fear Things that do sound so fair? <b>MACBETH</b> Stay, you imperfect speakers, tell me more. I know I am thane of Glamis, But how of Cawdor? The thane of Cawdor lives. Speak, I charge you. <i>[WITCHES vanish.]</i></p> <p><b>Enter ROSS and ANGUS</b></p> <p><b>ROSS</b> The king hath happily received, Macbeth, The news of thy success. <b>ANGUS</b> We are sent To give thee from our royal master thanks, <b>ROSS</b> And, for an earnest of a greater honor, He bade me, from him, call thee thane of Cawdor. <b>BANQUO</b> What, can the devil speak true? <b>MACBETH</b> <i>(aside)</i> Stars, hide your fires; Let not light see my black and deep desires. <i>[Exeunt]</i></p>	<p><b>ACT 3, SCENE 4:</b> <i>The hall of the palace at Elsinore. A banquet has been prepared.</i></p> <p><b>MACBETH</b> Sweet remembrancer! Now, good digestion wait on appetite, And health on both! <b>LENNOX</b> May 't please your highness sit Enter the GHOST OF BANQUO, and sits in MACBETH's place <b>MACBETH</b> The table's full. <b>LENNOX</b> Here is a place reserved, sir. <b>MACBETH</b> Where? <b>LENNOX</b> Here, my good lord. What is 't that moves your highness? <b>MACBETH</b> Which of you have done this? <b>LORDS</b> What, my good lord? <b>MACBETH</b> <i>(to GHOST)</i> Thou canst not say I did it. Never shake Thy gory locks at me. <b>ROSS</b> Gentlemen, rise. His highness is not well. <b>LADY M</b> Sit, worthy friends. My lord is often thus And hath been from his youth. Pray you, keep seat. The fit is momentary; upon a thought He will again be well. Feed and regard him not. <i>(aside to MACBETH)</i> Are you a man?</p> <p><b>MACBETH</b> Ay, and a bold one, that dare look on that Which might appall the devil. <b>LADY M</b> O proper stuff! This is the very painting of your fear. You look but on a stool. <b>MACBETH</b> Prithce, see there! Behold! Look! Lo! <b>Exit GHOST</b> <b>MACBETH</b> Do not muse at me, my most worthy friends. I have a strange infirmity, which is nothing To those that know me. Come, love and health to all. <b>Enter the GHOST OF BANQUO</b> <b>MACBETH</b> <i>(seeing the GHOST)</i> Avaunt, and quit my sight! Let the earth hide thee. <b>Exit GHOST</b> <b>ROSS</b> What sights, my lord? <b>LADY M</b> I pray you, speak not. He grows worse and worse. Question enrages him. At once, good night. But go at once. <b>LENNOX</b> Good night, and better health Attend his majesty!</p>
<p><b>ACT 4, SCENE 1:</b> <i>A cavern. In the middle, a boiling cauldron. Thunder. Enter the three WITCHES.</i></p> <p><b>FIRST WITCH</b> Round about the cauldron go, In the poisoned entrails throw: <b>ALL</b> Double, double toil and trouble, Fire burn, and cauldron bubble. <b>SECOND WITCH</b> Fillet of a fenny snake, In the cauldron boil and bake. Eye of newt and toe of frog, Wool of bat and tongue of dog, Adder's fork and blind-worm's sting, Lizard's leg and owl's wing, For a charm of powerful trouble, Like a hell-broth boil and bubble. <b>ALL</b> Double, double toil and trouble, Fire burn and cauldron bubble. <b>THIRD WITCH</b> Scale of dragons, tooth of wolf, Witches' mummy, maw and gulf <b>ALL</b> Double, double toil and trouble, Fire burn and cauldron bubble. <b>SECOND WITCH</b> Cool it with a baboon's blood, Then the charm is firm and good. <i>Enter MACBETH</i> <b>MACBETH</b> How now, you secret, black, and midnight hags? What is 't you do? <b>ALL</b> A deed without a name.</p>	<p><b>MACBETH</b> I conjure you by that which you profess— <i>(Hemlock)</i> you come to know it—answer me. <b>FIRST WITCH</b> Say, if th' <u>h</u>adst rather hear it from our mouths, Or from our masters. <b>MACBETH</b> Call 'em. Let me see 'em. <b>ALL</b> Come, high or low; Thyself and office deftly show! <i>Thunder. FIRST APPARITION, an armed head</i> <b>1st APPARITION</b> Macbeth! Macbeth! Macbeth! Beware Macduff! Beware the thane of Fife. Dumms me. Enough. <i>Descends</i> <i>Thunder. SECOND APPARITION, a bloody child</i> <b>2nd APPARITION</b> Be bloody, bold, and resolute. Laugh to scorn The power of man, for none of woman born Shall harm Macbeth. <i>Descends</i> <b>MACBETH</b> Then live, Macduff. What need I fear of thee? But yet I'll make assurance double sure, And take a bond of fate. Thou shalt not live. <i>Thunder. THIRD APPARITION, a child crowned, with a tree in his hand</i> <b>MACBETH</b> What is this That rises like the issue of a king, And wears upon his baby-brow the round And top of sovereignty?</p>	<p><b>3rd APPARITION</b> Macbeth shall never vanquish be until Great Birnam Wood to high Dunsinane Hill Shall come against him. <i>Descends</i> <b>MACBETH</b> That will never be. Who can impress the forest, bid the tree Unfix his earthbound root? <i>Apparitions vanish</i> <i>The WITCHES dance and then vanish</i></p>
<p><b>ACT 5, SCENE 1:</b> <i>Enter a DOCTOR of physic and a waiting-GENTLEWOMAN</i> <b>GENTLEWOMAN</b> I have seen her rise from her bed, throw her nightgown upon her, unlock her closet, take forth paper, fiddle, write upon 't, read it, afterwards seal it, and again return to bed, yet all this while in a most fast sleep. <i>Enter LADY MACBETH with a taper</i> <b>DOCTOR</b> You see her eyes are open. <b>GENTLEWOMAN</b> Ay, but their sense is shut. <b>DOCTOR</b> What is 't she does now? Look, how she rubs her hands. <b>GENTLEWOMAN</b> It is an accustomed action with her to seem thus washing her hands; I have known her continue in this a quarter of an hour. <b>LADY MACBETH</b> You have 'a spot. <b>DOCTOR</b> Hail! the goddess! <b>LADY MACBETH</b> Out, damned spot! Out, I say! 'Tis not my blood; but yet I see it. How could I have thought the old man to have had so much blood in him. <b>DOCTOR</b> Do you mark that? <b>LADY MACBETH</b> The thane of Fife had a wife. Where is she gone? What will these hands be to her death? 'Tis not the smell of the blood still. All the perfumes of Arabia will not sweeten this little hand. Oh, Oh, Oh!</p>	<p><b>DOCTOR</b> This disease is beyond my practice. <b>LADY MACBETH</b> Wash your hands. Put on your nightgown. Look not so pale.—I tell you yet again. Banquo's buried; he cannot come out on 's grave. To bed, to bed. There's knocking at the gate. Come, come, come, come. Give me your hand. What's done cannot be undone.—To bed, to bed, to bed! <i>Exit</i> <b>DOCTOR</b> Unnatural deaths, Do breed unnatural troubles. More needs she the divine than the physician. God, God forgive us all!</p>	<p><b>ACT 5, SCENE 7 and 8</b></p> <p><b>MACBETH</b> What's he that was not born of woman? Such a one am I to fear, or none. <i>Enter MACDUFF</i> <b>MACDUFF</b> Turn, hellhound, turn! <b>MACBETH</b> Of all men else I have avoided thee. <b>MACDUFF</b> I have no words. My voice is in my sword. Thou bloodier villain Than terms can give thee out! <i>They fight</i> <b>MACBETH</b> Thou'st Jessed labor, I bear a charmed life, which must not yield To one of woman born. <b>MACDUFF</b> Despair thy charm, Macduff was from his mother's womb Untimely ripped. <i>Exeunt, fighting.</i></p>

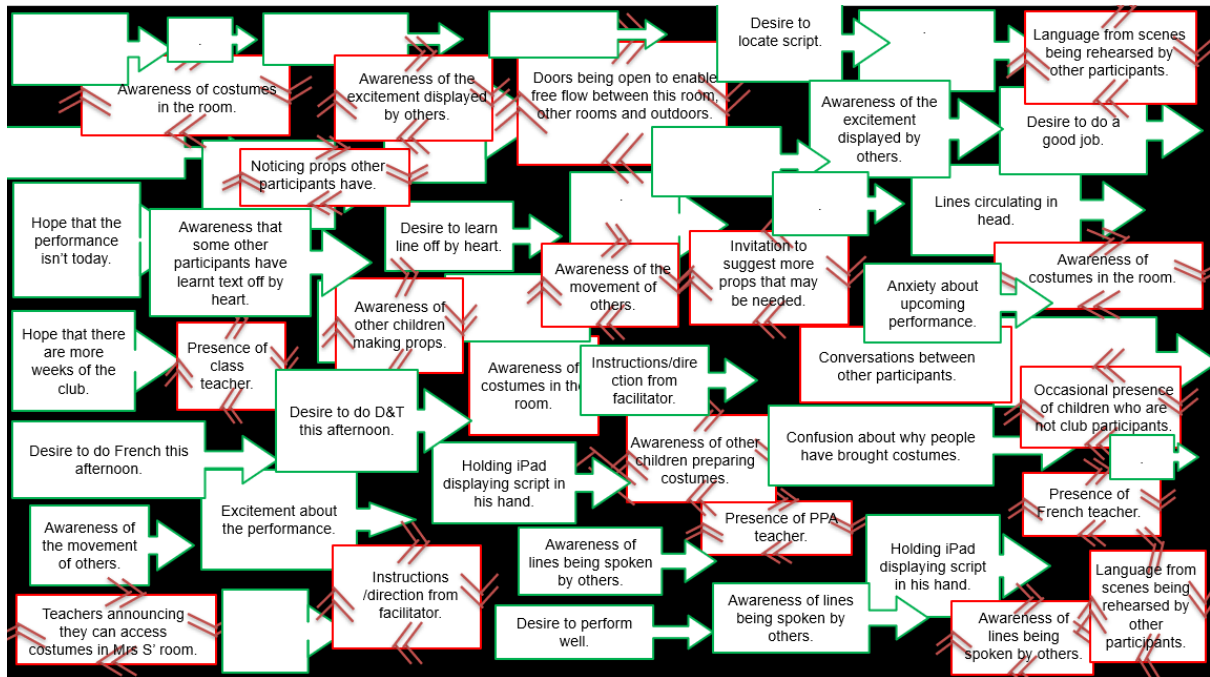


#### **6.6.2.4 E5: Extracts from the researcher's Actor's Notebook**

*The below was written based on my experience of the session and thoughts when reviewing GoPro footage soon after the session.*

Boy J seeming to be in a different world- not knowing the performance was that day or what time it was. On his own path/trajectory/agenda/line of flight.

### 6.6.2.5 E5: Action boxes



### 6.6.2.6 E5: Imagined interior monologues

Why is everyone in Mr B's room? It's meant to be lunchtime. It's one of the best days of the year. Why would everyone be inside when it's so hot? Hang on, it looks like they're all Shakespeare Club people. But Shakespeare Club is after school..... I'd better go and find out.

Where's my script? Where is it? Everyone's got their script. Where is mine? OK, check in your draw... No. Bag? ..... No. On the side..... Nope. Is it at home?..... I can't check there. I'll just have to ask Jemma (facilitator).

Why is everyone getting dressed up? It's not a special day.

We are sent to give thee from our royal master thanks... We are sent to give thee from our royal master thanks... We are sent to give thee from our royal master thanks... We are sent to give thee from our royal master thanks... We are sent to give thee from our royal master thanks... We are sent to give thee from our royal master thanks... We are sent to give thee from our royal master thanks... We are sent to give thee from our royal master thanks...

When's the performance? **What day are we doing this on?** I think we started talking about it last week. Is it next week? Two weeks? **Is it this afternoon?** Hang on... it isn't today is it? People have got costumes. Does that mean it's today?

Yes (!! ) it's D&T this afternoon. I really want to work on my rollercoaster. I've had a brilliant idea and I just can't wait to see if it will work. I'm not sure if Mr M will let me use the saw for it but I'll try and persuade him. I just need all the parts to fit perfectly

so I'm going to have to measure really carefully. Grandad's really good at that sort of stuff. Maybe we'll be able to take them home at the end of the year and I can work on it with Grandad in his shed. I'm going to ask Mr M today. I'd be able to add on so many extra sections then!

I can't wait for the performance! It will be so good to show what we've been doing to our classes. I bet they'll love it. Noah and Rachael are so good at their parts and the witches are amazing! I'm so glad I volunteered for a part now. I know it's only small but that's what I wanted. I wouldn't have imagined being able to perform when we started all this but I'm really glad I am now. I just need to remember my line... We are sent to give thee from our royal master thanks... We are sent to give thee from our royal master thanks... We are sent to give thee from our royal master thanks...

**What day are we doing this on?** Today!! I'm not ready for this! I know I said I wanted a part but I'm really not sure now. What was I thinking?! I thought I'd have more time to prepare but I didn't know it was today and I've forgotten my script. It's all going to be wrong. What was I thinking?!

### 6.6.3 E5: Possible narrative

The room has relatively few people in it as club members are joining gradually, having finished their lunch and lunchtime activity. The facilitator is setting up and the teacher is continuing with tasks at his desk. The conversation and mood is relaxed but there is also a sense of something coming. An atmosphere of anticipation that builds with each participant that enters the room. Bodies, expressions and voices all indicative of the building excitement for the performance that afternoon. Some bodies intra-act with the non-human in their apprehension of the performance: wearing costumes; carrying costumes; scripts in hand. After a period of time has passed in this manner to allow for the majority of children to join the club following their lunchtime activity, the participants have gathered around the facilitator to discuss arrangements for the afternoon.

Jacob enters the classroom. Most participants are sat for the discussion with the facilitator, but Jacob remains standing. Again, Jacob could be thought of as a raindrop meandering down a mountain on his journey throughout the club. His first meander sees him arrive in the classroom, standing close to a group of club participants with the facilitator. His journey down the mountain follows a different path from that of Erin. He begins his journey on a slightly different path, following a tributary of the mainstem. The mainstem is in sight and the paths at times become quite close or even meet, but a different route down the mountain is followed.

The first leg of his journey has led him to a small pool and his raindrop circles looking for which direction to take. He has been unable to find his script and is unsure of what to do. An answer of accessing it via Seesaw on an iPad is provided but still there is confusion as to where to locate it. 'Nightingale or Darwin?' Jacob finds a route through: a small opening towards the edge of the pool. This carries him over a gentle drop and into another pool, larger in size. He sits on the side of the room in a classroom chair, accessing his script via the iPad.

The pool sits close to the mainstem but there is no path between the two. The facilitator is close by, shifting between paths and routes as she rambles down the mountain. The mainstem is close enough for Jacob to have an awareness of the

activity of other participants and the rehearsing of lines that seems the main focus for many. He repeats his line again and again in his head as he reads from the iPad: 'We are sent to give thee from our royal masters thanks'. The rambler approaches and pauses at the side of the pool. She enquires about how he is getting on and reassures him that he can use the iPad as a script if he can't learn the line off by heart. She asks about which character he is playing and whether he needs to consult with another participant, Madeleine, who is also in the scene. He continues to drift around the pool, flicking between pages on the screen. Madeleine is in the mainstem. Venturing to find her would be a bit of a leap at this stage. Much better to keep to the calm and stillness of the pool for now. Their paths will cross later as they journey down the mountain.

A few minutes pass and Jacob finds himself exiting the pool and drifting down a narrow bit of stream that leads into the mainstem. The rambler, making steady progress alongside, notices that Jacob and Madeleine are now in closer proximity. She motions her hands in the water gently, encouraging them to join together and discuss any necessary plans. After this brief interaction Jacob drifts further to the edge to see what a group of fellow participants are doing. He takes in the view of the green field that stretches out ahead and the pavilion that will later become the outdoor stage. After a few moments he drifts further along the stream and talks to another participant before journeying again to catch up with the rambler. 'What day are we doing this on?' he asks. He smiles in response to the news that the performance will take place today, asking, 'Oh, are we? Is it this afternoon?'. As he finishes speaking they reach a part in the mainstem where a fork appears. A current takes him and his journey is rerouted in a different direction from the facilitator. Once again, he finds himself in a quieter stream next to the mainstem and returns to the school chair, looking at his script via the iPad.

Minutes pass and Jacob drifts contentedly along the stream. Time passes and Jacob remains seemingly oblivious to the physical activity and interactions that seem more apparent in the mainstem. The facilitator gives the instruction that it is time to put the furniture back so that the classroom is ready for afternoon lessons. In an instant, Jacob's path feeds back into the mainstem. The water here is much more turbulent

as children are moving tables and chairs around the room and moving scripts and costumes out of the way. Jacob wonders where to put the iPad and what the plans are for the afternoon. It's as if the others have been on a particular journey and know certain things, whereas his solitary route has left him with gaps in his experience. He lifts his head out of the turbulence to ask the facilitator for further instruction and is quickly brought up to speed.

#### 6.6.4 E5: Discussion

While similar comments can be made for this episode as for the ones looked at previously, I will focus this discussion on two aspects: the seeming affect of human and non-human actors in the episode, and considerations around allegory and othering in relation to Jacob's experience of the club.

In the discussion for the previous episode, I drew on the Deleuzo-Guattarian (2004) concept of an assemblage, referring to the range of human and non-human participants that come into association with each other in any given moment, and bringing about almost infinite potential to vary in terms of what emerges or unfolds in a particular moment. I discussed the seeming parity between the human and non-human in appearing to affect and drive action forward for Erin. For Jacob there are still examples that could be interpreted as Jacob being affected by human actors, for example, his interactions with the facilitator, interacting with Madeleine and Noah, and joining the group of humans looking out of the window to view the outdoor performance space. However, there seems to be a weighting towards being affected more by the non-human.

In particular he appears very drawn to a particular area at the side of the classroom, a particular chair and the iPad/script. This location is notable in terms of it being clear of other humans, other than a small number of occasions when I moved into it to talk to him. It is interesting to consider what pulled him towards and kept him in this location for the majority of time throughout the episode. Perhaps it is the space and opportunity to work independently; the lack of other humans. Ehret and Hollett's (2014) work on feeling-histories could also be considered. Perhaps being on the edge of a space when humans are gathering in various groupings is a usual way of being for Jacob; perhaps it felt safe. Perhaps it was the fact that the chairs were pushed to the sides of the room and that sitting on a chair provides more of a sense of how things should be for Jacob when located in a classroom. Perhaps it was the practicality of being easier and more comfortable to spend time looking at his script on the iPad when seated rather than standing. Perhaps the length of time spent in



this position was due to the pull of wanting to learn his line and make sure he knew what happened in his scene before the performance. Again, he might have been influenced by a feeling-history here as he drew on his experience of needing to learn lines off by heart for performances. The pull of all of these non-human actors seems strong and for the most part seem to be what is realised over the other potentialities, including human ones. On the first suggestion that he work with Madeleine on their scene, Jacob remained fixed on the chair, still flicking through the script, the non-human seeming to affect more than the human suggestion.

Another aspect of interest in the episode is his lack of awareness of arrangements for the performance that afternoon. Again, this could be explored in terms of his intra-actions with human and non-human actors. Could the realisation of non-human actors rather than human actors, e.g. a connection with the text, plot and characters rather than discussing and planning collaboratively with others, account for his lack of awareness and confusion around the performance taking place that week? The way he intra-acts with the pages of script on the iPad could be interpreted as taking the place of the human-to-human interactions many other members of the group are having at the same time. In examining his potential shift towards apprehending that the performance was that afternoon it is interesting to consider the role of the non-human in this. Considering the afternoon's performance was the topic of conversation between the majority of human actors in the room from the time he entered yet he still took a significant length of time to reach this understanding himself, it could be possible that he was making use of clues beyond the human to help him reach this conclusion. For example, the fact that the club was taking place earlier in the day than usual, the presence of costumes and props, the availability of iPads to use for scripts, indications towards the outdoor performance space through the windows.

What is particularly interesting for me in exploring Jacob's actions in this episode is the contrast they seem to hold in relation to Erin's and those of other members of the group. My choice in presenting two episodes from the same time period (Episodes 4 and 5) was in part to explore the almost infinite potential to vary within assemblings. My decision to use the same metaphor of a rain drop travelling down a mountain to

explore both episodes was an attempt to explore some of the possible differences between how the same passing of time was experienced by each focus participant and to draw attention to these differences. Again, I find drawing on the work of Law (2004) helpful here.

As explored previously, Law argued that the world is messy and complex and suggested using research methods in ways that enable us to recognise variation and heterogeneity. Law argued that there is a challenge in that certain realities can appear louder than others so argued for the need to tune into and amplify particular realities that might otherwise go undetected and be othered. He suggested allegory as one potential route into such detection. The experience of Jacob in the club seemed to me to be one that in certain circumstances could be othered. In some ways this could be explained as his experience not fitting with what might be perceived as the more general experience of members of the club or the facilitator's ideas about what the club was i.e. the shared understanding of the upcoming performance and interactions with other members of the club in preparation for it. Perhaps the sense of othering could be explained as Jacob's experience being overshadowed by louder experiences, perhaps achieved through the seeming volume created by a majority of members appearing to act and experience in a particular way. There is also the potential that Jacob being a single individual and his experience being quieter and less detectible creates this impact too in that there are less vocal interactions for him than for other members of the group which make his experience less obvious and more likely to be othered than others in the group. Maybe his stillness and more subtle physical movements further this.

None of this is to say that in contrast Erin's experience was identical to other members of the group. Hers was individual and personal to her in the same way that each child's experience will have been individual to them. Erin and Jacob's experiences of that period of time offered a contrast which seemed interesting to explore, but that does not mean to say that anyone's experience in the group is identical to or representative of any other member of the group. Law's (2004) way of viewing the world and applying method to enact realities that explore mess and texture does not lead to such structured and definite conclusions. Indeed I could

have chosen any two members of the club to explore in the previous two episodes and arguments could have been explored about the variation within their experiences. I could also have explored more or all of the members' experiences in this way, which I would suggest would have led to further gathering of those potential experiences rather than set patterns or structures that more traditional methods may hope to gain.

A question that presents itself is what led me to notice Jacob specifically during this time and to analyse him in this way for this episode. Was it that the approach I have taken to analysis opens up possibilities and noticing of things that might otherwise be othered, or might not be addressed in analysis as it doesn't fit within a set of typical patterns for the overall group of members studied? Was it potentially a felt focal moment (Hollett and Ehret, 2015) or 'data that glows' (Maclure, 2013) that led me to focus in on him, as my interest in him not knowing the performance was taking place that day was peaked? If it can be labelled a felt focal moment, this calls into question for me whether Jacob's potential experience of the episode could be considered as othered, as by definition does the identification of the moment lead to it ceasing to be othered? I could argue that employing Law's call to use method in ways that recognise what might otherwise be othered drew me to Jacob's experience and that it is likely that it would have remained othered had such an approach to methodology and analysis not been taken. My questions over how and why I chose Jacob's potential experiences to explore also makes me consider what or who else might have been othered in that process. This brings to the fore for me numerous other members of the group whose potential experiences could also be perceived as potentially othered and worth exploring allegorically. However, I then meet with the same argument that by considering what else might be othered, there is potential that it no longer is, so perhaps I just accept that working in this way just pulls to the fore continuous questions about what is and is not being othered. It also seems impossible to ever say that nothing remains othered. The nature of working allegorically means that nothing can be 'known' as certain or definite and therefore it seems inevitable that some degree of othering is taking place.

Another aspect that drew me to analyse the possible experience of Jacob and to see his experience as othered was my decision to work allegorically to explore his experience. The way I perceived him as working in isolation and not appearing to demonstrate his experience in a way that I found as perceptible as I might for more vocal and physically active members of the group, required me to interpret and decode this experience in other ways and by reading between the literal lines. While such an approach offers ways of exploring what his experience might be, there remains a lack of definiteness or fixed conclusions. When talking about tuning into those realities that might be othered, it is useful to return to Law's description of them as potentials. I find this term and others used by Law, such as gathering, useful in terms of acknowledging that by exploring possible experience and trying to make manifest what is othered, I am no closer to definiteness or singularity. I am instead opening the door to considering further potentialities. In my understanding, such an approach applies to not just the members of the group who appear more obviously to have their experience othered, such as Jacob. The understanding extends to all members and experiences of the group, in that there is almost infinite potential to vary in what has been experienced and what future experiences may take place.

## **6.7 Episode 6- 'The Performance'**

After focusing on the human and non-human actors in the episodes examined so far I now move onto a final episode that focuses more on the role of method in creating reality. While it is acknowledged that this will have been the case for the episodes explored previously, for example, the presence of the camera for the boys in the first episode, this episode brings to the fore a stark contrast in what was generated from the same episode of time in the club using two different inscription devices: the GoPro camera and use of my Actors Notebook as a reflective journal.

### **6.7.1 E6: Overview and Context**

In previous episodes, a playscript has been presented here to give an overview and context of the episode covered. For this final episode, a playscript can be offered in the form of the abridged script of Shakespeare's Macbeth being performed by the club members to the children and staff from their year group. This is the script performed by club participants for the performance and can be found in Appendix G. The performance took place on a hot July afternoon on the school field. The audience were seated on the grass and the club members performed on a wooden pavilion, which they had chosen to use as a stage. The performance was filmed by one of the class teachers from an angle that captured action on the stage only. Additional filming did not take place from the 'My View' GoPro camera angle used throughout the club up to this point due to the presence of children and adults who were not members of the club, for whom I did not have permission to record. The recording only captured each scene performed so a precise script is not available for the introduction I gave as the facilitator and the impromptu speeches given by a teacher, myself and a member of the club at the end.

## 6.7.2 E6: Potential layers and components

### 6.7.2.1 E6: Images of the physical space

*These images are captured from the GoPro footage from the rehearsal time prior to the performance taking place due to not filming the area more generally once children outside the club were present to avoid issues with consent. The setting was outside on a large field. A wooden pavilion was used by the club members to perform on. This was in close proximity to a play area. Within view there was also the main school building, planted areas and the classroom that had been used for the club during the past nine weeks. During the actual performance, another two classes were present on the field behind the wooden pavilion (taking part in some outdoor activities). There was also the presence of children and staff from the rest of the club members' year group in front on the pavilion, who formed an audience.*



## 6.7.2.2 E6: Sample of phrases





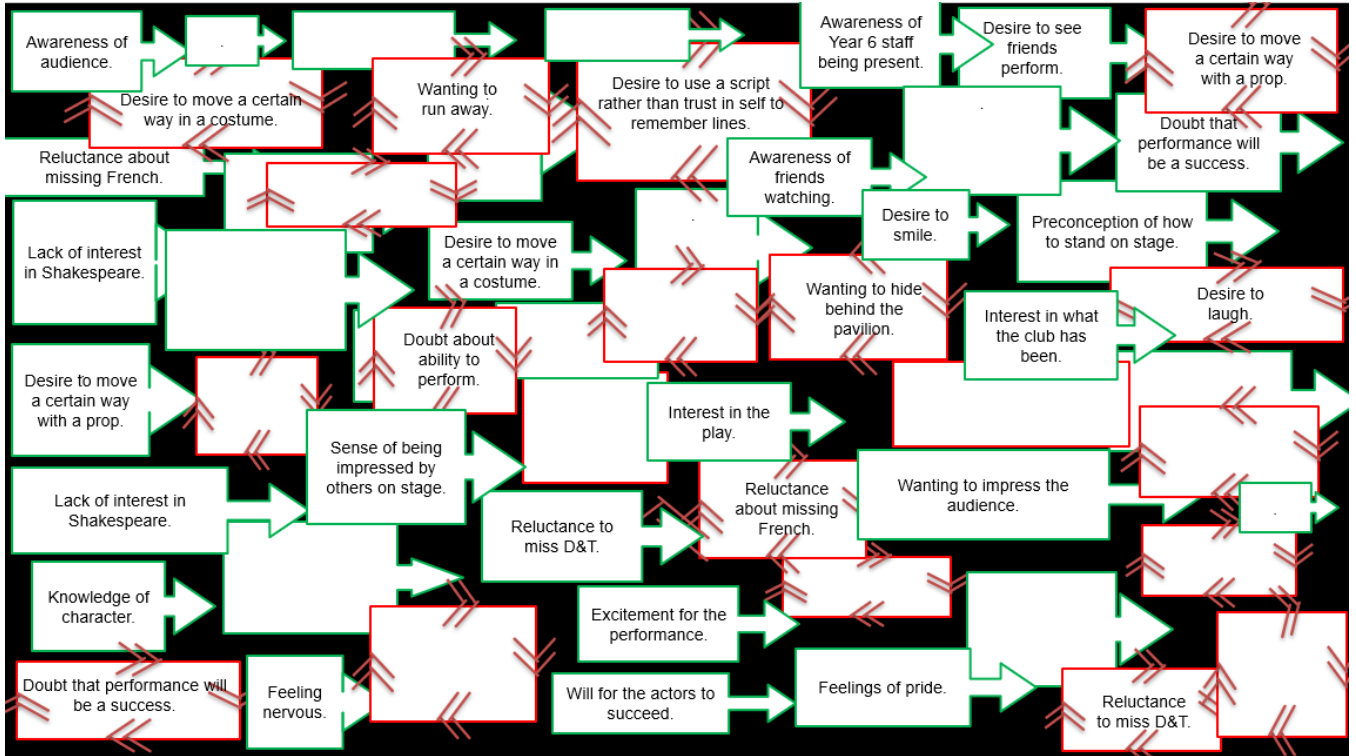
### 6.7.2.3 E6: Extracts from the researcher's Actor's Notebook

*The below was written based on my experience of the performance and then my later thoughts when watching the GoPro recording of the performance soon after.*

The performance arrived. I hadn't ever had high expectations for the quality of the performance as I thought time hadn't allowed for it to be polished so just went with it. IT WAS AMAZING. The presence of the audience seemed to give the immediacy that is required to keep focus and make it the best version that can be. The children knew more about what was happening in their scenes than I could have possibly imagined. They plotted things like blood being thrown onto the stage which exceeded the creative potential of anything that could have been imposed by an adult director. The choices children made in terms of the selection and creation of costumes and props demonstrated such depth of understanding of the characters. Or did what was available dictate their interpretation of the character?

The performance created a sense of excitement, adrenaline internally for me, amazement and awe at what the children had created, pride. Affective atmosphere created by this. The sense of excitement from children and teachers viewing tangible. Sophie's spontaneous thanks speech at the end. Mr B (one of the teachers) describing it in later discussions as 'just marvellous' and 'ace'. There was a real sense of achievement and quality for the children. Interesting then that when I returned to the camera a few days later to rewatch some clips from the performance this affective atmosphere was not captured. Another example of the cameras inability to capture emotion. Just a physical and aural record without the charge and interior experience a human is capable of.

### 6.7.2.4 E6: Action boxes



### 6.7.2.5 E6: Imagined interior monologues

*The following are imagined interior monologues for a sample of club members taking part in the performance as well as a non-human participant and myself.*

#### Sophie

This is my moment. Come on Rosie and Ophelia. Our rehearsals have gone so well. I love our witch scenes. I really want everyone to **see what we can do**.

That was **amazing**. I'm **so proud**. I'm buzzing. Our witches were amazing. I just want to hug Rosie and Ophelia. They were **amazing**. The three of us were **amazing**. No, wait. I want to hug everyone. We were all **amazing**. I'm going to have to speak. I need to make a speech. I need to tell everyone how I feel: **how proud we all are of what we've achieved**.

#### Rachael

This is what I've been waiting for. The whole **club has been interesting** and **I've learned so much** but really this is what makes it all worth it. I just **want everyone to know what we've been doing**. I want everyone to see how good our acting is. I want them to enjoy it too. I'm so proud of what we've achieved.

#### Erin

Remember your lines... remember your lines... OK, you can do this. Big breath in.... [Giggles]. Everyone's looking at me! [Giggles] I want to get this right. Come on Erin. You've got this.

Harry (club member who chose not to perform)

Wow- they're all just **so confident**. It looks like they've been rehearsing for weeks and they've got so many ideas. The witches are all so brave. The way they've got the confidence to change their voices like that and move so strangely. I'm so glad it was Sophie, Rosie and Ophelia who played those parts.

Jacob

That was quite good. I'm glad I did that part.

Year 6 teacher

Wow, that was **just marvellous!** I didn't ever imagine they would understand Shakespeare like that. They spoke so naturally and really seemed to understand. What an experience. They've really impressed me. What an **ace** achievement!

Camera

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Facilitator

Ok Jemma, keep calm for this next half hour. Yes, it may be under-rehearsed but it's what they wanted and part of this club was about the members taking it in the

direction they wanted to. At least it's only the classes coming to see it. There's no parents. The expectations won't be too high. I really hope the audience can understand what's going on. My storytelling in between will help. I'll be able to explain it. It will all make sense. It's only short. Just go with it.

Oh wow! The witches are just attacking it! They are lighting up the stage and taking such ownership! I haven't seen them with this much energy before. They're so in tune with each other. Where are they exiting to? Through the audience? So bold! So confident! That material works so well! Look at the audience. They're completely with them. What an opening!

OK, onto the next scene. They're all there. They all know what they are doing. I can't believe how smoothly this is going. Don't think that, Jemma. Don't get too complacent. Even Jacob seems to know what he's doing. There are no pauses. No hesitations.

Ah, Rachael and Noah. You know Lady Macbeth and Macbeth so well. I've hardly even seen you rehearsing these scenes but the relationship is so intense. Looking at the audience they get it too. Lady Macbeth is so in charge. She's driving this. How could Macbeth do anything else?

Ok, a big scene now: the banquet scene. A difficult one to follow. Will the audience get that Banquo's a ghost? I don't know. They look like they're following it. They look interested. It must be making some kind of sense to them. I'm just in awe of how well the actors know it. They completely get it. We spent so little time on this and the actors completely get it. They're **amazing**!

Ah the witches spell. We should be safe with this one. The witches know what they are doing. They were so strong with the opening. Everyone's heard the words to this spell. The audience must have. They'll enjoy this bit. What's that mask? And that purple? It's Amelia's apparition! What a flash of colour! The way she moved. Where did she get that purple blanket from? I didn't know she was going to do that but why should I be surprised? It was so Amelia! Is that what the world is like in Amelia's head all the time? Wait! Erin's on stage now as well... She's got fabric as well! Red

fabric! Is that the cloak she had earlier? I didn't see her move like that! Is it the audience that's bringing this all out of them or did they have it all planned? The way things seem to be coming together in the moment is just **amazing**. I'm in complete **awe** of what they're doing!

Ha! The Dr scene and that wig! That is so you Izzy and the audience love it. I can see the energy bursting out of you. You have been waiting throughout this entire performance to get on stage: you're bringing everything to it! Lady Macbeth, I can see where you've arrived. I've seen your journey. The audience have seen your journey. They're with you.

Nearly there. Macduff and Macbeth. I can just tell how much you are loving this scene Madeleine. What was that?! Oh my! What was that flash of red?! The blood!! Of course: Macbeth's blood! This performance is literally exploding! How did they think of that? When did they plan it? What a surprise! I had no idea! **Amazing!**

It's come to an end and I can't believe it. When they said they wanted a performance I never dreamt it would be anything like this. So alive, so creative, so vibrant. I can't quite contain the emotions I'm feeling. Where did it all come from? It was incredible.

### **6.7.3 E3: Possible narratives**

*For this episode two versions of the narrative are written, as well as a visual version, to explore and heighten the sense of difference brought about by both individual experiences and inscription devices. It is intended that the presentation in narratives in this way further supports consideration of the multiplicities that might lie in the experience and unfolding of the episode explored.*

#### **6.7.3.1 E6: From the perspective of the facilitator**

The time is here. The audience is in position and everyone is waiting, expecting. I can feel the tension in my shoulders; the tightness in my chest. My breathing is shallow. Thoughts are racing through my mind rapidly. Things I need to remember; potential phrases I might use when I begin to speak. There's tension in my body. I'm doing that thing where I'm rubbing my thumb and finger tips across the tips of my nails. It's rhythmic. It channels the tension. Start it Jemma. The quicker we get started, the quicker it will be over.

OK, that's it started. Words came out. It was coherent. Stay in the moment, Jemma, keep your focus. The breathing is easing slightly now. Some of the initial tension is melting. The shoulders are slightly more relaxed. No, don't relax too soon. There's still so much to....

Smack! Yes! They are going for it! The witches are on and I'm in a different body. I feel light. My full focus is taken and my eyes and ears are gripped by what is happening. My heart races but it's not that heavy beating that echoes in the silence of a hardened shell this time. It's light, it's gentle, it's excitement. The only sounds filling my head are the witches' voices. Yes, they're wicked, they're harsh, they're shrill, but to me they are joyful, uplifting, pure. A new sensation is starting to build inside the shell. It's not quite so empty and echoey anymore. The heavy and solid exterior feels less rigid, less severe. There's a warmth, a glowing, something is expanding inside.

I feel a jolt that sets a retraction in motion. The scene is changing and the security that was starting to build cannot be guaranteed. There's a slight freezing sensation in my chest. The actors are changing. A new scene is beginning. Will they be able to maintain the same momentum?

It's as if there is a constant to-ing and fro-ing between those frozen moments when my thoughts are allowed to doubt, to question, to have a voice, and then moments of distraction where it melts and eases: the drama on stage taking over, swelling in my brain and heart and not letting any invaders penetrate. The passing of time seems to bring security to this feeling. It's all going so well, maybe it is safe to relax, to enjoy.

As the scenes progress it's as if my body has no choice but to surrender. Any attempt to fix onto feeling in control through a stiffening of muscles is repeatedly over-ridden by the joy of seeing an unexpected prop or expression or movement. I have no control. Increasingly the warmth inside is building. The torso that earlier seemed shell-like; hardened, a defence, but also vulnerable with potential to shatter, no longer feels hard, not shell like at all. It is as if the warmth has made it pliable. It has had no choice but to flex: the unknown surprises from the performers on stage have forced it into laughter and to bend and sway. It has had no choice but to expand: the swelling of joy and pride could not have been contained in the restricted chasm that was being so closely guarded before.

The performance is reaching its end and an explosion of red materials lands on the stage, signifying completion of the plot and the death of Macbeth. Macbeth's blood and the consequences of his thirst for power could not be contained. Neither can the pride and joy that has built within me over the course of this performance. I must speak of it.

#### **6.7.3.2 E6: From the perspective of the GoPro camera**

Sophie, Rosie and Ophelia move onto the stage. They stand roughly in a row and begin speaking the lines from Act 1, Scene 1. They hold wands and gesture with them as they speak the lines. Their voices are fairly loud: adequate to be picked up



by my microphone approximately 10 metres away. The three actors reach the end of their lines and exit the stage by walking towards me. They then disappear from view.

Sophie, Rosie and Ophelia return to the stage and continue to speak lines. Noah and Ffion then step up onto the stage. They face Sophie, Rosie and Ophelia while speaking lines. Sophie, Rosie and Ophelia exit, again running towards me before disappeared from shot. Madeleine and Jacob then come into shot and walk onto the stage. They say some lines, as do Noah and Ffion. Noah then looks directly at me and says some lines. They all leave the stage to the side before I lose sight of them through my lens.

Noah comes back onto the stage but this time with Rachael. They speak some lines then exit to the side. They then return to the stage and say some more lines before exiting to the side again. I can no longer see them and the stage is empty.

Six people walk onto the stage. There are chairs set in a line. Most of the people sit on chairs. One stands. Another sits some of the time but stands in between and leaves the stage. I can't see where she goes to each time but she comes back several times. She has card stuck to her face in the shape of a beard. After 3 minutes 15 seconds they all leave the stage.

Sophie, Rosie and Ophelia come back to the stage and move some chairs into a circle shape. They say some lines while pointing at the circle with sticks. Sometimes they speak separately and sometimes together. Again, the lines are easily picked up by my microphone. Noah then joins them on the stage and some more lines are spoken. Some other people then come into my view carrying red and purple material and some shapes cut out of card. They make quick movements and speak but then leave my view. Everyone else then leaves the stage too.

Erin, Rachael and Izzy now come onto the stage. Izzy has a wig. Erin has a brush. Rachael moves around a lot and keeps touching and moving her hands. They say lines then leave the stage.

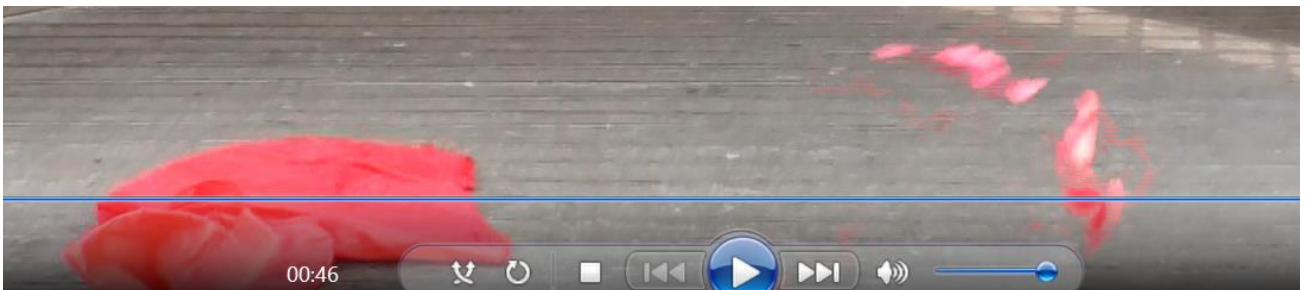
Noah and Madeleine walk onto the stage. They say lines that register at a greater volume on my microphone than any spoken previously. They move in a circle with strips of cardboard in their hands. Sometimes I can only see their backs. They exit from my view. Seconds later some red flashes appear in my view. They appear quite high up and then float to the floor of the stage. Someone clicks stop on my control button.

### 6.7.3.3 E6: Screenshots from performance footage

*The following are screenshots from the filming of the actual performance. They are an attempt to capture some of the energy of the narrative as it unfolded and offer a visual re-presentation of the episode.*







#### 6.7.4 E6: Discussion

The reason I have chosen to present this episode is the thinking it generated for me around the impact of method in creating versions of reality. This thinking was first sparked during my initial analysis of this episode. The lived experience of the performance was something that stood out to me in the moment and in my immediate reflections on it as something that was very emotionally charged and felt. I had experienced what I would describe as a buzz of emotions, including excitement, pride, positivity, amazement, achievement and also had a sense of this being a shared experience in terms of the impression I got from club members as well as the staff and children watching the performance. A few days after the performance I began to undertake some initial analysis, and as I described in my reflective journal entry at that time, was taken aback by the lack of emotion and feeling that appeared to be captured by the camera as I watched back the recording of the performance. It was as if the camera had recorded a factual record of what had happened, for example, words spoken and positions taken, but it was completely devoid of all human emotion. It did not reflect what I felt I had experienced at all. It felt detached and unfeeling. In many ways it didn't feel like the same episode of time at all. However, accepting that it was, I started to think of it as a different version of reality as produced through the filming of it.

This experience again makes me think of the work of Law (2004), where he talked about particular inscription devices creating particular realities and the potential this creates for multiple truths to co-exist. Such thinking has prompted me to explore further the inscription devices available to exploring the episode and doing so further highlights the differences in what they construct. My initial interest in the episode can be explained through me identifying it as a 'felt focal moment', and as data that 'glowed' and provoked 'wonder'. To me the initial 'felt' experience is what feels closest to the true experience; it feels like the pure experience and therefore **the** reality for me. However, a difficulty then comes when trying to record this in different forms and trying to extract from my experience into a form where I can communicate it to others. It is notable that when I wrote the reflective journal entry I felt like I was recording my feelings and excitement about the episode accurately but when I return

to it to analyse further, even those words seem to fall short of what I feel is affectively etched in my memory. It seems almost impossible to put into words how I felt. I have tried in various ways, for example through the potential narratives I have written from my own perspective for the episode, but these all fall short of what was 'felt'.

Perhaps this is what Massumi (1995) meant when he described affective intensities as elusive and unqualified. He argued that while some might use emotion as a synonym for affect, once it is labelled and seen as something concrete (i.e. emotion) it can no longer be described as affect. It is perhaps the labelling and trying to describe or record that changes it and prevents it from being 'captured' in its original form.

Law's thinking on allegory also seems pertinent here. When talking about allegory as a mode of discovery he noted that while sometimes this may be presented through words and language, it may also be presented in ways that exude words. I have a sense that the version of reality I am trying to capture belongs within my body. That was where it was felt and experienced and that is where it is inscribed. I can attempt to extract that and communicate it in different ways, and some of those attempts will come close, but none of them will communicate it in the purest way in which it was felt. It is as if experience in its purest of forms cannot be extracted or replicated entirely.

Similar experiences were described by Ehret and D'Amica (2019) and Burnett (2019). In Ehret and D'Amica's (2019) use of storying in their exploration of Janina Heshel's experiences with writing before and after surviving imprisonment in a Nazi concentration camp, they noted the way in which through their conversations and reading of Janina's writing they 'were touched in ways for which we could not always find adequate words' (p150). They described feeling the experiences in their bodies, it moving or touching their bodies but this being difficult to rationalise in words. They described how they wrote through their own experience of enquiring into Janina's experiences and wrote about these experiences of coming to know and feel. The writing process was 'not a searching for answers and then coming to those answers, but a non-representational approach to research writing that, for readers, opens to a

new experience that can only be felt, a feeling of a feeling of writing for which there are no words’.

D’Amica talked about the limits of language in communicating what she felt in her body:

*The limits of language are undoing me, too. I think back to moments writing this chapter, and I still feel dissatisfied with the words on paper. Janina’s story moves me in ways that verbalize in my thoughts, almost without asking for the words, and I can feel them move around and throughout my body. But then I try to communicate how I am moved ... but then I find myself wordless.’*

(Ehret and D’Amica, 2019, p160)

Ehret and D’Amica (2019) described the process of writing the movements and how words on the page took over but questioned whether they then became something less human. They questioned whether they colonised Janina’s story and their force of feeling that circulated within the enquirer and that this became a war between language and feeling. Ehret and D’Amica asked questions about what is lost in translation, what is truth and whose truth it is. They acknowledged the impossibility of ever knowing Janina’s truth but accepted the words as one truth and allowed the words to move them as they wrote.

Similar challenges in re-presenting felt experience in words were explored by Burnett (2019). Burnett presented three movements (research stories) focused on telling the story of the same episode of data, drawing on data from observing two girls interacting on and offline in an after-school club playing Minecraft. Through these three movements she explored ‘some of the ephemerality that so easily float away from research accounts of affect’ (p207). Burnett began with a third person narrative describing the girls’ interaction, she then told a personal narrative of trying to retell the episode in a conference presentation, and finally she told a third story that reflected back on the research process and how she translated the episode into an artefact (data). When talking about the episode of data, Burnett noted that she did not just visualise it, she felt it. She noted as she wrote about it that it occurred



several years ago and questioned why that particular moment had stayed with her, why it moves her and what happens to it as it moves with her. Burnett noted the way that in the writing of the second narrative for conference purposes there is a loss of the rhizomic nature of the episode and the way in which attaching language seems to close things down and fix them rather than open things up in the way she had aimed. She noted that when reading it she felt her relationship with what happened in the episode but had a sense of these feelings escaping the narrative itself, which she described as feeling thin. Burnett described returning to the original video footage of the episode after telling it as a crafted story and noted how she felt it differently when she returned to it, describing how she had filtered certain things out in her crafted narrative and how the timing seemed to have elongated through the writing of her narrative compared to the video footage. She also noted a shift in how she felt when reviewing the footage compared to what she felt she felt previously. Burnett noted that affect prompts us to work with feeling but as researchers we will always struggle to know feeling and the feelings we think we know can easily dissipate as we try to analyse and work with data.

This discussion leads me to further question the inscription devices available to me. I've mentioned the GoPro recording being different to my felt memory and from the words recorded in my reflective journal and the storying I have completed since. I also explored extracting stills from the film footage and again note differences in what I feel is captured in the moving image and the stills. For me some of the stills appear to capture or suggest greater emotion than the moving image does. I wonder if this is due to the pausing in time and the space this creates for examination and consideration of the moment and the emotion it contains. I do however consider this another inscription device personal to me, as I am combining my own felt experience and memory with the image and of course that could be felt quite differently when different people examine the same image.

This discussion also highlights to me the role felt focal moments have played for me in my method assemblage in this episode but also throughout all of the episodes analysed. While my intention throughout has been to consider the potential multiple perspectives and realities possible, my route into each episode has invariably been

something I have felt, whether that be in the moment it took place or when reviewing camera footage. Whether it is possible to remove that from my analysis or whether that would even be desirable when exploring a range of perspectives is something I will explore further in my overall discussion.

So far I have focused this discussion on my own experience, but I also wish to consider what this suggests about the experience of others throughout the episode. The consideration of how different methods and inscription devices have created multiple (albeit overlapping) versions of my own potential reality, seems like just the tip of the iceberg when considering the episode as it pushes me to imagine the vast array of potentialities when considering the multiple participants (human and non-human, club members or not) within the episode. Not only does this suggest infinite potential to vary but it also highlights the impossibility of ever labelling something as fixed or definite. If a definitive version of reality is impossible to pin down for my own experience of the episode, the chances of this being achieved for actors separate from myself seems even less achievable. That is not to say that arriving at a fixed or definitive version of reality is desirable. Rather, the considerations from this episode convince me further of the need to develop method assemblages in a way that opens-up the range of potentialities and experiences it is possible to consider and explore.

This brings me back to a point from Law (2004) where he raised the challenge of making use of this ontology in a productive way. This really is crucial to the argument of this thesis: why use method in this particular way and what does this tell us about the world? My initial response to this question is that by using method in such ways we are sensitising ourselves to and extending visibility to enable a greater consideration of the **what** and **how** of experience in educational settings. The productiveness or the value comes from extending an understanding of what **might** be being experienced and how this **could** be being experienced in order to open-up further possibility. Its purpose is to further open-up ways of recognising and understanding experiences in ways that create opportunities and value individual's experiences rather than closing doors to what is recognised, valued or

acknowledged. This is not straight forward and raises further questions, as will be explored in Chapter 7.

## 6.8 Chapter Summary

In this chapter I have assembled data and analysis from six episodes selected from across the ten weeks of the club. For each episode multiple layers that could have assembled to affect what emerged in that episode have been presented, as well as narratives suggesting possible paths through the data. The layers are not presented to suggest definitive versions of experience but are curated in order to suggest multiplicity and potentiality. Discussion for each episode has begun in this chapter, including reflections on what the data suggest and how this links with the theoretical framework of this thesis. This discussion will continue in Chapter 7.

## **7 Chapter 7: Further Discussion**

Significant discussion has already taken place throughout the presentation of the six episodes that precede but this chapter brings together and further develops these in relation to the research questions. This will enable further development of the arguments being built throughout the thesis, in preparation for the conclusion chapter. As noted previously, the research questions that this discussion will respond to emerged throughout the data generation and analysis stages of the research and superseded those that were identified at the planning stage of the research. The chapter will be organised into two sections that separately discuss each research question.

### **7.1 Research Question 1: What and how do experiences emerge for participants when using drama to explore Shakespeare in an after-school club?**

The data presented across the six episodes demonstrate the individual way in which different members of the club appear to experience episodes of time. For example, the experience of the three boys acting out the first witches' scene in Episode 1 seems to suggest a contrast in experience for Harry compared to Seb and Noah; the experience of Sophie trying to speak amid interruptions appears to contrast with those of other members of the club in Episode 2; a variety of responses appear to be felt by different club members as finger slicing injuries are discussed in Episode 3; and a contrast between the way in which the rehearsal and preparation time leading up to the final performance was experienced by Erin and Jacob seems apparent in Episodes 4 and 5. This summary is not to suggest that only the individuals mentioned experienced something individual to them or that experience can be grouped for pairs or clusters of children. The episodes presented merely explore the potential experiences for a selection of members during selected episodes throughout the club. It's also worth noting that the interpretations that could be made

of individual's experiences are not singular either. There are multiple potential narratives or interpretations that could be explored for each individual member.

It is also worth noting the way in which this diversity of experience takes place as part of and in part as a result of multiple participants being together. Each individual participant's journey emerges as a result of what assembles and this includes intra-action of multiple human participants in the club. The experience that results is different for individuals but would be different again if different actors and bodies were to assemble, making the collective assembling integral to the individual and multiple experiences that emerge.

As discussed previously, I find theory around affect, emergence and assemblages helpful to my understanding of the almost infinite potential to vary (Deleuze and Guattari, 2004; Massumi, 2002). The idea that an almost infinite number of actors (both human and non-human) are continuously assembling, all holding potential to be realised at any given moment supports the way in which I imagine individual experience and the varied paths it may take within something collective. This goes beyond the human and non-human actors that may be more obviously present, e.g. the objects in the room and other humans currently being intra-acted with, but also transcends time in the way that feeling histories (Ehret and Hollett, 2014) and embodied, cultural and social histories (Medina and Perry, 2014) interweave. This theory conjures for me the sense of an ongoing affective atmosphere (Barad, 2003) that surrounds and permeates the collective space of the club. While an atmosphere may for some give the impression of invisibility, for me it suggests a degree of visibility or detectability. This is seen metaphorically for me as the dust particles and rhizomic mobile I described earlier in the thesis. The use of these metaphors creates a sense that (at least some of) the potential actors assembled can be mused over and explored so that (at least some) potential routes through the atmosphere can be traced and imagined. The metaphor of the rhizomic mobile in particular gives me the sense of the potential intra-action between different actors. It helps me to imagine the effects of gentle breezes or big gusts that potentially bring affective forces together, making potential realised. It enables me to imagine fast changing atmospheres or much slower and stiller ones. It enables me to imagine more obvious

actors like the physicality of humans and objects but also the more elusive unknown ones that float like clear cellophane: seemingly less detectable and decodable, but present and potentially affecting none-the-less. It offers to me an image of a complex web of potential on which different versions of the same passing of time can be experienced both together and individually and in multiple ways.

While this theory offers me a substantial way of imagining what might potentially be emerging for individuals, this is enhanced further by linking it to theory offered by Law (2004). Law's thinking on multiplicity and gatherings is useful to me in terms of imagining the potential realities that could co-exist when considering individual experiences across the club. Further to this though is his thinking on things being made manifest or being othered and what this suggests about the experiences of individuals. Throughout my analysis for each episode I have been mindful of the idea that by making certain realities manifest others will become othered and that the types of methods used influence what might be amplified: what may become manifest or othered. I have tried to use method in ways that explore multiplicity and individuality of experience. That is not to say that my interpretations of the potential experiences of individuals are definite but the way of thinking has led me to consider difference and individuality in experience. Through working allegorically with method and seeking to always consider what potential alternative narratives might be taking place, I have sought to explore what potential realities may exist while keeping in mind that there is almost infinite potential for those realities to vary. In doing so, and in rejecting the notion that a smooth and singular version of reality might be found, I have created opportunity for considering the vast potential for difference in how the same episodes of time and activity may be experienced by individuals. Such an approach of aiming to make manifest individuality and diversity of experience, could be interpreted as othering collective experience. This has been done as a way of seeking opposition to the fixed and pre-defined views of literacies my doctoral journey started with. However, as stated previously, the exploration of individual paths and experiences within the data draws on the collective assemblings of the club and does not preclude the possibility that certain experiences may well include sameness and similarity as well as individuality and difference.

## 7.2 What implications does this hold for educators?

As raised previously, thinking about multiplicity and difference in individuals' experience of the club as demonstrated in the six episodes presented has led me to question the implications of this for pedagogy. Following Law's logic, multiplicity will always exist, whether we acknowledge it or not, so a question presents itself as to how this understanding may hold value or be used in productive ways. Perhaps it is enough to simply understand that multiplicity will exist and to accept and be open to participants experiencing according to what might be assembling for them at a given moment, for example by providing space for individuals to follow a particular path, such as the concurrent prop and costume preparation for Erin and preparation of a scene through studying the script on an iPad for Joseph leading up to the performance. Perhaps this is a case of educators standing back and not trying to control or prescribe how individuals might experience.

There is a question though over what educators might start to understand if there was a shift in the types of experiences that were made manifest in classrooms and those that were othered. Perhaps an awareness of multiplicity and allegory might tune them into a different collection of experiences from what they may more typically notice. It's interesting to consider the value of this here and whether noticing enables them to respond differently to specific participants. Given that different educators will intra-act differently with what is assembling, will their attempts to recognise what might otherwise be marginalised, silenced or discriminated against necessarily lead to them recognising those experiences in ways that are relevant or might this lead to further misunderstanding? Is there a possibility that some participants whose experiences might typically be othered may prefer those experiences to remain that way? Are all paths and routes through what assembles necessarily desirable and should they all be given equal value?

There is also a question over the sorts of experiences that educators may aim to design with multiplicity and difference of experience in mind. Is it possible to consciously create space for multiplicity and difference within curriculum structures that educators are required to adhere to? What might this look like? Are particular



pedagogies more suited to enabling such multiplicity to emerge and be part of the learning experience in useful and productive ways?

I would argue that multiple and individual experiences will take place regardless of the educator's intentions and pedagogy and that some experiences will always be made manifest while others will be othered. However, I would argue that there is value in the educator's sensitivity to potential actors and assemblings, their sensitivity to the potential of what might be realised or what might emerge, and their sensitivity to the potential this holds for individual experience. This understanding does not suggest a need to control or to define what is taking place for individuals but it does give the opportunity to try and connect with and understand what an individual **might** be experiencing and to nurture particular routes that seem significant for them. In doing so this opens up possibility in the experiences that might take place, possibility for potential understanding to be realised and possibility that value might be recognised by individuals (and/or others) about what they bring to an assemblage and what emerges as a result.

Analysis of the episodes curated for this study suggest drama as a pedagogy that holds opportunity for applying such understanding and nurturing of divergence, individuality and unforeseen potential in that it can be used as a practice that allows creative and individual outputs and flexibility in meeting aims. It often affords physical space, space to intra-act with the human and non-human and space to draw on and intra-act with experiences past and present, creating an atmosphere in which emerging possibility and potential can be nurtured and responded to. That is not to say that these affordances are exclusive to drama: such an approach to thinking about pedagogy can be applied much more broadly. However, it seems to me that the practice of drama offers a space in which to explore and value the multiple.

This thinking leads me to return to the question of implications for educators and specifically what the educator's role is in a pedagogical approach that is inviting of and responsive to emergent potential. I identified myself as Facilitator in the presentation and analysis of data but am now led to question this term. I had originally chosen this term to indicate the role of working with and responding to

participants in the club but now feel this implies too much of a sense of guiding and easing them to a solution. I now return to the term educator as someone involved in educational endeavour, but to talk about them in isolation neglects to consider the relationship between them and the participant in what emerges. I choose to continue to use the term participant rather than learner to indicate the active role of someone engaged in and part of educational activity rather than as a recipient of something being taught. The term participant should also apply to the educator to imply their role and part in the educational activity. In a similar way to my use of the term participant observer, I now introduce the term participant-educator to suggest the intra-active role of the educator in relation with participants in educational experience.

I would describe this role as being an educator in relation with participant(s) as part of the assemblings and emergences of educational experience. To an extent the participant-educator will have influence over what assembles, for example, actors relating to explanation, resources, setting of tasks and envisaged outcomes. But that is not to suggest control over the entirety of what assembles or how other participants assembling intra-act with those influenced by the participant-educator and multiple other actors, and what emerges as a result. The participant-educator may have ideas of the destination, how to navigate and check-points that can be signposted in the collective journeying but their role in supporting individuals on that journey may be responsive to following different routes and directions, journeying with different individuals in different ways and arriving at some unexpected destinations along the way.

The idea of participant-educator implies that an educator is not there simply to impart information, as part of the understanding that emerges will be subject to other actors assembling. The role then is to work in relation with what emerges in ways that expand potential for participant(s). This involves understanding that experiences will be multiple, understanding the need to respond to what emerges and unfolds in that moment and understanding the need to personalise and respond to humans as individuals. To return to the issue of fixed and pre-conceived curriculum structures and outcomes identified at the start of this thesis, this way of thinking does not mean

that curriculum aims and bodies of knowledge cannot be achieved, but it does suggest that pedagogy that is purely content-driven fails to recognise and value what else is or could be experienced as well. My suggestion is that a participant-educator would aim to make space for recognising and valuing unplanned and unexpected learning and experience that emerges alongside what might have been planned. This places increased emphasis on educational experience as a process: a process that can lead to meeting curriculum aims and staging posts but a process that acknowledges that other things might be happening along the way and that varied and individual paths may be journeyed within the collective work of those participating. Such an approach avoids missed potential in terms of what could be experienced, recognised or valued and in the perception that participants hold of themselves as participants in the process of educational experience. To summarise, this way of thinking calls for pedagogical approaches in which participant-educators work in relation with participant(s) and emerging assemblages and that are responsive to emerging potential as part of the process of educational experience.

### **7.3 Research Question 2: How might method be used to explore the what and how of emergence as bodies intra-act?**

A key aspect of my work has been the development of a suite of methods that attempt to explore the what and how of emergence as bodies intra-act. Further discussion of how these methods have been applied across the episodes is useful in discussing what they have enabled in terms of the arguments of this thesis.

#### **7.3.1 The role of different inscription devices in creating versions of reality**

Across the episodes presented there is apparent difference in what is captured through the use of different inscription devices. One example is seen in the different impressions of Sophie's experience and the role of others in the scenario in Episode 2. It was notable that my memory of the episode, the words I committed to my reflective journal and what was captured on the 'My View' and 'Class View' cameras all recorded different perspectives on how this unfolded. Differences included the level of involvement of different participants, varying levels of emotion suggested by the inscription device and varying amounts of time the episode seemed to take place across. Another example comes from the performance in Episode 6 where the same passage of time seems to be captured differently through moving image, still image, my reflective journal, my attempts at storying and my memory of what was felt at the time. Again there seems to be significance to the way each device captures the emotional experience.

My use of multiple methods was in part an attempt to remain open to a range of interpretations and not to try and pin things down as definite and singular. Although this was something I was aware of when planning my study, it is also something that has evolved as I have sought to work with and analyse the data generated. The use of GoPro cameras from different perspectives, interviewing in the moment and the recording of my experience in a reflective journal were key methods at the data generation stage. The development of the film strip, rhizomic mobile and storying

evolved at the analysis stage but I would still argue that they are forms of method as they were further inscribing meaning based on experience of the club.

These different approaches have produced data and contributed to my understanding of the club in different ways. As explored in my discussion for Episode 6, the camera offers a record of movement and sound (from a particular angle and perspective) but does not offer much in terms of emotion or what was felt. It is, however, notable that when watching back camera footage from 'My View' I feel more of an emotional connection to what I am viewing than I do when viewing 'Class View' footage. This is something I understand as personal to me and linked to my emotional memory of events. I imagine that others viewing the footage from either view would experience it with less sense of emotion than I experienced. In contrast to the camera footage, interviews and my reflective journal offered more of a personal insight into the felt experience of the club. Both methods offer a certain level of access to conscious thought from individuals and therefore offer a level of access to feelings, emotion and personal viewpoints, as can be seen in the weaving in of words and phrases from interviews into monologues for individual participants. I use the phrase *certain level of access* here to indicate that there will always be variance in terms of what people are willing to commit to words (either in writing or orally), and how effectively the words they use are able to communicate this. I also draw attention to the term conscious as I feel it is important to acknowledge that not all elements of experience are conscious and able to be voiced.

The methods developed at the analysis stage also contributed to my understanding of the club in different ways. The film strip approach was useful in terms of considering the building of experience over time and provided a visualisation of how multiple layers may overlay but also of the continuous nature of how affective intensities drive (or don't drive) action forward over time. The metaphor of dust and the rhizomic mobile provide something different in the way I see the intra-action of different actors (both human and non-human) and the potential for them to combine and affect. The removal of time within these metaphors enhances my ability to consider actors beyond the immediate, such as feeling histories (Ehret and Hollett 2014) and embodied, cultural and social histories (Medina and Perry, 2014). They

also provide a metaphor that provides a mental image of assemblings for me and that signifies the messiness and complexity in which they operate.

Storying was another inscription device used at the point of analysis. This was done in several forms: the playscripts that represented the speech and movement captured on camera in an episode; the potential monologues for various participants within episodes and the third person (and latterly first person) narratives of episodes. This use of story affords the exploration of potential alternative versions of what has taken place. This has been useful in supporting me to think allegorically and to consider multiple viewpoints and perspectives. It has invited the use of imagination and has supported me in extending the field of visibility (Law, 2004).

The apparent difference in what is captured through different inscription devices raises implications in relation to method. As explored, the myriad of methods used to generate and analyse data suggests a view of the world that is multiple, uncertain, complex, messy and textured. What is achieved through their combination not only supports this view but also presents an argument for applying such a combination of methods. The implication is that without their combination, there would be a reduction in what might be considered and explored, and thus the understanding that might be achieved.

### **7.3.2 Use of metaphor to support thinking with data**

While the use of metaphor was already integral to the methods I was using to present, examine and explore data through the filmstrip, dust and rhizomic mobile metaphors, thinking through metaphor when writing the third person narratives helped me take this thinking further. I find Law's (2004) work helpful here: he drew on metaphor and posed that rather than seeking to *know*, we instead use metaphor to open up space for the indefinite. He argued that using metaphor in this way opens up potential images of experience but that there is also value in what is created through their combination. He argued that this approach is helpful in understanding the world as in flux rather than definite. For me, metaphor within the narratives enables the slipperiness and shape shifting (Law, 2004) of interpretations to take

place. It is a way of exploring possibility and potential without trying to pin it down and say that it is something for definite. It's a way of exploring what something might be without saying that something actually is. It offers a playfulness that enables exploration of possibility. Metaphor offers room for openness and interpretation and that has been useful in helping me think with the data in the ways that I have.

But it is not just the openness and potential ambiguity that makes metaphor so valuable to me. It has also helped me to see the data in particular ways. One way this has been helpful is by removing the privileging of the human. For example, when exploring Erin's and Jacob's journeys in Episodes 4 and 5 I used the metaphor of a raindrop travelling down a mountain. This led to a consideration of what was assembling in a way that didn't privilege human actors, which was powerful in helping me to further consider and explore potential non-human actors affecting and how events emerged. I have also found value in the way that metaphor enables something to be visualised. The concept of assemblings is very abstract but by imagining this using metaphors such as dust and the rhizomic mobile I have been able to visualise possible ways in which various actors combine and intra-act. Using metaphors within stories has further enhanced this. It has provided images such as the journeying raindrop combining with other droplets and debris in a river. This has enabled me to see and explore assemblings in a more visual way, which has supported expansiveness in my thinking.

Law (2004) talked of method assemblages and those assemblages inscribing particular versions of reality. In creating the method assemblage I have through the methods developed, my aim was to work allegorically to explore the multifaceted, complex and messy nature of experience that was generated through the club. While each of the methods employed has been useful, it is in their sum and combination that I have been able to explore the potential experiences of participants for this thesis. It is this combination that provides the opportunity for working allegorically and exploring realities as multiple.

### 7.3.3 Entry points for analysis

An ongoing point of discussion when designing my research and throughout my analysis has been routes into the data and ways of identifying moments or episodes for analysis. As explored previously, I have drawn on Hollett and Ehret's (2015) notions of 'felt focal moments' and 'idea tracing' (2015) and Maclure's (2013) thinking around data that 'glows' and the 'wonder' of data to support my exploration. Across the data these approaches have enabled the identification of moments or data that have sparked interest in a way that has invited analysis of the episode of time surrounding them.

While these approaches have enabled routes into the data, whether this could be considered problematic warrants further discussion. A key methodological consideration for me has been making things visible that might otherwise be hidden or othered had more traditional approaches to research been used, and to expose and explore multiplicity in experience. I am conscious that selecting episodes for analysis based on an experience being felt in some way by me as a researcher risks leaving hidden many more experiences and episodes of interest that were not identified in this way.

Another way of looking at this is to consider episodes in which I claim to expose potentially othered experience. For example, Episode 5, which looks at the experience of Jacob leading up to the performance, is framed as looking at an experience that might typically be othered. My way into this stemmed from his lack of awareness of the impending performance registering on me as a felt interruption as it was so different to the seeming understanding and experience of others in the group, including myself. However, the fact that I was drawn to his potential experience in this way leads me to question whether this experience was truly othered. If it was, would I have noticed it? What does this say about other participants whose experience did not register on me at all and for whom I did not enquire? Could I have identified moments or episodes without the registration of something being *felt*. Should I have simply selected an individual or passing of time at random? This reminds me of the continuous cycle of making manifest in that by making something



manifest something else is necessarily made absent or othered (Law, 2004). By making manifest the potential experience of Jacob, his experience was for a time no longer othered, but had I not looked at it, it would have been. You could therefore argue that it is impossible to explore every potential experience and to leave nothing as othered.

The selection of episodes within this thesis is not to suggest that what is explored is complete or representative: that can never be the case. It is rather to explore examples and what they potentially suggest about the nature of experience across the club. It is also worth noting that exploring many more episodes within the scope of this thesis would not be possible so any selection of episodes will always necessitate excluding others. The task is rather to demonstrate multiplicity and difference across the examples presented. While it would be possible to select episodes of time at random or to interrogate an episode that did not first jump out as provoking wonder or being felt, the study was designed so that I could act as a participant observer in the hope that this would gain closer access to the affective atmosphere of the club and therefore potential experiences of other participants. I would argue that the approach chosen is not the *only* way in which my aims could be achieved but it is *a* way: it is an approach consistent with the paradigm worked in and successful in meeting the aims of the research. It also holds relevance for how the findings of the research might be applied to implications for practice, with the role of a participant observer responding to felt interruptions holding more relevance to what might practically be applied by an educator, as explored below.

#### 7.4 What implications does this hold for educators?

My positioning of myself as a participant observer within the research supports consideration of a range of implications for educators in terms of what can be drawn from how method was used to explore the what and how of emergence as bodies intra-acted in the club. This enables thinking about how learning relating to my role within the club can be used to suggest implications for how educators might become participant-educators.

Integral to my thinking about how method was used to explore emergence in the club was how this positioned me as being able to think with theory, to continually reflect on what was emerging and what this might suggest about experience and the associated implications. This positioning as a teacher-researcher had led to a close relationship between theoretical and practical pedagogical thinking and indicates value in educators having awareness and understanding of multiplicity and potentiality within what assembles and emerges as they work in relation with participants in educational experiences.

A key implication brought about through consideration of method relates to the apparent difference in what is captured through different inscription devices. This highlights the partiality of what may be in an educator's awareness or understanding of what is unfolding for individuals. Episode 2 serves to illustrate this in the way a different perception of how events led up to Sophie bursting into tears was gained from my own perspective in the moment and from two different camera angles. This is not just a case of different camera angles providing different perspectives but also the impact feeling histories (Ehret and Hollett 2014) and embodied, cultural and social histories (Medina and Perry, 2014) have as an actor within what assembles during such moments and how this can impact on perception and judgement. This is not to suggest that educators can position themselves in several places at once or that they can always control the impact of feeling histories. However, an awareness of these possible differences in perspective or experience compared to what might be the perspective of other participants in a group could support a participant-educator's mindfulness of potential difference of experience, support them in seeking

out possible vantage points and ways of seeking to understand the individual experience and to bring such awareness into their thinking within their moment-by-moment practice.

Such an approach of seeking the what and how of educational experience for those participating in it could encourage a refocusing from some of the more fixed and outcome focused considerations that educators are required to attend to in the current policy context. This could enable a shift towards a consideration of what might be emerging for individuals and being responsive to this as part of the educational process. As Roberts-Holmes and Bradbury (2016) problematised in their study of early years pedagogy, accountability and governance structures can lead to a narrowing of pedagogy in a bid to ensure that children perform to a certain level and according to curricula and testing regimes that interpret education, including literacy, in particular and limited ways. Refocusing pedagogy in ways that recognise and are responsive to difference and multiplicity in children's educational experiences subverts this and refocuses pedagogy on the individual rather than the datafied outcomes by which they are tracked, opening up possibility for what might be experienced and valued.

This noticing or accessing of experience to enable responsiveness to the individual participant returns me to the question of whether relying on the felt as a route into attempting to understand individual experience should be viewed as problematic. In everyday practice there is minimal likelihood that an educator would be filming their interactions on GoPro cameras or have the time to trace back from a moment that was felt in detail. Rather the pedagogy of being a participant-educator relies on what is felt and what registers on the educator in the moment. This implies value in educators being able to think with theory in terms of an awareness of multiplicity and potentiality in experience and being open to the felt in order to respond to and value individual experience. It suggests value in the participant-educator working allegorically so that they are sensitive to emergent potential. If educators are to work in this way, then there is a need for them to be open and attentive to recognising the invitation (Maclure, 2013) to explore. Being open to what is felt is a key part of this but I would argue that it needs to be met with an understanding of allegory,

multiplicity and the cycle of making manifest, absent and othering, reinforcing the importance of the notion of teacher-researcher. Sensitising to what might be *felt* may provide the opening of a door but the process of working allegorically is what enables the way of thinking to become useful and productive. It is what enables educators to become participant-educators and to open up rather than close down what might be experienced, recognised and valued. While it could be noted that educators are continually responding to interruptions that may be felt, key to what I am arguing for is that an awareness of multiplicity and how allegory might be used to shift what is made manifest, made absent and what is othered, has potential to support participant-educators in being responsive to multiplicity and potentiality in ways that might otherwise be missed.

## 7.5 Chapter summary

In this chapter I have further developed the discussion started in Chapter 6. I have structured this according to the two research questions for the study. Alongside discussion of the data for each research question I have explored implications for educators. I have introduced the concept participant-educator in relation to these implications.

## 8 Chapter 8: Conclusion

Throughout this thesis I have framed a study that asks ‘What happens when children explore Shakespeare in an after-school club?’ I have positioned the starting point as emerging from my own experiences as an educator and how this sits within the current policy context for drama and English more broadly in England. I have reviewed a range of literacy studies offering an alternative to fixed and simple views of literacy, many of which draw on or are sympathetic to Deleuzo-Guattarian concepts. Drawing on such studies has enabled me to frame my own research within the poststructuralist paradigm. I have considered my approach to data generation and the way in which my approach to data analysis emerged. Through my presentation of data and analysis I have considered ways in which episodes of the club unfolded for a range of individual participants and related this to the theoretical underpinnings of my research. In this final chapter I will draw this all together to present the final arguments of the thesis and its contribution to knowledge.

### 8.1 Revisiting my research aims

As explained previously, the research questions for my study evolved as the research progressed. As conclusions and contributions to knowledge are drawn I will focus on the later set of research questions that emerged through working with participants in the club and as I worked to analyse data. These were:

- What and how do experiences emerge for participants when using drama to explore Shakespeare in an after-school club?
  - What seems to emerge for participants?
  - Which actors seem to play a part in what emerges?
  - How do actors seem to combine to affect what unfolds?
  - What seems to affect language and movement for (human) participants?

- What individual paths and experiences seem to emerge through a participant's intra-actions with other bodies (human and non-human)?
- What individual paths seem to emerge from a seemingly collective experience?

Research Question 2: How might method be used to explore the what and how of emergence as bodies intra-act?

In the introduction to this thesis I explained that while the study was initially focused on drama and the learning afforded by it as a pedagogical tool, as the project evolved and data were generated my focus started to shift to how experience emerged for individuals in the club. This shift in focus was closely linked to my developing thinking about the role of method and approaches to analysis. In turn this shift in focus broadened the study's applicability from purely drama to educational experience more broadly. While it holds immediate applicability to literacy studies as a result of the thinking developed across the thesis drawing on studies and a policy context relating specifically to literacies, much of the thinking could be applied to other educational contexts as well. I therefore refer to education experience throughout this chapter with the implication that the contributions outlined could apply to drama specifically, literacy studies more broadly, or to educational experience beyond literacies. As will be seen in this chapter, the shift in focus has resulted in contributions to knowledge that move beyond the study's original aims. The fact that findings have emerged in this way seems appropriate to the poststructuralist paradigm in which my study and its methods are situated. Applying such thinking created space and possibility for what might emerge and be generated.

## 8.2 Contributions of the thesis

### 8.2.1 Contribution to knowledge 1

**Offers a suite of methods to explore multiplicity, potentiality and emergence within educational experience, with the potential to further contribute to poststructural and postqualitative debates within literacy studies and education more broadly.**

The methods developed as my approach to analysis emerged draw on a range of poststructuralist thinking. The metaphors I have created around dust and the rhizomic mobile serve to explore the complexity, multiplicity, unpredictability and potential connections or lack of connection in what might assemble and unfold moment by moment. This is supported by the film strip as a model that supports a view of potential layers combining and affecting and the potential for those layers to be combined differently. The film strip also offers a view of potential actors lying dormant or acting on and driving action forward, which supports application of thinking about forces of affect. Both models and metaphors create opportunity for considering human and non-human actors as well as drawing on actors that may have emerged in the moment or actors that draw on past experiences, such as feeling or social histories. The use of stories, including internal monologues and third and first-person narratives from both human and non-human perspectives brings life to the data, suggesting the way in which certain paths through the data and potential assemblings may have emerged. The multiple stories help explore multiplicity in the data and encourage the researcher to work allegorically, reading between the lines and bringing to the fore what might be othered. They also serve to remind the reader of the lack of definiteness in poststructuralist approaches as well as the role of inscription devices in creating particular versions of reality. Working with these methods holds potential for other research into aspects of drama, literacy practice and educational experience more broadly. This would support further research that looks beyond fixed and predefined outcomes and explores what educational experience could potentially be.



Early in this thesis I identified the challenge presented by Leander and Rowe (2006) of attempting to interpret literacy performance in that 'our interpretations fail to bring to life the experience of performances as embodied, rapidly moving, affectively charged, evolving acts that often escape prediction and structure' (Leander and Rowe, 2006, p431). The suite of methods developed for this study offer just that in that they provide a way of exploring and thinking with the continuous emergences of episodes of time and the multiplicity and potentiality therein. They do so in ways that invite exploration of the continual intra-action of actors and the impossibility of applying fixings or structure.

While the theoretical framework for the work of this thesis has been grounded in poststructuralism, it should be acknowledged that my thinking and theory drawn upon has also pushed into postqualitivism. For example, I have drawn on Barad's thinking about intra-action and the agency that emerges through the intra-action of different actors as they entangle in what assembles. Within postqualitative research, ontology, epistemology and methodology are seen as inextricably interwoven (Murriss, 2020). Postqualitative research configures ontology's traditional definition of being about what 'is' into being about 'becoming', seeing the world as ever changing, in flux and indeterminate. The approach I have taken very much sits with such a view as it has sought to explore the multiplicity and potentiality in what emerges in continuous assemblings. Postqualitivism does not dictate a singular methodology but rather proposes philosophy or concept as method. The methods developed throughout the analysis of this thesis were developed in line with the philosophical underpinning rather than presupposing it and therefore offer a suite of methods that could also contribute to postqualitative research and debates within educational research.

### 8.2.2 Contribution to knowledge 2

**Contributes to how affective atmospheres, assemblings and emergence can be understood in relation to literacy studies and educational experience more broadly.**

As well as providing a suite of methods to explore multiplicity, potentiality and emergence within educational experience, this work also contributes to how affective atmospheres, assemblings and emergence can be understood in education. While the studies drawn on in the literature review all draw on theories relating to affect in their analysis of literacies, the suite of methods developed for this study have enabled ways of understanding affective atmospheres in education in ways that go beyond previous studies. The series of approaches to analysis I have developed, as outlined in Contribution 1, has enabled thinking about the relations between multiple actors in educational experience, including the human and non-human, in ways that show the live and ever emerging nature of this experience. The way I have conceptualised such experience goes beyond previous studies in that it acknowledges the role of the collective in what assembles, while recognising the very individual experiences and paths that emerge as a result of that collective assembling. This could be described as multiple intra-actions coalescing and producing an affective atmosphere of collective educational experience while simultaneously creating difference and multiplicity within that atmosphere. Each separate actor within what assembles contributes to the collective gathering but also creates potential for individual and multiple experience. This contributes to understanding of how individual experiences might emerge within educational experience.

### 8.2.3 Contribution to knowledge 3

**Provides insight into how the theoretical concepts of assembling, emergence, multiplicity and potentiality, alongside the tool of allegory, can be used to sensitise educators to the complexity of educational experience, enabling them to work as participant-educators who are sensitive and responsive to individual experience.**

The data explored throughout this thesis are suggestive of the multiplicity of experience that exists for different actors and infinite potential for what might emerge and unfold as different actors intra-act and assemble. The metaphors used to suggest possible assemblings and routes through experience throughout episodes of the club have demonstrated the complexity of experiences that emerge in individual ways. While the actors within what assembles are in part a result of the collective of participants, the specific intra-actions individuals are engaged in result in difference and multiplicity.

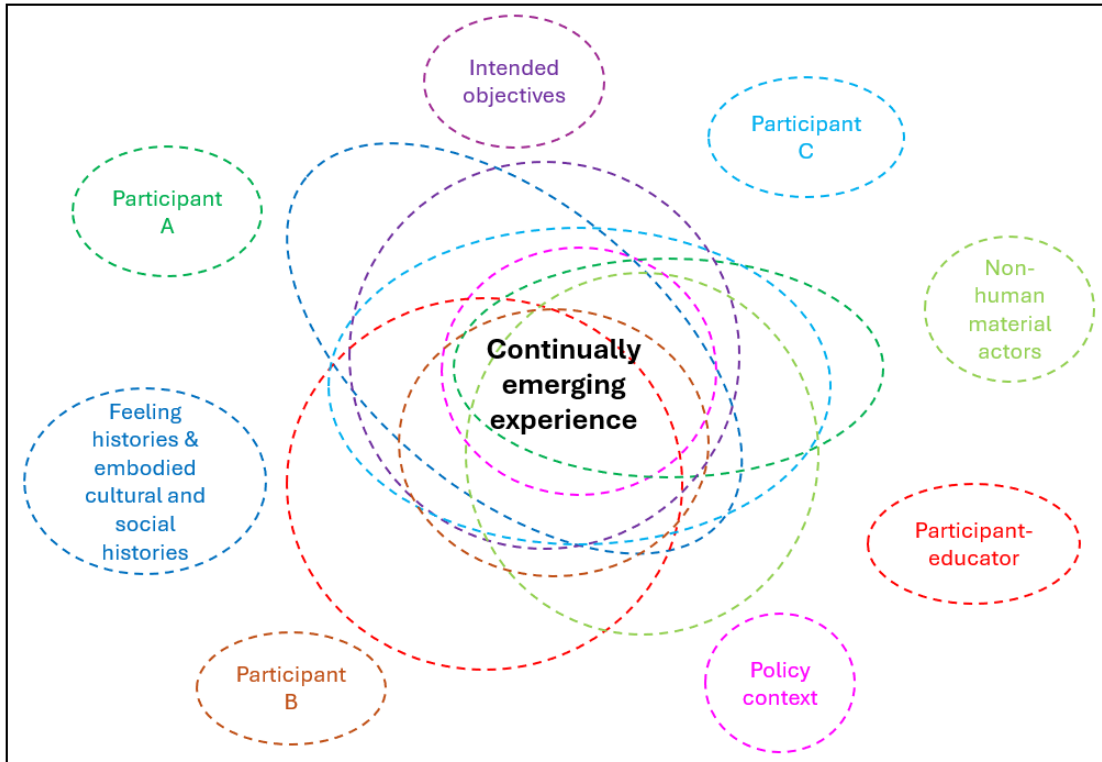
The thesis has demonstrated how allegory can be used as a way of sensitising educators to this complexity of educational experience. Drawing on my own experience of the club as a participant observer and as a researcher drawing on theoretical concepts as explored throughout this thesis I have outlined how educators may position themselves as participant-educators within educational experiences. Such a positioning requires theoretical understanding of the emergent nature of experience and how individuals may intra-act with what assembles in individual and multiple ways. I have suggested the value of participant-educators being open to and responding to what is felt to enable an allegorical approach of reading between the literal lines and extending the fields of visibility throughout their intra-action with participants in educational experience. I suggest that this can be utilised to increase sensitivity to what might be emerging for individuals and to invite a responsiveness that acknowledges, values and nurtures individual paths.

Such a sensitivity enables educators to work with participants as individuals, to work with their feeling, embodied, cultural and social histories and what they bring to assemblages, and to personalise pedagogy in a way that values and responds to

participants as individuals. It prompts educators to think about what is made manifest, what is manifestly absent and what is othered (Law, 2004) and to work allegorically to explore what might currently be being othered so that potential is not missed and so that the individual paths of all learners can be valued and supported.

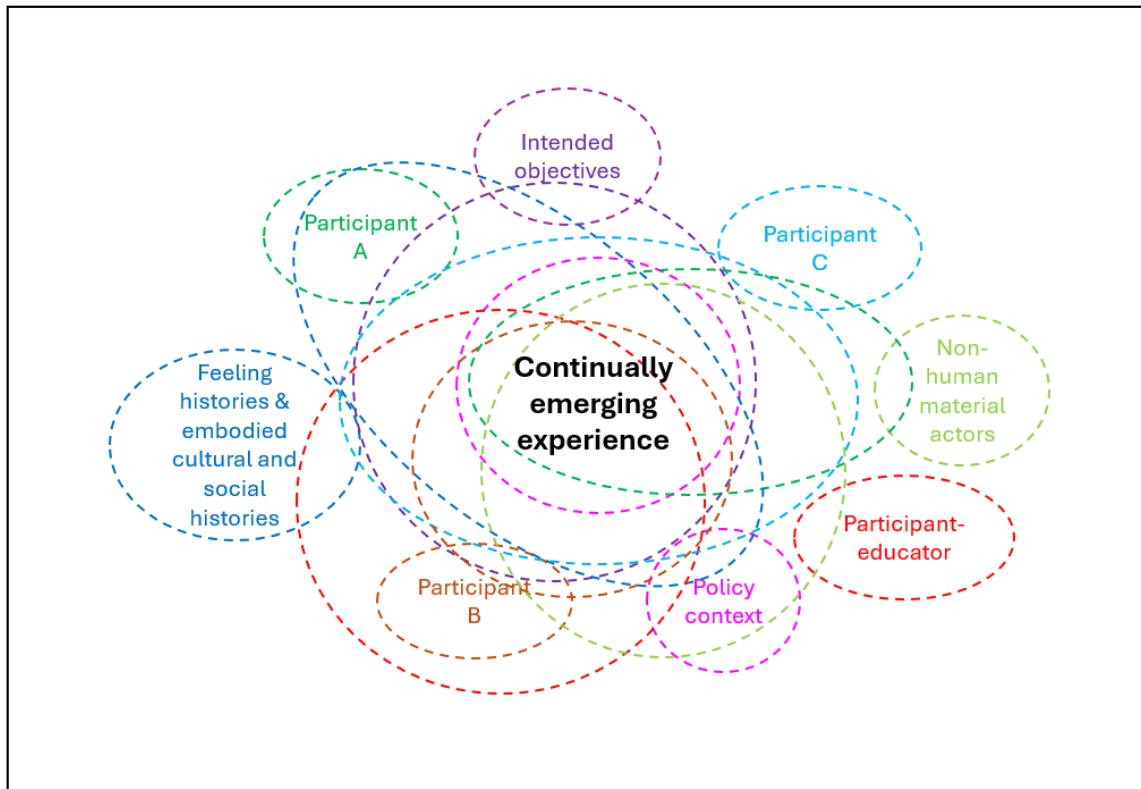
All of this is not to suggest prolonged study of the poststructuralist literature and theoretical concepts this thesis has drawn on for educators interested in taking up this practice. The five models below offer a possible starting point through which these key concepts could be communicated and explored with educators. My vision is that these models could be used to support communication of and explorations of the required concepts underpinning the role of participant-educator in presentations or training sessions.

First, the model in Figure 11 could be used to introduce the idea that a variety of human and non-human actors are continually assembling in episodes of educational experience and that intra-action between them has potential to affect what emerges in any given moment. These may include human actors such as participants and the participant educator, as well as non-human actors, such as material items, feeling, cultural and social histories, the policy context and intended objectives.



*Figure 11: Articulation of multiple human and non-human bodies assembling in educational experience, each with potential to intra-act and affect what emerges.*

Figure 12 could then be used to further enhance and explore understanding of the continuous intra-action between multiple human and non-human bodies assembled and how this creates potential for affect to drive forward what emerges.



*Figure 12: Increased articulation of the intra-action between multiple human and non-human bodies affecting potential emergence.*

Figure 13 could be used support articulation that any body or actor within what assembles has potential to intra-act with any other body or actor, creating multiple potentialities that could affect what emerges.

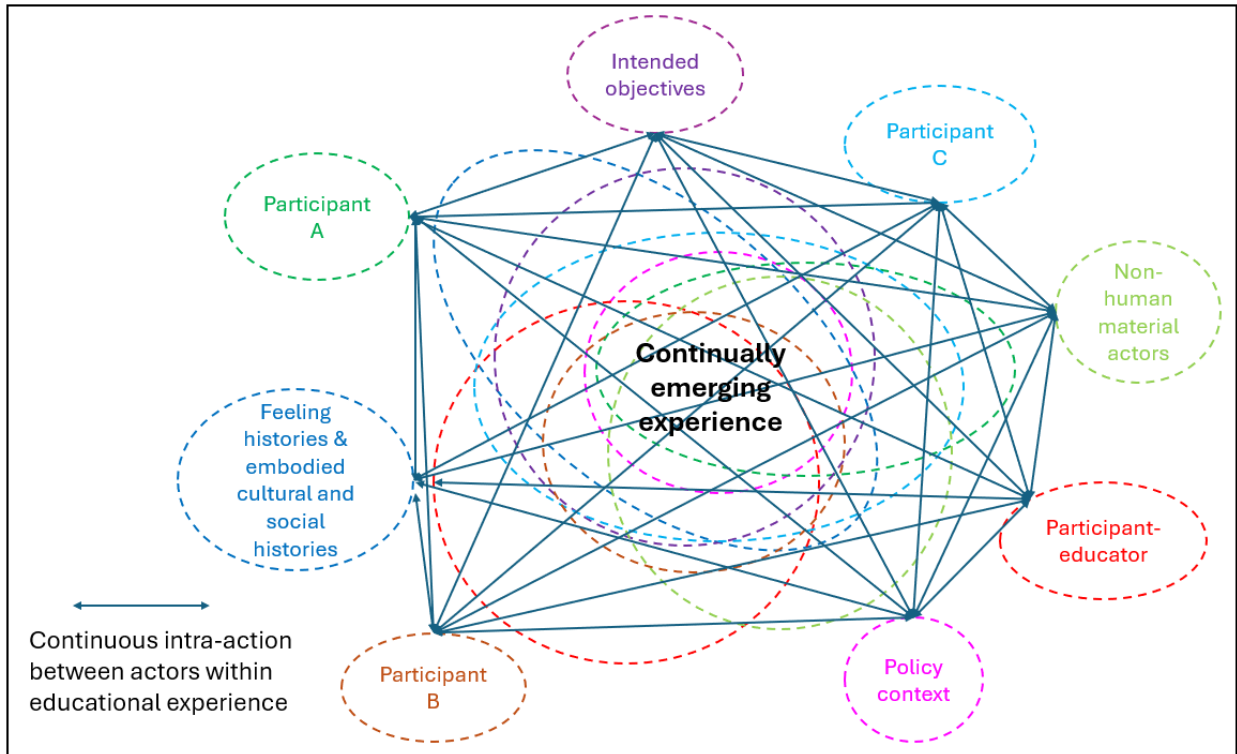


Figure 13: Increased articulation of the potential for any actor to intra-act and produce affects in what assembles.

Figure 14 could then enable further articulation to explore the idea that some potential created through intra-action will become realised while others will hold potential without it yet being realised (not yet emerging).

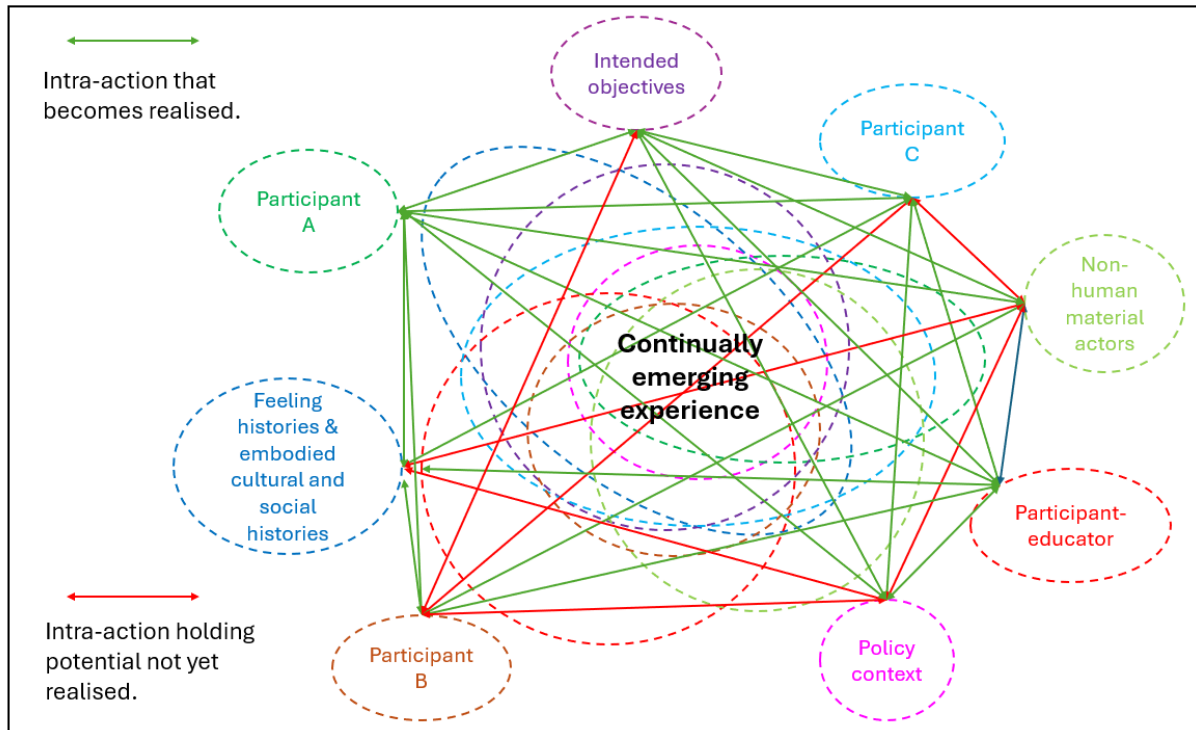
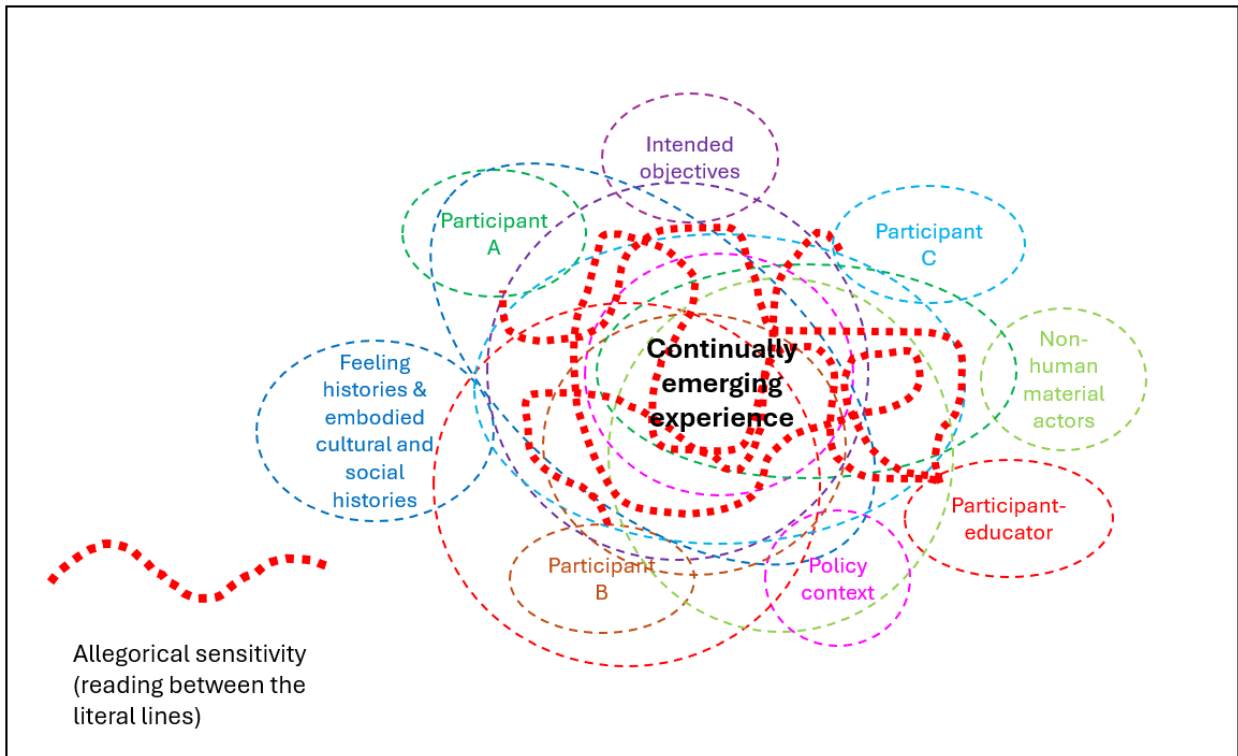


Figure 14: Articulation that intra-action between some actors becomes realised while others remain as potential.



Finally Figure 15 could enable exploration of how the participant-educator may work allegorically to attempt to increase sensitivity to the emergent experience of different participants with the aim of this sensitivity enabling a responsiveness to participant's individual experiences.



*Figure 15: Articulation of the scope for the educator to work as a participant-educator using allegory to read between the literal lines of experience for other participants, thus enabling sensitivity and responsiveness to individual experience.*

### **8.3 Implications**

The three contributions to knowledge explained above carry a number of implications. While certain implications for educators have been explored previously, I will summarise these implications below and expand them to include implications for educational policy. I will also identify a range of implications for research.

#### **8.3.1 Implications for educators**

A key implication for teachers is how they understand educational experience as a process. While they may be working with a particular focus or set of outcomes in mind, which might be met and realised by at least some individuals, the actual experience of participants in that process will be much more complex. Multiple and diverse experiences will be emerging continually throughout the process for participants as they intra-act with multiple actors and bodies. While this will occur regardless of the educator's awareness or attempts to intervene, sensitising to this and attempting to work responsively has the potential to benefit the individual experiences that emerge through that process.

Another implication for educators is the need for theoretical understanding in order to be sensitive and responsive to the individual experiences of individuals. As outlined in the third claim to knowledge, an understanding of key concepts relating to assembling, emergence, multiplicity and potentiality can enable sensitivity to the emergence of complex and individual experiences. An understanding of Law's (2004) thinking on how allegory can be applied to disrupt what is manifest, manifestly absent and othered offers one way of thinking that enables the application of allegory when working as a participant-educator. Enabling educators to work in ways that join up theory and practice has implications for how they see their role and how they might position themselves as teacher-researchers. In order for this to be achieved, engagement with the theoretical basis would need to be enabled. While this might be built into Initial Teacher Education or into training or study engaged in by qualified teachers, key to thinking with theory being applied in practice would be the time and space needed. Thinking allegorically and being open to multiplicity and potentiality in what assembles and emerges requires time to slow down and dwell on educational

experiences and to notice and think differently about what the experience of individuals participating in those experiences might be. It also requires reflective and supportive spaces where such thinking is enabled without being overshadowed by accountability to fixed outcomes and measures.

### **8.3.2 Implications for policy makers**

This thesis began by problematising the current policy context in England as one with simple and fixed views of literacy, characterised by what could be interpreted as a knowledge focused curriculum that can be measured and judged by its corresponding set of testing arrangements. This thesis supports the view that such simple and fixed views of literacy fail to acknowledge the complex nature of literacies and risk missing potential that could be acknowledged, valued and explored. The argument that educators work as participant-educators implies that space should be made in educational policy to acknowledge a more diverse range of experiences that may emerge in relation to literacies, that policy reflects space for such emergence to be explored and valued and that curriculum aims and testing arrangements should be developed to recognise this potential. Again, it is useful to return to the point about understanding learning experience as a process and this could be reflected in educational policy. A shortcoming of current educational policy more broadly is that of a lack of time to fully deliver on both the statutory and hidden curriculum. A key enabler for educators to work as participant-educators and to work in relation with participants with what emerges would be an approach to education that affords the time and flexibility that this requires.

Educational policy extends beyond the KS1 and KS2 English National Curriculum and testing arrangements I discussed at the start of this thesis. The thinking I have outlined could apply to other key stages and types of education but also to the training of educators. I have argued for the need for educators to have understanding of theory to enable working allegorically as a participant-educator. This holds implications for how positioning trainee teachers and in-service teachers as teacher-researchers could support educators in this understanding and how policy makers could shape Initial Teacher Education curricula and continuous professional development opportunities accordingly. As noted above, this would

necessitate supportive environments for trainee and in-service teachers so that opportunities for enquiring into their own practice as a teacher-researcher, or working as part of a community of enquiry in the setting, could take place in ways that did not carry risk in relation to accountability and performance related measures. Such approaches could change the way in which data is thought about and used in schools in terms of teachers being encouraged to engage with research data and data they generate as a teacher-researcher rather than simply seeing data as a tool for tracking progress against set criteria and ultimately an accountability measure.

### **8.3.3 Implications for researchers**

As explored in the first contribution to knowledge, this research offers a suite of methods that could be applied to further poststructural and postqualitative research in literacy studies and education more broadly. The approaches to method and analysis developed demonstrate ways of exploring experience and the value the poststructuralist paradigm brings to this in acknowledging multiplicity and potentiality.

The role of inscription devices creating particular versions of reality has been brought to the fore, which holds implications for how researchers design research and interpret data generated. The research draws heavily on allegory and imagination as ways of considering individual experience and seeking to change what is made manifest, manifestly absent and othered. Again, this holds implications for ways in which researchers working in the poststructural paradigm seek to explore multiplicity and potentiality. The role of the felt in research is also identified as a valuable way into identifying moments to be explored and considered, which has implications for how researchers position themselves with their research to enable such interruptions to take place.

#### 8.4 Limitations of the study

Some might argue a number of limitations to the study. Some of these perceived limitations may be tied up in the poststructural nature of the research. As I have made explicit, interpretations of potential realities can never be definite and are only imaginings based on working allegorically with the data available to me. However, working in this way serves to further the poststructuralist position, in that it exposes the unpredictable and complex nature of what is being studied. As explored by Leander and Boldt (2012) and Burnett and Merchant (2016), the aim when working within the poststructuralist paradigm is not accurate representation but rather exploring data in ways that suggest potential interpretations of experience and that communicate the emergent nature of experience. It should be acknowledged that while the analysis may present an interpretation from particular participants' perspectives, in truth the interpretation is very much from the interpretative perspective of the researcher. Again this is in line with the non-representational arguments of poststructuralism as it enables suggestion of potentiality and multiplicity rather than claiming singularity and definiteness.

Another criticism might be made in relation to the research taking place with only one group of 21 participants and the data analysis within the thesis focusing on less than half of those participants. However, the nature of the research and claims made relate to the individual nature of experience rather than trying to claim anything representative. Indeed the nature of the research works in direct opposition to such representative aims.

A limitation that might be presented from within the poststructuralist paradigm is that of how the approaches to analysis may be seen as attempts at representation. For example, the mobile, film strip, potential layers and stories could each be seen as fixing interpretations. This is something I grappled with when exploring my developing approach to analysis as it was a shortcoming in some of the studies reviewed in Chapter 2. I would argue that this limitation is in part overcome in the combination of approaches to analysis I have used as this makes explicit that none of the re-presentations offered is seen as complete or definite. I have also sought to

build movement and lack of fixing into the re-presentations created. For example, the film strip is made up of multiple layers that can be added to or removed, thus implying multiplicity in what is presented. Additionally, the rhizomic mobile is afforded movement, enabling continuous changes to what combines and intra-acts, again suggesting multiplicity and variation. In considering representation it is important to think about how my thinking is communicated to an audience for this thesis. As an individual I have a memory of the felt experience of the club that supports my own understanding. Re-presentations have aided the ways in which I have analysed and thought with these experiences but the ways in which they are communicated through re-presentations are also important for communicating this thinking to the audience for this research. This is not to claim that this will provide the exact same experience of the data as I have had but it does provide a means to communicating the thinking that has led to the arguments and contributions to knowledge I am aiming to communicate.

The fact that the study is based on an after-school club rather than taking place in curriculum time could be considered a limitation of the study. The starting point of the study was considering alternatives to the fixed and simple views of literacy found in current policy in England. It could be argued that by conducting the research outside of school time what occurred in the club is not close enough to what might potentially take place in curriculum time. Although situating the research in an after-school club was done to avoid the pressures of curriculum requirements impacting the nature of the study and also to support ethical considerations around informed consent, situating further research in curriculum time would be a potential next step.

Finally, a limitation relating to the methods applied during the running of the club is the limited opportunity for participants to contribute to the creation and curation of stories. I had originally planned on making greater use of Actor's Notebooks, which would have enabled greater access to the multiple voices and perspectives in the club. This could have potentially enabled a contribution from participants to the writing of first-person narratives relating to experiences of the club. However, time limitations meant there was less opportunity for this than I had hoped for. Ideally I would have also reviewed some of my own thinking about findings and implications

from the research with the participants but again time did not afford the opportunity. Doing this in the form of reviewing some of the stories I was crafting would have brought another dimension to reviewing my interpretations of experiences, but these stories were not crafted until after the club was complete so again this was not possible. This aspect of involving participants in aspects of analysis is something I would seek to achieve if completing the research again or in future research.

## 8.5 Further study

The contributions of this study yield lots of potential avenues for future research. As discussed in my contribution to knowledge section, the study provides a suite of methods that could be applied to future literacy studies or education more broadly within the poststructuralist or postqualitative paradigm. This might include further studies looking at drama specifically or other aspects of literacy, education and pedagogy. Another potential avenue would be to situate the study differently. For example, the methods could be used to explore drama being used as a pedagogical tool in curriculum time or in a scenario removed from school altogether, for example, in youth theatre practice.

For me personally there are aspects of the study that have piqued my interest that I would be keen to explore further in future research. One is the role of the non-human and material items in what assembles and how this affects what and how things emerge and how children make meaning. This is an aspect that seemed integral to Erin becoming her characters in Episode 4. The aspect of materiality is something drama has to offer to literacy and is an aspect I would like to explore further in exploring its affordances. This would also provide scope for further research that could be positioned as postqualitative, which is a methodological paradigm I hope to explore further.

Another aspect that I would like to explore further in my own research is the role that inscription devices play in the realities they create. This understanding was something that emerged as I worked with the data rather than being something I was conscious of at the research design stage. Going forward it is something I would like to explore from an earlier stage of the research, to see how it might inform my research design and further support me in developing approaches to analysis.

Overall though the study highlights the need for more poststructural and postqualitative approaches being taken in literacy studies, including those relating to drama. My EdD experience has drawn my attention to this approach to research and the potential it holds for examining and trying to understand experience. Working in



this way seems to make a clear case for the need for this fairly nascent approach within literacy studies to further develop and expand and to add to the conversation about what literacy and education might, could and should be.

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# 10 Appendices

## 10.1 Appendix A: Outline of the planned content of each session

### Week 1- The Witches

- Consent forms
- Icebreaker/names
- Spaghetti Bolognese
- Warm up sculpting into different stereotypes (Boal)- teenager, teacher, witch
- Act 1 Scene 1- Witches (apply voices and sculpture work)
- Actors notebooks intro- label- anything you want to write, draw, ask for this first session, predictions about the play
- Game to finish if time

### Week 2- Macbeth

- Concentration games- distractions p35- counting back from 100
- In pairs tableaus to represent friendship, heroism, trust
- Creating battle- soundscape- Conductor p33
- Focus of the session on Macbeth
- Reports of him in battle- role on the wall

### Week 3- The prophecy

- Actor's Notebooks- introduce- 5 mins. Everything you know about the play so far
- Change places game e.g. boy, brown hair, etc.
- Live wire p40- no laughing to disguise!
- Quick feelings (p47)- happy, sad, tired, frightened, confused, intrigued
- Talk about working well in a group- actors need to have these skills

- Groups of 5- allocate
- Read through prophecy scene (Act 1, Scene 3) and establish what happens and any questions.
- 3 witches, 2 directors. Use Banquo's speech to model the witches- What are these so withered and so wild...
- Discuss the potential reactions of Macbeth and Banquo
- Swap over so other 2 in the group are playing Macbeth and Banquo and other 3 direct their reactions. Think about body language and stance e.g. soldiers but also facial expressions too.
- Put the scene together.
- Show Ross and Angus scene announcing him as Thane of Cawdor on IWB and discuss.
- Show text for Macbeth's aside- Stars hide your fires. What does this reveal about him?
- Add to role on the wall for Macbeth from today's session.
- Actors notebooks- anything you want to write, draw, ask, predictions, comments, thoughts etc.

#### Week 4- Lady Macbeth

- Warm up games: Guess the leader (p62), Counting to 10, Look up, look down.
- Act 1, Scene 5- Letter to lady Macbeth and her reaction speeches- display on whiteboard - role on the wall for Lady Macbeth
- Lady M and Macbeth first meeting- 'Look like the innocent flower'- Work in pairs and try to write text in modern day speech next to it. Discuss as a group. Act.
- Act 1, Scene 7- Macbeth wavering and Lady M persuading him.
- Conscience alley for Macbeth- what should he do?
- Updating role on the walls for both characters
- Actor's notebooks

- Discussion or record in Actor's Notebooks- What helps them to understand the text? How do they read it with meaning? How are they getting to grips with the language? What have you learnt from the club so far? What do you want from the remainder of the club?

### Week 5- Murdering the King!

- Counting to 10 warm up
- Wink murder
- Recap of plot so far.
- Conscience alley- should Macbeth kill King Duncan or not? Plan the possible reasons in groups.
- Outcome of the conscience alley- text on screen- death knell speech. Discuss.
- Work on text of Macbeth telling Lady M that the deed is done. Write in own words. Act.
- Ready/story tell the announcement of the murder to Malcolm and Donalbain. Discussion of what should/could happen now i.e. should Malcolm become king? (If time could freeze frame and thought track the characters in this scene- Act 2, Scene 3)
- Malcolm and Donalbain's plan. Discuss and act if time.
- Share text/story tell Ross and Macduff discussing the suspicion laying with Malcolm and Donalbain and Macbeth being King.
- Actor's notebook- choose a character from today to write about. What do you know about them? What is interesting about them? What do you think will happen to them? Predictions for the rest of today. Write about something that has interested you today.

### Week 6- Paranoia, more murder and guilt

- Warm up- distractions game.

- Warm up- cross the circle- as a king, as if you've seen a ghost, as if you are a ghost, as if you're feeling guilty about saying something unkind to your best friend, as if you've stolen some chocolate from the kitchen cupboard and you think your mum or dad is going to tell you off.
- Show Banquo's speech and explain about the witches' prophecy including the promise that Banquo's children would become kings. Discussion of how Macbeth might feel about this and potential actions. Explain that he plots to have Banquo and his son Fleance murdered but that this resulting in only Banquo being killed and Fleance fleeing.
- Set the challenge of working on Act 3, Scene 4 in groups of 6, in which Macbeth is haunted by Banquo's ghost. Discuss scene and the need to find ways of showing the ghost as only seen by Macbeth and the Macbeth's trying to cover this up.
- Actor's notebook time/interviews- What do you think is happening to Macbeth? Why do you think Shakespeare wrote this storyline for Macbeth?

### Week 7- Uprising and the witches' apparitions

- Warm ups- Counting 1-10 and Spaghetti Bolognese
- Story tell that after all the murders and goings on explored in previous weeks some of the other lords have started to get suspicious. Macduff is a key person with suspicions and has gone to join Duncan's son Malcolm in England where he fled to get support from King Edward to rise back against Macbeth. Macbeth is aware that there are uprisings and is preparing for war. He knows that Macduff is acting against him and so kills his wife and children.
- Meanwhile the witches are at work again and casting spells and making prophecies for the remainder of the play (merge 3:5 and 4:1). Make 4:1 the main focus of this session. Need to fully

understand the prophecy and apparitions and act out the scene.

- Have some of my big questions set up by a camera for children to go and talk to. This week focus on how they are making meaning from the text and understanding the language.

### Week 8- Consequences for the Macbeths

- Count to 10, Wink murder
- Lady Macbeth's guilt and madness. Blood on her hands speech and news of her death. Macbeth's reaction? Write in Actors Notebooks in role as Macbeth.
- Understanding the text questions. Groups with cameras or small interviews.
- Have some of my big questions set up by a camera for children to go and talk to. This week focus on what Shakespeare Club is and what they've learned from it.
- Planning the scenes and props for the performance.

### Week 9- The final battle (as planned but actually merged with Week 8)

- Warm up games e.g. Spaghetti Bolognese, count to 10, wink murder
- Story tell strategy discussed for final battle (5:2-4). Macbeth confident as no-one woman born can harm him. Malcolm's army decide to march with boughs from Burnham Wood to disguise their numbers (create tableau). Reference to the witches' prophecies.
- Messenger tells Macbeth about the trees Burnham Wood approaching (5:5). Macbeth's realisation. Write in role in Actor's Notebooks.



- Battle commences but Macbeth able to defeat as all opponents woman born (5:6-9).
- Macbeth and Macduff encounter. Macbeth claims invincibility due to not being able to be defeated by anyone woman born but Macduff tells that he was 'from his mother's womb/untimely ripped'- tableau and thought track the pair in combat but the moment of Macbeth realising his fate- facial expression! Actor's notebooks in role as Macbeth?
- Macduff enters with Macbeth's head and Malcolm is declared King.
- Have some of my big questions set up by a camera for children to go and talk to. This week focus on what Shakespeare Club is and what they've learned from it.

### Week 9 revised

Reminder of the ending. What did they think to the ending of the play and what happens to Macbeth and Lady Macbeth? What do they think Shakespeare was trying to say? Why did he write this play and characters? Does it relate to anything in our lives? What can we learn from it?

Rehearsing and preparation for next week.

Interviews.

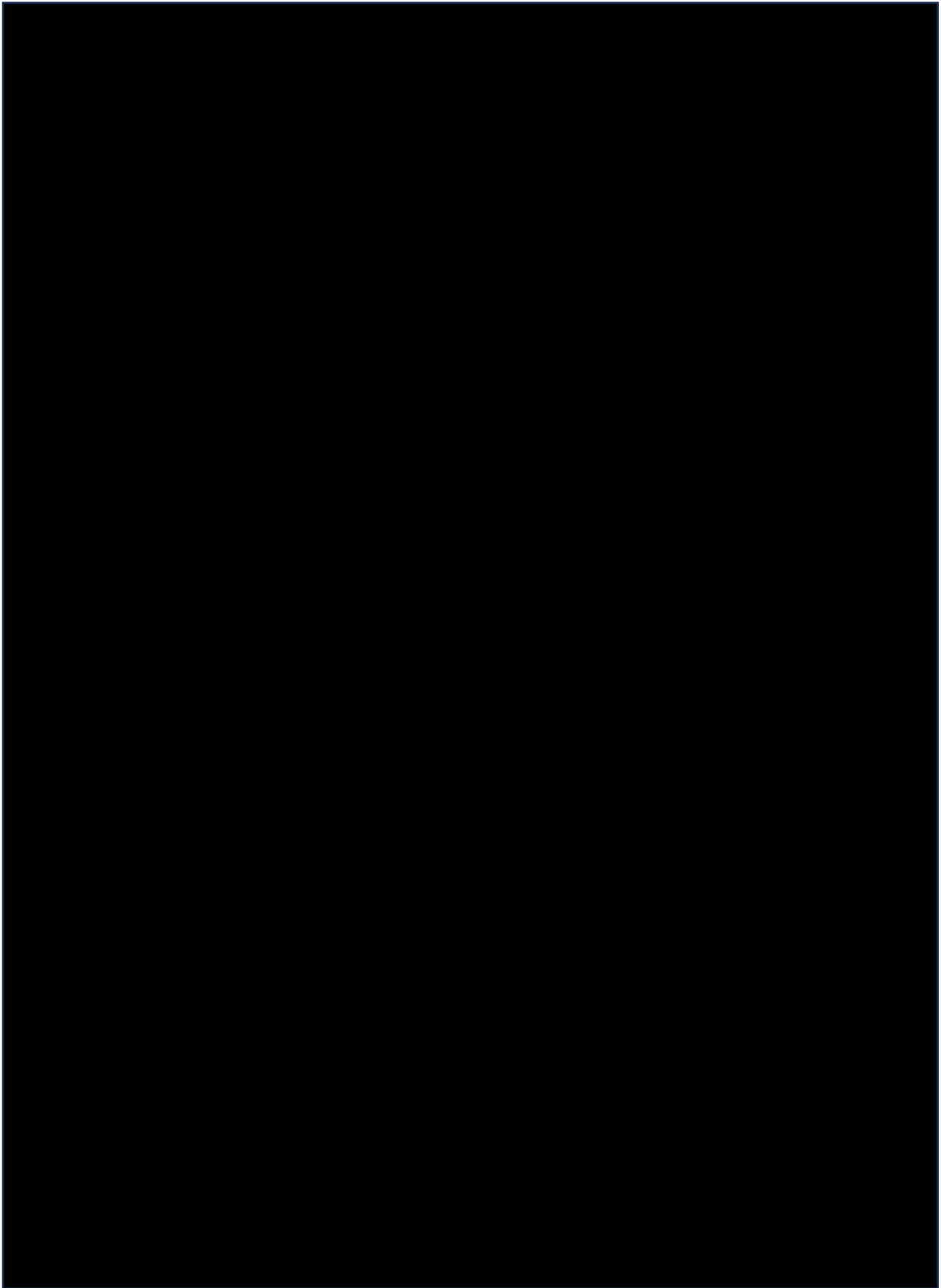
### Week 10

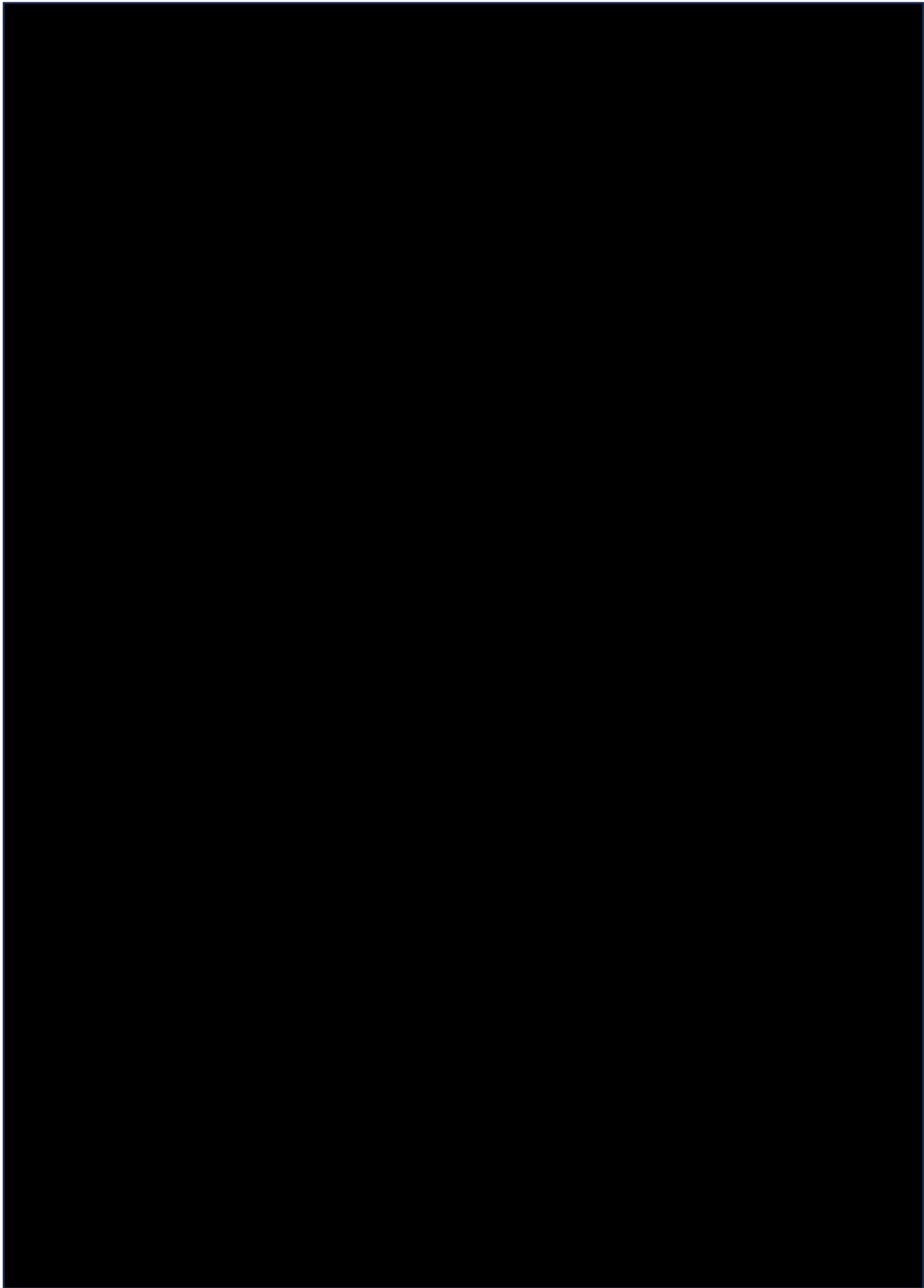
- Overspill
- Exploring aspects in more depth
- Preparing for a performance
- Or whatever they indicate they want to spend more time on

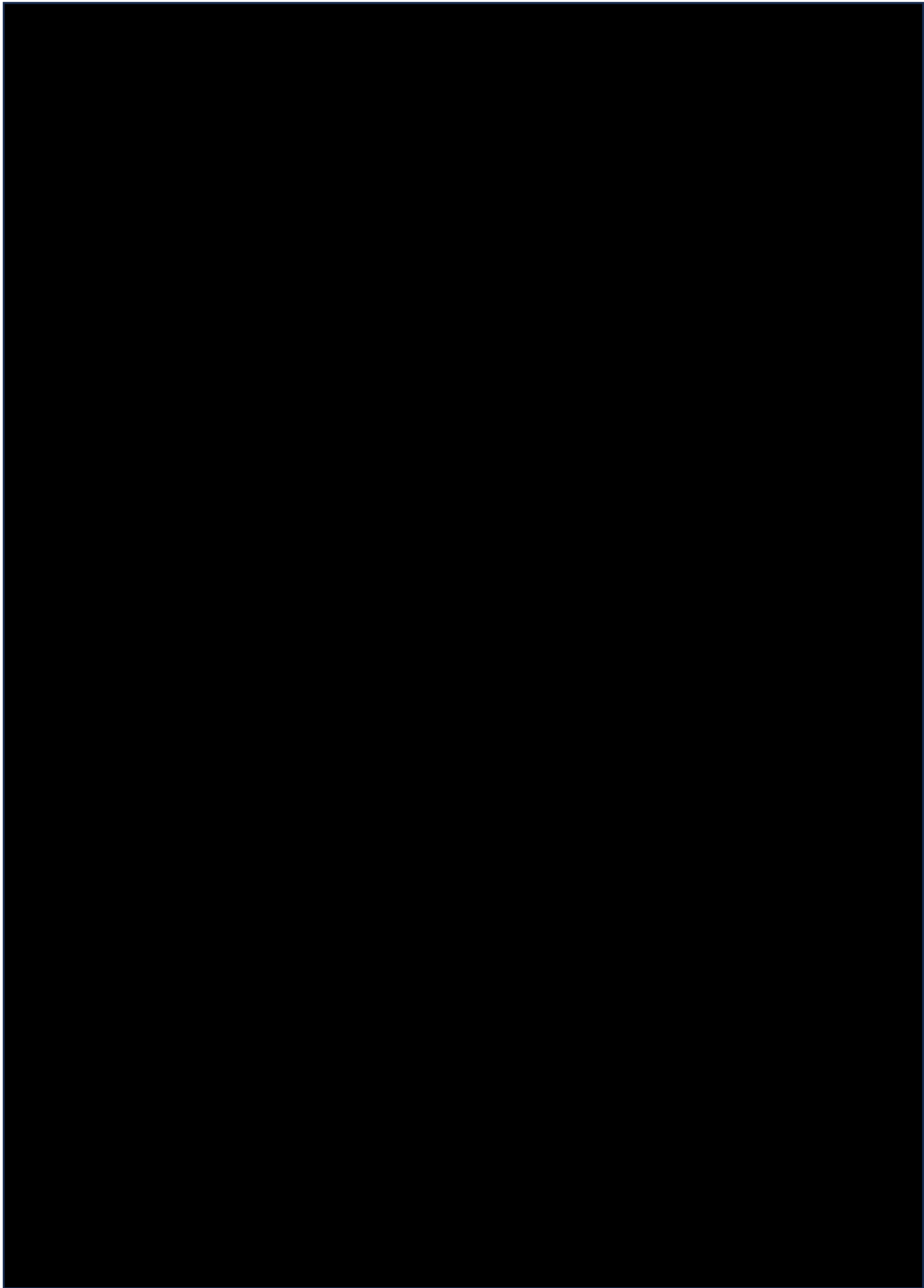
## **10.2 Appendix B: Interview questions to gain participant perceptions on points of interest**

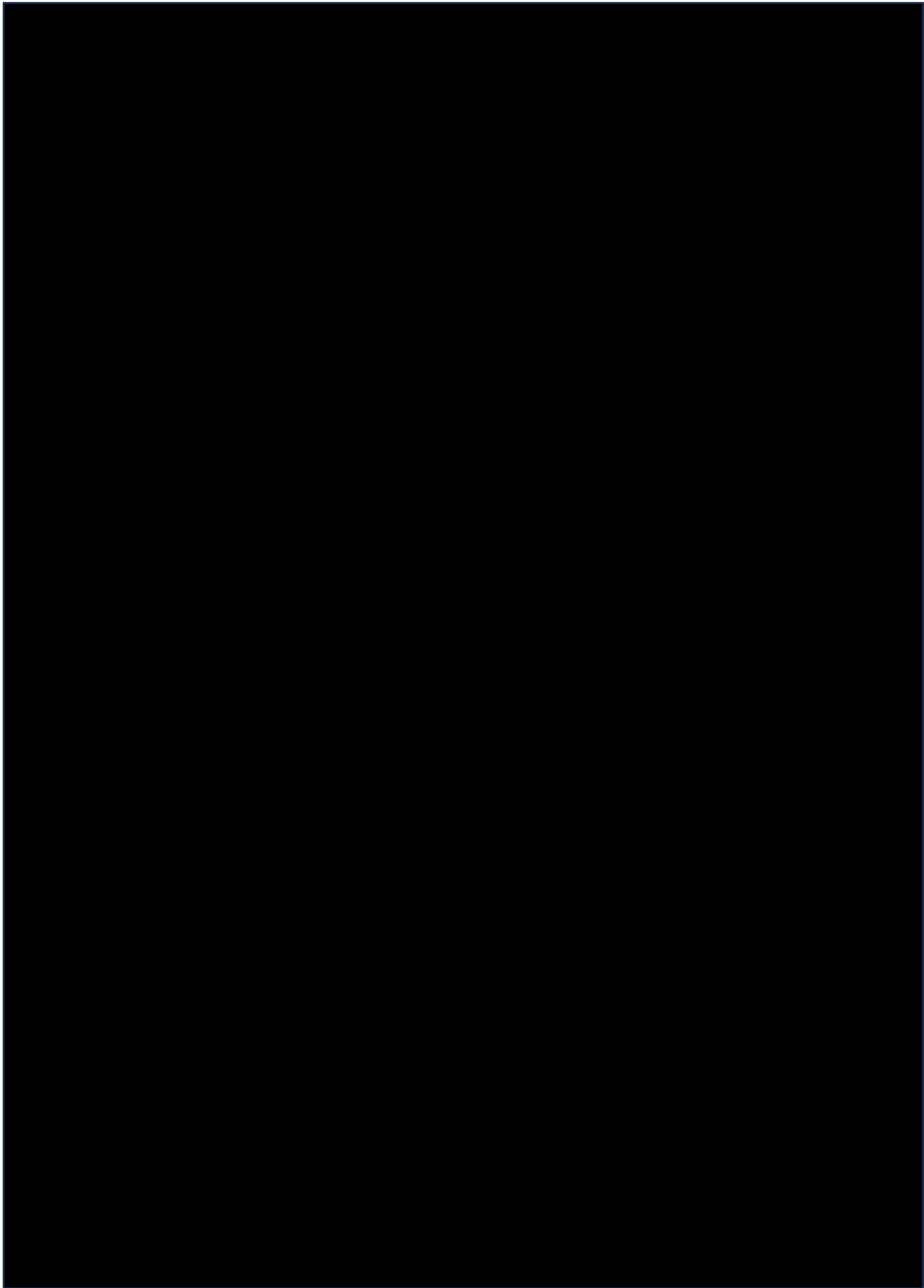
1. How have you made meaning from the text? Has anything helped you?
2. Have you got better at understanding Shakespeare's language now the club has been running for a while? How? Why?
3. How does acting/drama help you make meaning from the text? Is this different from how you would make meaning if you were just reading the text and not acting it? How?
4. Is there anything you have gained from being a member of drama club? Is there anything you've learned about yourself? Are you able to do anything you couldn't do before? Have you got any new skills?
5. Have you worked with other people in ways that are different from how you've worked before? Have you learnt anything new about anyone else in the group?
6. Has it made you think about anything you've not thought about before? Has this club made you think differently about anything?
7. What is the purpose of drama club?
8. If other people were thinking of coming to drama club what would you advise them that the club is about or for? What might they gain?

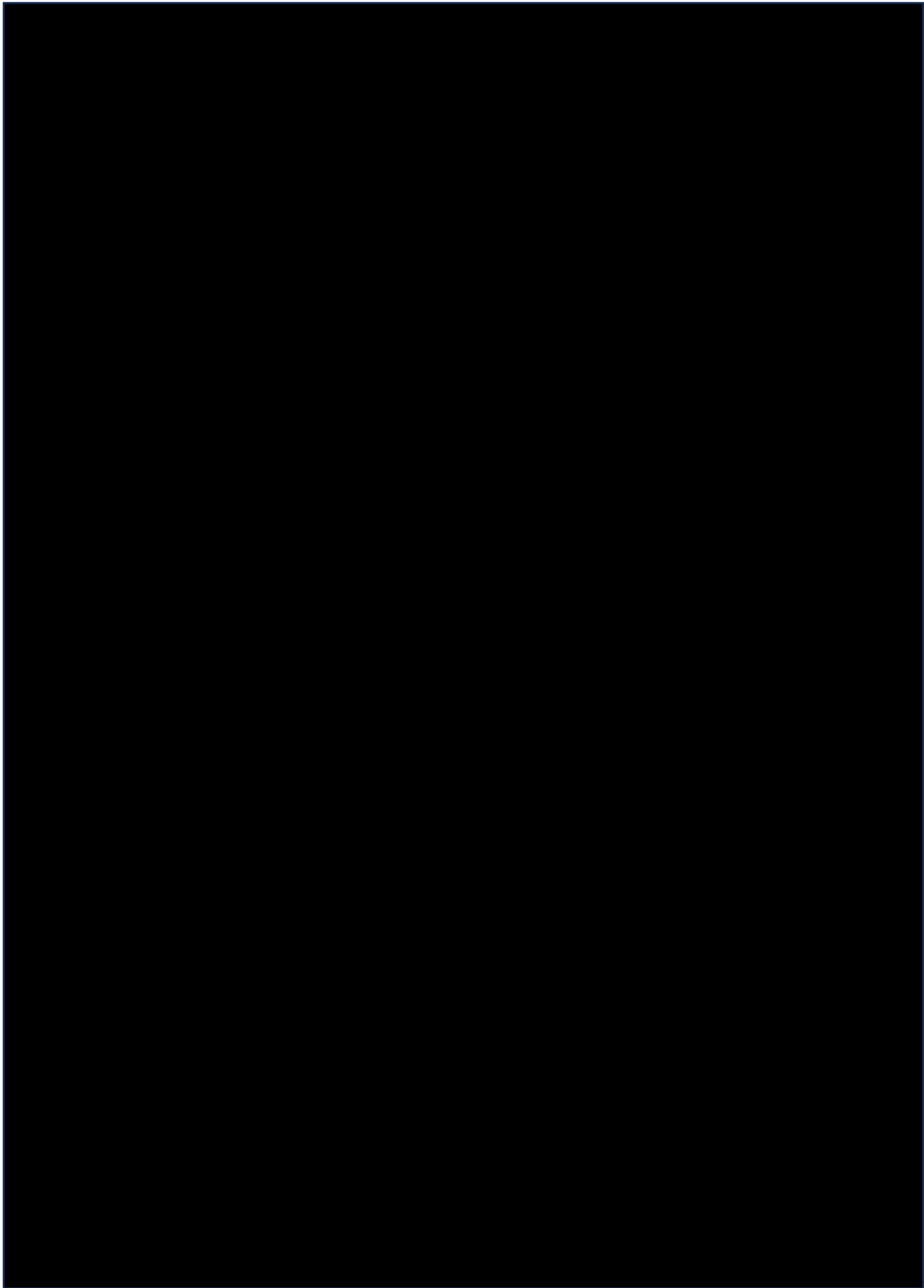
10.3 Appendix B: Converis ethics application and approval

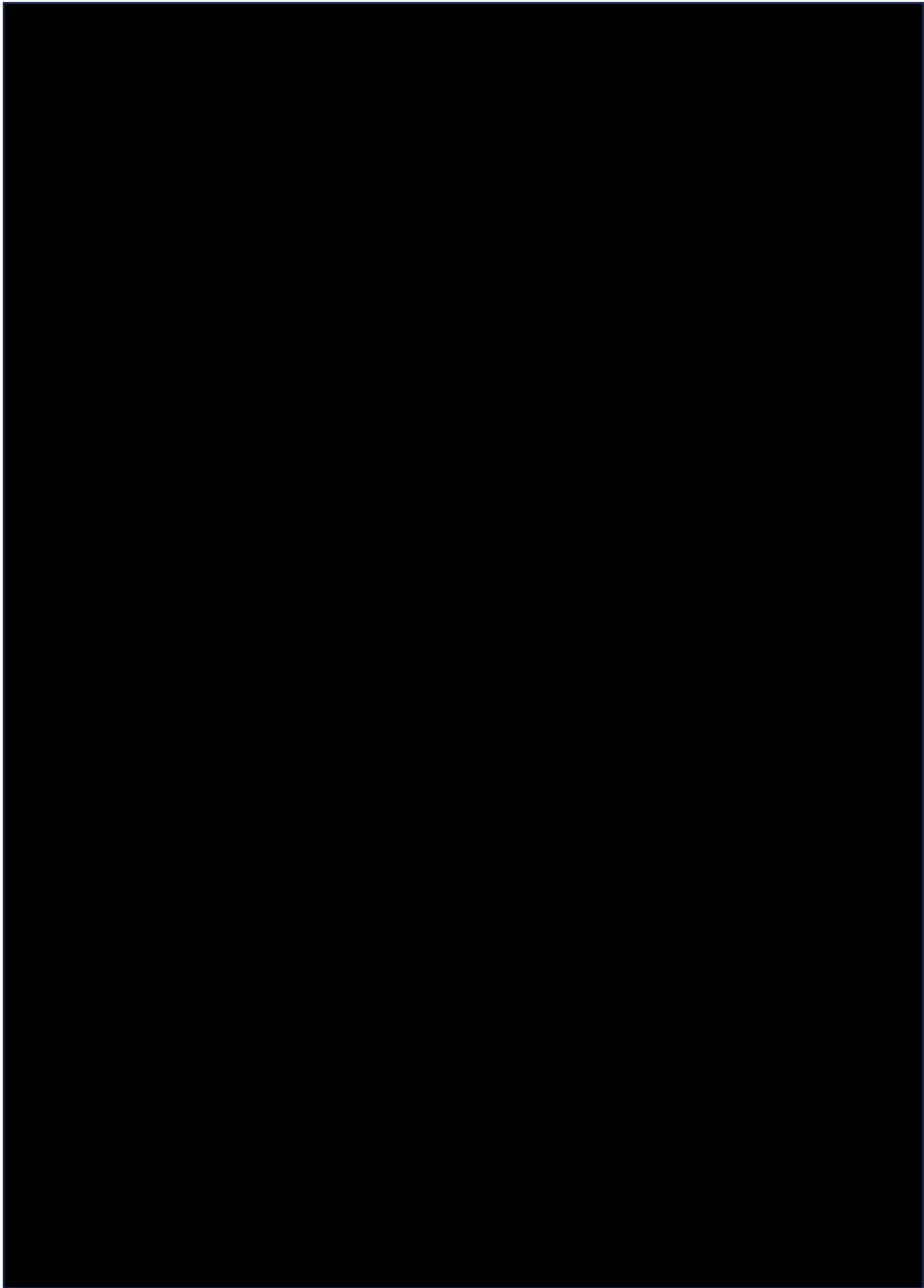




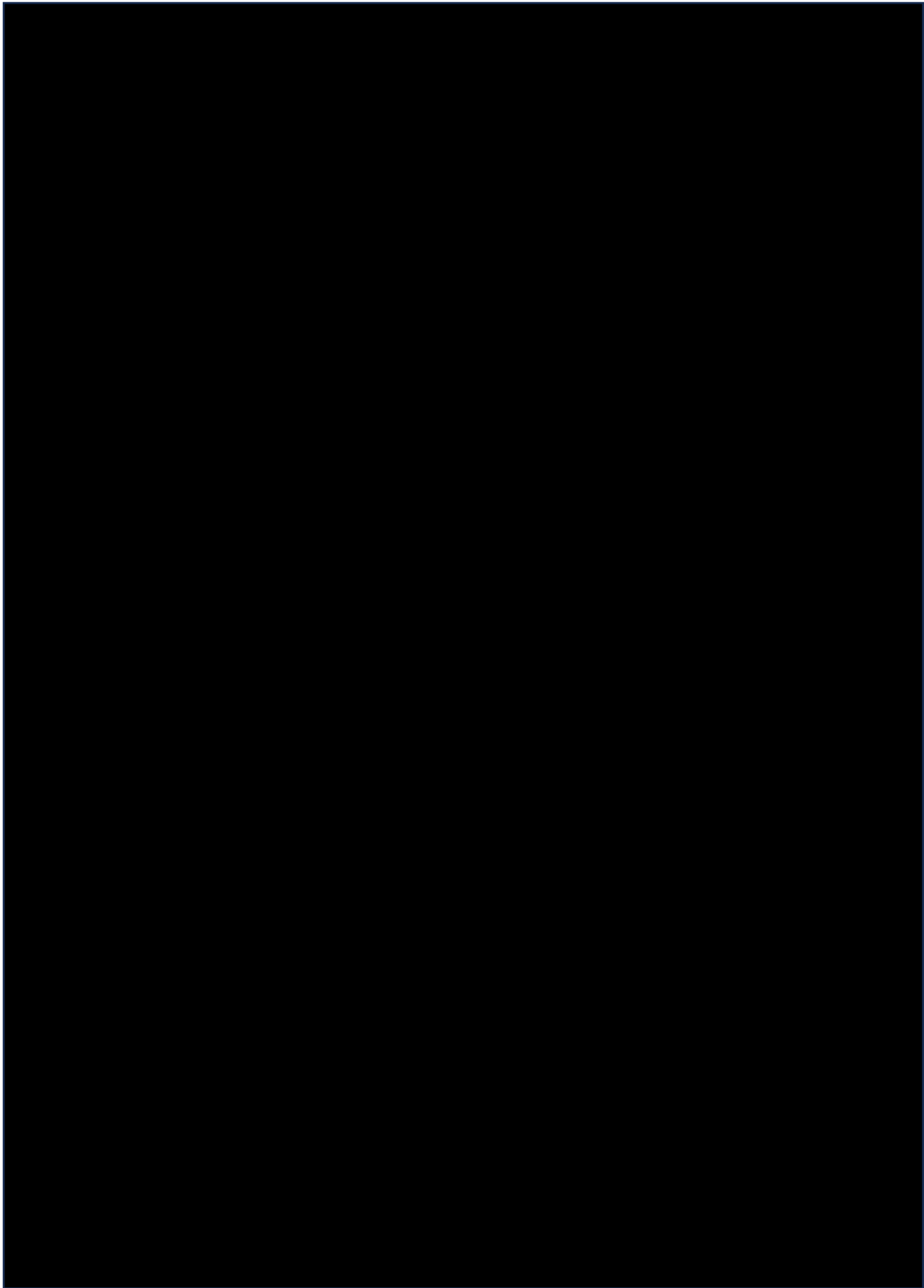


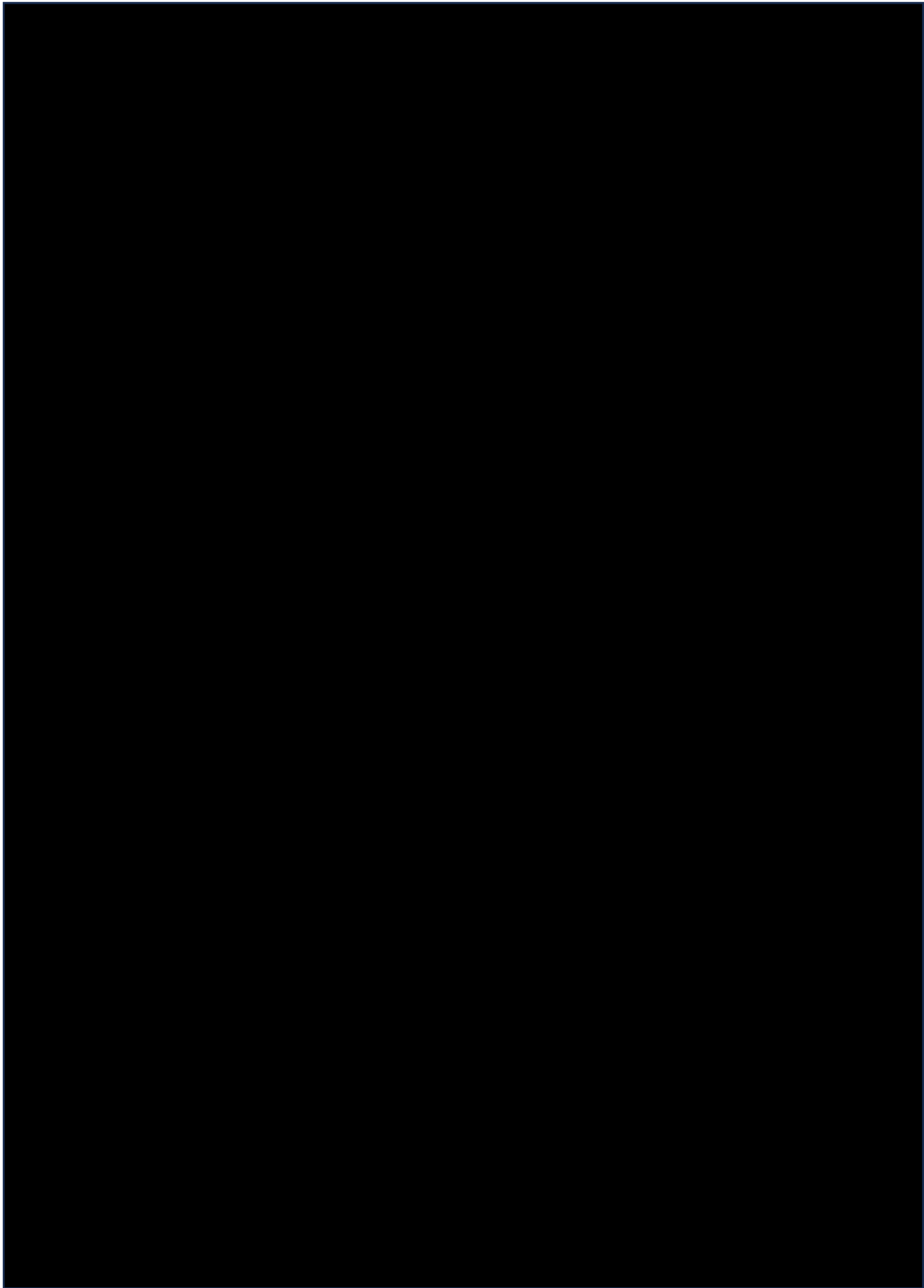












10.4 Appendix D: Child information and consent form

**The emergences of an after school club exploring Shakespeare through drama- Consent Form**





Name: \_\_\_\_\_

What is a researcher?

Do I have to give my data?

What is this research about and what is it for?

Can I change my mind?

			
<p>I give permission for you to use video recordings and screen shots of me as data in your thesis.</p> <p style="text-align: center;"><input type="checkbox"/></p>	<p>I give permission for you to use extracts from my Actor's Notebook as data in your thesis.</p> <p style="text-align: center;"><input type="checkbox"/></p>	<p>I give permission for you to use my comments in interviews as data in your thesis.</p> <p style="text-align: center;"><input type="checkbox"/></p>	<p>I give permission for you to use my data for articles and for presentations:</p> <p>Video <input type="checkbox"/></p> <p>Screenshots <input type="checkbox"/></p> <p>Actor's Notebook <input type="checkbox"/></p> <p>Comments in interviews <input type="checkbox"/></p>

### Script for oral discussion with children

What is a researcher?

Explanation of what researchers do and how they find things out for educational research. Explanation of how this might change how things are done in schools with the example of how research led to learning to read using phonics (related to their experience of school) which is different from how their teacher and I would have learned to read.

What is this research and what is it for?

Explanation of my interest in drama and wanting to find out how it helps children learn in English and personally, socially and emotionally. Explanation of the EdD course I am on and the research aims of my study. Explanation of this club being the data generation for my main study and what it will involve i.e. a 14 week club to explore a Shakespeare play using drama techniques and data generation throughout including: recording the sessions from my point of view and theirs using GoPro style cameras; researcher and their own reflective notes through Actor's Notebooks; interviews recorded on GoPro style cameras; shared analysis through sharing of researcher's 'stories' and reviewing video footage.

Do I have to give my data?

Explanation that the club is optional and that children may choose to stop attending at any time. Explanation that I will only use their 'data', i.e. their Actor's Notebook, video footage and comments in interviews, if they give their permission and what this might be used for i.e. writing of doctoral thesis and articles, presentations e.g. at conferences. Explanation that they may give permission to some of these things but not others and how they can indicate this on the consent form. They can also attend the club without giving permission for any aspect of the research.

Can I change my mind?

Explanation that they can change their mind at any point during or between sessions and up to 2 weeks after the final session and that they can tell anyone in school if they do not wish to give permission for their data to be used or to attend the club.

## 10.5 Appendix E: Head teacher information letter and consent form

### **The emergences of an after school club exploring Shakespeare through drama- Head teacher information**

I am currently working on my main study for my Doctorate in Education at Sheffield Hallam University, with a focus on how drama can be used to support children's explorations of a Shakespeare play. This is a topic that has been researched widely but in my study I am particularly interested in how drama impacts on meaning children make from the text and how this impacts on them personally, socially and emotionally.

The research I am planning to undertake will involve a group of Upper Key Stage 2 children participating in a weekly after-school club to explore a Shakespearean play over the course of two half terms. The club will include the use of a range of drama techniques as well as involve children in recording their thoughts and experiences in an 'Actor's Notebook'.

I plan to collect data on children's experiences using a range of research methods. These will include:

- Data collected from children's 'Actor's Notebooks' (a notebook in which children can record their reflections on the play and their experience of the drama club)
- My own reflective writing on the workshops
- Recording the sessions from my own and children's perspectives using GoPro style cameras
- Interviewing children 'in the moment' during the club about their experience
- Gaining children's perspectives on my initial analysis of data

All electronic data collected (video footage and screen shots of this, recorded interviews, typed notes and photographs of extracts from Actor's Notebooks) will be stored on Sheffield Hallam University's Research Store, which is secure and would only be accessible by me, my supervisors and the course leader. Paper based data will be stored securely in a locked filing cabinet (Actor's Notebooks, artefacts created as part of the club, consent forms) while needed for analysis and writing and will then be archived at Sheffield Hallam University.

I am looking for a group of Upper Key Stage 2 children to participate in this research. If you would be happy for this research to take place in your school please complete the form overleaf.

The results of the research will be published through the submission of my doctoral thesis and may be presented in journal articles and in presentations e.g. conferences. The names of all participants and the school will remain anonymous. If video footage or screen shots from this are used the faces of any participants will be obscured to preserve anonymity. You will be given a summary of the findings of the research as well as access to the thesis should you wish. You will also have the right to withdraw the children from the research at any stage during the data collection

process and could withdraw permission for me to use data from the project at any point up to two weeks after it being collected. This can be done in writing or speaking directly to me. If you have any questions about the study please contact me at xxxxxxxxxxxx. You may also contact my supervisors for this research, xxxxxxxxxxxx and xxxxxxxxxxxx, at [xxxxxxxxxx](#) and [xxxxxxxxxx](#).

If you would like to discuss any aspect further please do get in touch.

Many thanks,

Jemma Monkhouse  
Doctorate in Education Cohort 9  
Sheffield Hallam University

### Legal basis for research for studies

The University undertakes research as part of its function for the community under its legal status. Data protection allows us to use personal data for research with appropriate safeguards in place under the legal basis of **public tasks that are in the public interest**. A full statement of your rights can be found at <https://www.shu.ac.uk/about-this-website/privacy-policy/privacy-notice-for-research>. However, all University research is reviewed to ensure that participants are treated appropriately and their rights respected. This study was approved by UREC with Converis number X. Further information can be found at <https://www.shu.ac.uk/research/ethics-integrity-and-practice>

### Researcher/ Research Team Details:

<p><b>You should contact the Data Protection Officer if:</b></p> <ul style="list-style-type: none"><li>• you have a query about how your data is used by the University</li><li>• you would like to report a data security breach (e.g. if you think your personal data has been lost or disclosed inappropriately)</li><li>• you would like to complain about how the University has used your personal data</li></ul> <p><a href="mailto:DPO@shu.ac.uk">DPO@shu.ac.uk</a></p>	<p><b>You should contact the Head of Research Ethics (XXXXXXX) if</b></p> <ul style="list-style-type: none"><li>• you have concerns with how the research was undertaken or how you were treated</li></ul>
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Postal address: Sheffield Hallam University, Howard Street, Sheffield S1 1WBT  
Telephone: 0114 225 5555

## The emergences of an after school club exploring Shakespeare through drama- Head teacher consent form

Please answer the following questions by circling your responses.

1. Have you read and understood the information about this research?  
Yes No

2. Are you aware that you can ask questions about this research of Jemma Monkhouse?  
Yes No

3. Have you received enough information about this work? Yes No

4. Do you understand that you are free to withdraw permission for this work?

- At any time and withdrawing data already collected at any point up to [date to be specified]? Yes No

- Without giving a reason for your withdrawal? Yes No

5. Do you give consent:

For children who sign up to the project to participate in an after-school drama club to explore a Shakespeare play?

Yes No

For reflections recorded in an 'Actor's Notebook' to be collected as data?

Yes No

For the after-school club to be filmed using GoPro style cameras?

Yes No

For children to be interviewed about their experiences throughout the course of the club?

Yes No

For children to participate in reviewing data for the project as part of the club?

Yes No

6. Are you willing for any data collected to be used in the results of Jemma Monkhouse's work for her Doctorate in Education or for further publication, e.g. journal articles, or presentations, e.g. at conferences? (If permission has been given for video footage to be used as data, faces will be obscured in footage and any screen shots from this to preserve anonymity. In addition, any names used will be pseudonyms to preserve anonymity.)

Yes No

Name:

Position held in school:

Signed:

Date:



## **10.6 Appendix F: Parent/Guardian information letter and consent form**

### **The emergences of an after school club exploring Shakespeare through drama- Parent/Guardian information**

Dear Parent/Guardian,

I am currently working on my main study for my Doctorate in Education at Sheffield Hallam University, with a focus on how drama can be used to support children's explorations of a Shakespeare play. This is a topic that has been researched widely but in my study I am particularly interested in how drama impacts on the meaning children make from the text and how this contributes to their personal, social and emotional development.

The research I am planning to undertake will involve a group of Upper Key Stage 2 children participating in a weekly after-school club to explore Macbeth over the course of two half terms. The club will include the use of a range of drama techniques and games to explore the themes and characters of the play and will take place weekly on a Thursday from 3.25pm to 4.30pm from 2<sup>nd</sup> May to 11<sup>th</sup> July.

I plan to collect data on children's experiences using a range of research methods. These will include:

- Data collected from children's 'Actor's Notebooks' (a notebook in which children can record their reflections on the play and their experience of the drama club)
- My own reflective writing on the workshops
- Recording the sessions from my own and children's perspectives using GoPro style cameras
- Interviewing children 'in the moment' during the club about their experience
- Gaining children's perspectives on my initial analysis of data

All electronic data collected (video footage and screen shots of this, recorded interviews, typed notes and photographs of extracts from Actor's Notebooks) will be stored on Sheffield Hallam University's Research Store, which is secure and would only be accessible by me, my supervisors and the course leader. Paper based data will be stored securely in a locked filing cabinet (Actor's Notebooks, artefacts created as part of the club, consent forms) while needed for analysis and writing and will then be archived at Sheffield Hallam University.

The results of the research will be published through the submission of my doctoral thesis and may be presented in journal articles and in presentations e.g. conferences. The names of all participants and the school will remain anonymous. If video footage or screen shots from this are used the faces of any participants will be obscured to preserve anonymity. You will be given a summary of the findings of the research as well as access to the thesis should you wish. You will also have the right to withdraw your child from the research at any stage during the data collection process and could withdraw permission for me to use your child's data at any point up to two weeks after it being collected. This can be done in writing or speaking directly to me or the head teacher. If you have any questions about the study please

contact me at [xxxxxxxxxx](#). You may also contact my supervisors for this research, xxxxxxxx and xxxxxxxxxxxx, at [xxxxxxxxxx](#) and [xxxxxxxxxx](#).

If you are happy for your child to attend the club and participate in the research, please complete the form overleaf. If you would like to discuss any aspect further please do get in touch.

Many thanks,

Jemma Monkhouse  
Doctorate in Education Cohort 9  
Sheffield Hallam University

### Legal basis for research for studies

The University undertakes research as part of its function for the community under its legal status. Data protection allows us to use personal data for research with appropriate safeguards in place under the legal basis of **public tasks that are in the public interest**. A full statement of your rights can be found at <https://www.shu.ac.uk/about-this-website/privacy-policy/privacy-notice-for-research>. However, all University research is reviewed to ensure that participants are treated appropriately and their rights respected. This study was approved by UREC with Converis number ER6934709. Further information can be found at <https://www.shu.ac.uk/research/ethics-integrity-and-practice>

### Researcher/ Research Team Details:

<p><b>You should contact the Data Protection Officer if:</b></p> <ul style="list-style-type: none"><li>• you have a query about how your data is used by the University</li><li>• you would like to report a data security breach (e.g. if you think your personal data has been lost or disclosed inappropriately)</li><li>• you would like to complain about how the University has used your personal data</li></ul> <p><a href="mailto:DPO@shu.ac.uk">DPO@shu.ac.uk</a></p>	<p><b>You should contact the Head of Research Ethics (xxxxxxx) if:</b></p> <ul style="list-style-type: none"><li>• you have concerns with how the research was undertaken or how you were treated</li></ul>
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Postal address: Sheffield Hallam University, Howard Street, Sheffield S1 1WBT  
Telephone: 0114 225 5555

## The emergences of an after school club exploring Shakespeare through drama- Parent/Guardian consent form

Please answer the following questions by circling your responses.

1. Have you read and understood the information about this research?  
Yes No

2. Are you aware that you can ask questions about this research of Jemma Monkhouse?  
Yes No

3. Have you received enough information about this work? Yes No

4. Do you understand that you are free to withdraw permission for this work?

- At any time and withdrawing data already collected at any point up to 25<sup>th</sup> July?  
Yes No

- Without giving a reason for your withdrawal? Yes No

5. Are you willing:

For your child to attend the weekly after school club? Yes No

For reflections recorded in your child's 'Actor's Notebook' to be used as data?  
Yes No

For GoPro style video footage of your child to be used as data?  
Yes No

For interview data collected from your child throughout the course of the club to be used as data?  
Yes No

For your child to participate in reviewing data for the project as part of the club?  
Yes No

6. Are you willing for any data collected to be used in the results of Jemma Monkhouse's work for her Doctorate in Education or for further publication, e.g. journal articles, or presentations, e.g. at conferences? (If permission has been given for video footage to be used as data, faces will be obscured in footage and any screen shots from this to preserve anonymity. In addition, any names used will be pseudonyms to preserve anonymity.)

Yes No

Name:

Signed:

Child's name:

Date:

## 10.7 Appendix G: Script of scenes used for performance

### ACT 1, SCENE 1:

*Open ground. Thunder and lightning*

*Enter THREE WITCHES.*

WITCH 1    When shall we three meet again  
              In thunder, lightning, or in rain?

WITCH 2    When the hurly-burly's done;  
              When the battle's lost, and won.

WITCH 3    That will be ere the set of sun.

WITCH 1    Where the place?

WITCH 2                                    Upon the heath.

WITCH 3    There to meet with Macbeth.

WITCH 1    I come, Gray-Malkin!

WITCH 2                                    Paddock calls.

WITCH 3                                    Anon!

ALL            Fair is foul, and foul is fair;  
                  Hover through the fog and filthy air.

*[Exeunt*

**ACT 1, SCENE 3:**

*A barren heath. Thunder*

*Enter the THREE WITCHES*

*[Drum within.]*

**THIRD WITCH**      A drum, a drum!

Macbeth doth come.

**ALL WITCHES**      *(dancing together in a circle)*

The weird sisters, hand in hand,

Posters of the sea and land,

Thus do go about, about,

Thrice to thine and thrice to mine,

And thrice again, to make up nine.

Peace! The charm's wound up.

*Enter MACBETH and BANQUO*

**MACBETH**      So foul and fair a day I have not seen.

**BANQUO**

How far is 't called to Forres?—What are these  
So withered and so wild in their attire,  
That look not like th' inhabitants o' th' Earth,  
And yet are on 't?—Live you? Or are you

aught

That man may question?

You should be women,

And yet your beards forbid me to interpret

That you are so.

**MACBETH**

Speak, if you can: what are you?

**FIRST WITCH**

Glamis!

All hail, Macbeth! Hail to thee, thane of

**SECOND WITCH**

Cawdor!

All hail, Macbeth! Hail to thee, thane of

**THIRD WITCH**

All hail, Macbeth, that shalt be king hereafter!

**BANQUO**

Good sir, why do you start and seem to fear

Things that do sound so fair?

**MACBETH** Stay, you imperfect speakers, tell me more.  
I know I am thane of Glamis.  
But how of Cawdor? The thane of Cawdor  
lives.  
Speak, I charge you.

[WITCHES vanish.]

Enter ROSS and ANGUS

**ROSS** The king hath happily received, Macbeth,  
The news of thy success

**ANGUS** We are sent  
To give thee from our royal master thanks,

**ROSS** And, for an earnest of a greater honor,  
He bade me, from him, call thee thane of Cawdor.

**BANQUO** What, can the devil speak true?

**MACBETH** (*aside*)  
Stars, hide your fires;



Let not light see my black and deep desires.

*[Exeunt*

### ACT 1, SCENE 5

**MACBETH** My dearest love,  
Duncan comes here tonight.

**LADY M** And when goes hence?

**MACBETH** Tomorrow, as he purposes

.

**LADY M** O, never  
Shall sun that morrow see!  
Your face, my thane, is as a book where men  
May read strange matters.  
Look like th' innocent flower,  
But be the serpent under 't.

## ACT 2, SCENE 2

MACBETH I have done the deed.

LADY M Go get some water,  
And wash this filthy witness from your hand.  
Why did you bring these daggers from the  
place?  
They must lie there. Go carry them and smear  
The sleepy grooms with blood.

MACBETH I'll go no more:  
I am afraid to think what I have done;  
Look on 't again I dare not.

LADY M Infirm of purpose!  
Give me the daggers.  
Retire we to our chamber.  
A little water clears us of this deed.  
How easy is it, then!

### ACT 3, SCENE 4:

*The hall of the palace at Forres. A banquet has been prepared.*

MACBETH     Sweet remembrancer!  
                 Now, good digestion wait on appetite,  
                 And health on both!

LENNOX        May 't please your highness sit.

Enter the GHOST OF BANQUO, and sits in MACBETH's place

MACBETH     The table's full.

LENNOX        Here is a place reserved, sir.

MACBETH     Where?

LENNOX        Here, my good lord.  
                 What is 't that moves your highness?

MACBETH     Which of you have done this?

LORDS           What, my good lord?

MACBETH (*to GHOST*) Thou canst not say I did it. Never shake  
Thy gory locks at me.

ROSS           Gentlemen, rise. His highness is not well.

LADY M       Sit, worthy friends. My lord is often thus  
And hath been from his youth. Pray you, keep  
seat.

The fit is momentary; upon a thought

He will again be well.

Feed and regard him not.

(*aside to MACBETH*) Are you a man?

MACBETH     Ay, and a bold one, that dare look on that  
Which might appall the devil.

LADY M       O proper stuff!  
This is the very painting of your fear.  
You look but on a stool.

MACBETH      Prithee, see there! Behold! Look! Lo!

Exit GHOST

MACBETH      Do not muse at me, my most worthy friends.  
I have a strange infirmity, which is nothing  
To those that know me. Come, love and health to  
all.

Enter the GHOST OF BANQUO

MACBETH      (*seeing the GHOST*)  
Avaunt, and quit my sight! Let the earth hide thee.

Exit GHOST

ROSS            What sights, my lord?

LADY M        I pray you, speak not. He grows worse and worse.  
Question enrages him. At once, good night.  
But go at once.

LENNOX            Good night, and better health  
                         Attend his majesty!

**ACT 4, SCENE 1:**

*A cavern. In the middle, a boiling cauldron. Thunder. Enter the three **WITCHES**.*

**FIRST WITCH**        Round about the cauldron go,  
                         In the poisoned entrails throw.

**ALL**                    Double, double toil and trouble,  
                         Fire burn, and cauldron bubble.

**SECOND WITCH**    Fillet of a fenny snake,  
                         In the cauldron boil and bake.  
                         Eye of newt and toe of frog,  
                         Wool of bat and tongue of dog,  
                         Adder's fork and blind-worm's sting,

Lizard's leg and owlet's wing,  
For a charm of powerful trouble,  
Like a hell-broth boil and bubble.

**ALL**

Double, double toil and trouble,  
Fire burn and cauldron bubble.

**THIRD WITCH**

Scale of dragon, tooth of wolf,  
Witches' mummy, maw and gulf

**ALL**

Double, double toil and trouble,  
Fire burn and cauldron bubble.

**SECOND WITCH**

Cool it with a baboon's blood,  
Then the charm is firm and good.

*Enter **MACBETH***

**MACBETH**  
hags?

How now, you secret, black, and midnight  
What is 't you do?

**ALL**

A deed without a name.

**MACBETH** I conjure you by that which you profess—  
Howe'er you come to know it—answer me.

**FIRST WITCH** Say, if th' hadst rather hear it from our mouths,  
Or from our masters'.

**MACBETH** Call 'em. Let me see 'em.

**ALL** Come, high or low;  
Thyself and office deftly show!

*Thunder. FIRST APPARITION : an armed head*

**1st APPARITION** Macbeth! Macbeth! Macbeth! Beware  
Macduff.  
  
Beware the thane of Fife. Dismiss me. Enough.  
  
*Descends*

*Thunder. SECOND APPARITION : a bloody child*

**2nd APPARITION** Be bloody, bold, and resolute. Laugh to scorn  
The power of man, for none of woman born



Shall harm Macbeth.

*Descends*

**MACBETH**

Then live, Macduff. What need I fear of thee?  
But yet I'll make assurance double sure,  
And take a bond of fate. Thou shalt not live.

*Thunder. THIRD APPARITION : a child crowned, with a tree in his hand*

**MACBETH**

What is this  
That rises like the issue of a king,  
And wears upon his baby-brow the round  
And top of sovereignty?

**3rd APPARITION**

Macbeth shall never vanquished be until  
Great Birnam Wood to high Dunsinane Hill  
Shall come against him.

*Descends*

**MACBETH**

That will never be.  
Who can impress the forest, bid the tree  
Unfix his earthbound root?



Look, how she rubs her hands.

**GENTLEWOMAN** It is an accustomed action with her to seem thus  
washing her hands. I have known her  
continue in this a quarter of an hour.

**LADY MACBETH** Yet here's a spot.

**DOCTOR** Hark! She speaks.

**LADY MACBETH** Out, damned spot! Out, I say! Yet who would  
have thought the old man to have had so much blood  
in him.

**DOCTOR** Do you mark that?

**LADY MACBETH** The thane of Fife had a wife. Where is she  
now?— What, will these hands ne'er be clean?  
Here's the smell of the blood still. All the  
perfumes of Arabia will not sweeten this little  
hand. Oh, Oh, Oh!

**DOCTOR** This disease is beyond my practice.

**LADY MACBETH** Wash your hands. Put on your nightgown.  
Look not so pale.—I tell you yet again, Banquo's  
buried; he cannot come out on 's grave.

Come, To bed, to bed. There's knocking at the gate.  
What's come, come, come. Give me your hand.  
bed, to bed! done cannot be undone.—To bed, to

*Exit*

**DOCTOR** Unnatural deeds  
Do breed unnatural troubles.  
More needs she the divine than the physician.  
God, God forgive us all!

**ACT 5, SCENE 7 and 8**

**MACBETH**     What's he that was not born of woman?  
                  Such a one am I to fear, or none.

*Enter MACDUFF*

**MACDUFF**     Turn, hellhound, turn!

**MACBETH**     Of all men else I have avoided thee.

**MACDUFF**     I have no words.  
                  My voice is in my sword. Thou bloodier villain  
                  Than terms can give thee out!

*They fight*

**MACBETH**     Thou lovest labor.  
                  I bear a charmed life, which must not yield  
                  To one of woman born.

**MACDUFF**     Despair thy charm,

Macduff was from his mother's womb  
Untimely ripped.

*Exeunt, fighting.*