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USING SCOOP.IT AND CURATORIAL LEARNING
CYCLE FOR ESTABLISHING A LEARNING
ENVIRONMENT WITHIN THE CONTEXT OF
TEACHING *KING LEAR*

A MASTER'S THESIS

BY

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To future endeavours

USING SCOOP.IT AND CURATORIAL LEARNING CYCLE FOR
ESTABLISHING A LEARNING ENVIRONMENT WITHIN THE CONTEXT OF
TEACHING *KING LEAR*

The Graduate School of Education

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Using Scoop.it and Curatorial Learning Cycle for Establishing a Learning
Environment within the Context of Teaching *King Lear*

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November 2014

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ABSTRACT

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November 2014

This study intended to explore how a web 2.0 tool, Scoop.it, could be used to curate and differentiate web-based content within the context of teaching a Shakespearean tragedy, *King Lear*, and devise a personal and professional learning environment for instructional use. The study also aims to understand how Wolff and Mulholland's Curatorial Inquiry Learning Cycle could be instrumental in the analysis and interpretation of curated content, within and across types of web-based sources, to inform instructional planning. The researcher focused on the following types of sources: blogs, comics, presentations, videos, trailers, works of art, reviews, podcasts and wikis, and the Curatorial Inquiry Learning Cycle facilitated purposeful and systematic curation of content. Initial curation and analysis of content provided second-order interpretations about each source type around *a priori* themes of the play. To enable interpretation across source types, the researcher adapted Gustav Freytag's Pyramid of Dramatic Structure, and provided third-order interpretations for instructional use.

Key words: Web 2.0, Scoop.it, content curation, teaching literature, *King Lear*, personal learning environment, technology integration, differentiated content, Freytag.

ÖZET

SCOOP.IT VE DERLEMELİ SORGULAYICI ÖĞRENME DÖNGÜSÜ KULLANARAK SHAKESPEARE'İN *KRAL LEAR* TRAJEDİSİ BAĞLAMINDA ÖĞRENME ORTAMI OLUŞTURMAK

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Bu çalışma bir web 2.0 aracı olan Scoop.it'in, Shakespeare'in *Kral Lear* adlı trajedisi bağlamında oluşturulacak çevrimiçi içeriği derleme ve farklılaştırmada, ve öğretim amaçlı kişisel ve mesleki öğrenim çevreler tasarlamada nasıl kullanılabileceğini araştırmaktadır. Bu çalışma ayrıca Wolff and Mulholland'a ait Derlemeli Sorgulayıcı Öğrenme Döngüsü (Curatorial Inquiry Learning Cycle)'nün, derlenen çeşitli veri kaynaklarını, hem kendi içerisinde hem de karşılaştırılmalı olarak, incelenmede ve yorumlamada ne kadar faydalı olabileceğini anlamayı hedeflemektedir. Bu çalışmada araştırmacı, kaynak tipi olarak blog, karikatür, sunum, video, fragman, sanat eserleri, eleştiri yazısı, podcast ve viki kullanmıştır. Wolff ve Mulholland'ın Derlemeli Sorgulayıcı Öğrenme Döngüsü araştırma öğrenim devinimi araştırmacının sistemli ve hedef odaklı içerik derlemesine olanak sağlamıştır. Bu derleme ve analizin ilk aşaması sonucunda araştırmacı her kaynak tipi ile ilgili olarak, trajedinin önceden belirlenmiş temalarına uygun, ikincil yorumlar elde etmiştir. Değişik kaynak tiplerini öğretim amaçlı olarak birbirleriyle ilişkilendirmek için, araştırmacı, Freytag'ın dramatik yapı piramiti çerçevesinde üçüncül yorumlar oluşturmuştur.

Anahtar Kelimeler: Web 2.0., Scoop.it, içerik derleme, edebiyat öğretimi, *Kral Lear*, bireysel öğrenim çevreleri, mesleki öğrenim çevreleri, teknoloji entegrasyonu, farklılaştırılmış içerik, Freytag.

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CHAPTER 1: INTRODUCTION

Introduction

This chapter first gives information about the main concepts that this study concerns, namely, Web 2.0, content curation, personal learning environments, differentiated instruction and teaching literature. It then introduces the problems that brought about the study, indicates its purpose, research questions and significance. A list of key terms is also provided at the end of this section.

Background

There are many benefits of teaching literature in foreign or second language classes. Literature provides valuable authentic material, enhances the enrichment of culture and development of language, and fosters personal involvement and growth (Collie & Slater, 1987; Carter & Long, 1991). Literature “says something about fundamental human issues, which is enduring rather than ephemeral” (Collie & Slater, 1987, p.3). Therefore studying literature offers broad, universal perspectives.

There are many private schools in Turkey exposing their students to English and American literature, and requiring their teachers to be capable of delivering such content. There are many private schools in Turkey adopting International Baccalaureate programs at primary, middle and high school levels, introducing their students to a wide variety of literary forms and figures from Shakespeare to Austen, and thus inevitably posing many challenges and opportunities to both students and teachers.

Planning is one of the essential skills of a teacher, and it includes collecting, organising, sequencing, prioritising, and preferably differentiating content. To this end, teachers have been using various means to cater for a wide range of needs, and internet technology is becoming more and more instrumental; web 2.0 tools, in particular, provide new avenues easily and authentically.

Web 2.0 is defined as an online application that uses the World Wide Web as a platform and allows for participatory involvement, collaboration, and interactions among users... Examples of web 2.0 applications are ... blogs, online diaries..., WIKIS ..., and social networking sites. (Lemke, Coughlin, Garcia, Reifsneider & Baas, 2009)

Web 2.0 tools could be used for instructional purposes, and *Edudemic* posted “the 100 Best Web 2.0 Classroom Tools Chosen by [Readers]” (Dunn, 2010) which included

- Edublogs
- Scoop.it
- Facebook
- Twitter
- WordPress
- Flickr
- Prezi
- YouTube

Each of the Web 2.0 applications could be considered as a learning object, i.e. “any digital resource that can be reused to support learning” (Wiley, 2000). Web 2.0 applications also share some other common features, which include portable content, social network opportunity and user-generated content.

Some Web 2.0 applications are specifically designed for identifying, curating and publishing content, using their own platform. Scoop.it is one such application. It is a freemium network that allows the users create a web page by combining a variety of online sources around any topic(s) of interest.

Content curation refers to “the process of choosing the most relevant information to meet your readers’ needs on a specific topic like a good editor or museum curator” (Cohen, 2013). According to Wolff and Mulholland (2013), content curation is a synonym for the whole process including selection of content, annotation, tailoring, organising, narrating, and re-presentation of content in meaningful contexts, which they built into a content curation cycle, called “curatorial inquiry learning cycle”.

Content curation can be regarded as one of the ways in which a personal learning environment (PLE) can be created. According to Martindale and Dowdy (2010), PLEs are highly related to the needs and techniques of the 21st century students as learners who refer to online sources quite often. Therefore, it is noteworthy to explore the concept of PLE along with content curation. PLEs are individualised and unique, and they are associated with metacognitive skills, enabling learners to monitor and manipulate their learning processes (Ragupathi, 2011; Martindale & Dowdy, 2010; van Harmelen, 2006).

Scoop.it facilitates the utilisation of other Web 2.0 tools, and thus allows for differentiation of content, or digital differentiation, which could be considered as an essential part of a differentiated teaching-learning process (Tomlinson, 2013).

Differentiated instruction is one that speaks to the needs of all learners (Gregory & Chapman, 2007), and it includes differentiating content, process (i.e. instructional methods), and product (i.e. assessment) and evaluation of the content and the process (Tomlinson, 2013).

Problem

In this century, students live with a strong awareness of the “cyberspace” in their lives outside school (Tarasiuk, 2012). Integrating instructional technology into the classroom has become an imperative for teachers at all grade levels. Teachers are now expected not only to know their subject-area inside out, but also to use technology effectively to enhance student learning (Uslu & Bümen, 2012).

To reduce any communication gap between students and teachers, and to increase student motivation, schools now encourage the use of cyberspace through, for example, class web sites, virtual field worlds, participating in an online web event, class blogs, online research projects, web quests, and tablet PCs. Technology is integrated into teaching for meaningful learning and students are given more active roles (Grabe & Grabe, 2007; Brooks, 2002).

Several recent studies focus on commonly used Web 2.0 tools such as blogs, RSS, wikis, social bookmarking, tagging, social network sites, video and photo sharing sites (Asselin & Moayeri, 2011; Çakır, 2012; Horzum, 2010; Tunks, 2012.; Yuen et al., 2011). However, they do not provide much insight into how teachers and educators in general might actually use this increasingly wide range of tools (Bower et al., 2010). According to Capo and Orellana (2011), Web 2.0 tools are adopted at a

rate very much slower than that of what the potentials of the current technological development call for.

In our century, developing skills to incorporate technology and what technology offers into instructional sequences is a must for teachers. However, this is a process and it does not happen all at once. Teachers should externally be provided with training opportunities but teachers themselves may also consider using one of the tools for their own personal or professional use before attempting any classroom integration. “Today, every teacher needs to be in charge of his or her own professional development” (Ormiston, 2012). Still, technology provides teachers with the means to prepare themselves. Some Web 2.0 tools like Scoop.it provide such personal/professional learning environments or networks for teachers as well as students. One way to guide one’s own professional development is to develop a personal or professional learning environment or network (Richardson & Mancabelli, 2011). A personal learning environment (PLE) is “a loosely structured collection of tools with strong social networking characteristics, which gives users the ability to create, maintain, and distribute their own learning content” or processes (Soumplis, et.al., 2013, p.197).

There are lots of technology tools available for integration into instruction, but there is a need to increase its adoption rate.

Purpose

This study intended to explore how Scoop.it, a Web 2.0 tool, could be used

to curate and differentiate web-based content, within the context of teaching a Shakespearean tragedy, *King Lear*, and to devise a personal and professional learning environment for instructional use. It also aims to understand how Wolff and Mulholland's Curatorial Inquiry Learning Cycle could be instrumental in the analysis and interpretation of curated content, within and across types of web-based sources, to inform instructional planning.

The researcher focused on the following types of sources: blogs, comics, presentations, videos, trailers, works of art, reviews, podcasts and wikis. The Curatorial Inquiry Learning Cycle facilitated purposeful and systematic curation of content. Initial curation and analysis of content provided second-order interpretations about each source type around pre-determined and verified themes, called *a priori* themes, of the tragedy. To enable interpretation across source types, the researcher adapted Gustav Freytag's Pyramid of Dramatic Structure, and provided third order interpretations for instructional use.

Research questions

This study intends to address the following main and sub-questions:

How could Scoop.it be used to curate and differentiate web-based content, within the context of teaching a Shakespearean tragedy, *King Lear*, and to devise a personal and professional learning environment for instructional use?

How could Wolff and Mulholland's Curatorial Inquiry Learning Cycle be instrumental in the analysis and interpretation of curated content, within and across types of web-based sources, to inform instructional planning?

- How could any identified second-order interpretations be organized around *a priori* themes of the play?
- How could second-order interpretations be used to generate third-order interpretations using Gustav Freytag's Pyramid of Dramatic Structure?

Significance

As stated previously, planning is one of most noteworthy skills of a teacher, and content curation is one of the ways which can help teachers initiate and enhance the process of material development, presentation of content and lesson planning,

Online content curation is becoming more and more popular. In his talk entitled "Innovation: Curation!" Rosenbaum (n.d.) tells his story of becoming a curator after having worked as a film-maker for years. Similarly, a blogger, Angela Dunn (2010) writes on her space "blogbrevity's posterous" that she was a DJ before she became a curator. In an era, where curation can inspire people to change their lives and careers, the issue of to what extent it can inspire teachers in their primary career, namely teaching, should not be underestimated.

With the use of content curation and a curatorial learning cycle, a personal learning environment can facilitate the study of literature in many ways. It helps to create an environment where the teacher can prioritise individual needs and skills more, and

the students can be involved all the time, interacting with each other as well the content (Martindale & Dowdy, 2010).

The study aims to assist teachers and educators who are interested in developing their skills of using Web 2.0 technologies for educational purposes.

In addition, this study was designed to provide guidance on how to follow the steps of Wolff and Mulholland's Curatorial Inquiry Learning Cycle, in the field of education. The readers of this study can make use of the data collection and analysis by adopting them to their own situations; using the same or a different content curation tool to collect material for teaching the subject matter(s) at hand.

Last but not least, teachers of English language and literature can make use of the third-order interpretations, provided in Chapter 5, in teaching Shakespeare's *King Lear*, which is included in some International Baccalaureate Diploma Programme reading lists.

Definition of key terms

PLE: A personal learning environment can be defined as a "holistic learning landscape and as a specific collection of tools that facilitate learning" (Martindale & Dowdy, 2010).

Content curation: Content curation is "the process of choosing the most relevant information to meet your readers' needs on a specific topic like a good editor or museum curator" (Cohen, 2013).

Content curation has been defined in several ways, which in fact has been encouraged by many curators who believe the concept works the best when personalised. This study personalises the concept by considering it along with Wolff and Mulholland's Curatorial Inquiry Learning Cycle.

Scoop.it: A freemium network that allows the users to create a web page by combining a variety of online sources around any topic(s) of interest. The curator, the creator of the page, can keep it up to date as they can curate any information available on the Net, either on their own or with the help of Scoop.it's "suggestions" column which is updated automatically every day for each page.

Differentiated content: Differentiated instruction means tailoring any stage of an instruction in order to meet the needs of all learners (Tomlinson, 2013). According to Anderson (2007), teachers can differentiate content by adapting it according to either what the students want to learn or how they will acquire the information.

In this thesis differentiated content consists of a variety of source types that determine how the students will access the information around a certain topic; namely, blogs, comics, videos, presentations, art, reviews, interviews, trailers, podcasts and wikis.

Second-order interpretation: Inspired from Schutz's argument of first and second-order constructs, second-order interpretations in this thesis stand for the ideas/

arguments taken or constructed directly from the online data sources (as cited in Britten, Campbell, Pope, Donovan, Morgan, & Pill, 2002).

Third-order interpretation: These are the interpretations which are based on and developed from the second-order interpretations and can be regarded as an extension of the latter to be used in new meaningful contexts (as cited in Britten, Campbell, Pope, Donovan, Morgan, & Pill, 2002).

CHAPTER 2: REVIEW OF RELATED LITERATURE

Introduction

This chapter provides background information on integrating technology in teaching, differentiated instruction, differentiating content and teaching literature in EFL (English as a Foreign Language). The main headings are integrating technology, personal learning environment and teaching literature. Then the researcher focuses on content curation, from definitions to benefits and uses. She exemplifies them by describing three content curation tools, Paper.li, Flipboard, and Scoop.it to provide a broader picture of the concept in the readers' mind. Then the last of these tools, namely, Scoop.it is regarded as a learning object and further elaborated on. The section on content curation finishes with information on Wolff and Mulholland's Curatorial Inquiry Learning Cycle, which mainly concerns the methodology of this study. The researcher also gives information about differentiated instruction, focusing especially on differentiating content and the differentiated sources that were used in the data of this study. Then she highlights teaching literature and provides details about the Shakespearean tragedy *King Lear* and the structure of a Shakespearean tragedy, in order to assist the reader in following the discussion in Chapter 5.

Web 2.0 tools

Technology is all about making use of information in many ways, from collecting and synthesising to manipulating and distributing (Arievitch, 2007; Romano, 2003; Selinger, 2005). Educational technology is defined as "a combination of processes

and tools involved in addressing educational needs and problems, with an emphasis on applying the most current tools, computers and other electronic technologies” (Roblyer, 2006, p. G-3). Technology no doubt alters the way learning takes place, as a result of which resources and materials used in education also differ (Wiley, 2000). The enhancement of learning experience is directly proportional to the developments in technology. “E-learning” refers to the use of technology in education, especially when technology plays an ancillary role as a facilitator in the learning experience (Mayes & de Freitas, 2004).

Technology use brings its benefits in the language classroom just as in others. Boss and Krauss (2007) listed eight “learning functions” that technology enables teachers and educators to carry out:

- 1) Ubiquity
- 2) Deep learning
- 3) Making things visible and discussible
- 4) Expressing ourselves, sharing ideas, building community
- 5) Collaboration
- 6) Research
- 7) Project management
- 8) Reflection and iteration (p. 13)

Origin of the term Web 2.0

In 1995, when the Web occupied a quarter of the internet traffic (Feather, 2000), Web 1.0 was the Web that people used. According to Strickland (n.d.), Web 1.0 does not represent a particular advancement in the world of Web. Therefore, its definition in fact depends on what is meant by Web 2.0.

The origin of the term Web 2.0 is still highly debatable. Darcy DiNucci, an expert on user experience design, used the term for the first time in 1999 (as cited in “Web 2.0.”, 2013). In her article, “Fragmented Future”, she acknowledges the fact that the Web being used then is just a phase, an “embryo” of what is to come. “The relationship of Web 1.0 to the Web of tomorrow is roughly the equivalence of Pong to *The Matrix*” (1999, p. 219). DiNucci’s analogy gives the first signals of a really advanced Web. However, the way she used the term Web 2.0 differs from the later definitions or attempts of a definition, and scarcely covers the current uses of the term. Web 2.0, as it is used now, is mostly associated with O’Reilly Media and the Web 2.0-themed conference they sponsored, held in 2004 (Anderson, 2012; Peltier-Davis, 2012; Theimer, 2010). O’Reilly acknowledges also the global internet solutions companies DoubleClick and Akamai as the pioneers of the idea lying at the centre of Web 2.0, “web as platform” (O’Reilly, 2005). The term “Web 2.0” was actually coined a year after, in 2005, when O’Reilly published the document which lays out Web 2.0 basics and beyond, titled *What is Web 2.0: Design Patterns and Business Models for the Next Generation* (Anderson, 2012).

It is the second part of the noun phrase, namely “2.0” that blurs the meaning a little. “2.0” is just a way of indicating the changes undergone in the development of a product or software. It is common to indicate a more advanced, i.e. an updated version of software with a decimal number, such as Adobe Flash Player 7.2 (Evans, 2009). Therefore, the term “Web 2.0.” signifies a new version of the existing Web - that is, Web 1.0, which was the trend until the millennium (Berube, 2011).

This evolution can be observed within the relationship between learning and the Web. Hughes (2009) describes the nature of the e-learning that has occurred with the invention of Web 1.0, as interactive, and the interaction between education and Web 2.0 as constructive.

Web 1.0 versus Web 2.0

Even though DiNucci's uses of the term Web 2.0 do not apply to today's interpretation of it, the analogy she makes between the relationship of Web 1.0 to Web 2.0 and that of Pong to *The Matrix* is self-explanatory. With the additional issues introduced by O'Reilly, regarding the hierarchy of Web 2.0 applications; the distance between the first Web and the one we use now is profoundly large.

In his article, "What's Web 2.0?" O'Reilly (2005) includes the initial set of differences between Web 1.0 and Web 2 (Table 1).

Table 1
Differences between Web 1.0 and Web 2.0

Web 1.0	Web 2.0
DoubleClick	Google AdSense
Ofoto	Flickr
Akamai	BitTorrent
mp3.com	Napster
Britannica Online	Wikipedia
personal websites	blogging
Evite	upcoming.org or EVDB
domain name speculation	search engine optimisation
page views	cost per click
screen scraping	web services
Publishing	participation
content management systems	wikis
directories (taxonomy)	tagging ("folksonomy")
Stickiness	syndication

Strickland (n.d.), using O'Reilly's ideas, summarises Web 1.0 by stating that its applications are "static", "proprietary", and that they are not interactive. Similarly, in *The Cybrarian's Web*, Peltier-Davis (2012) suggests that in contrast to Web 2.0 where the user's presence is felt, Web 1.0 is "a place to go and get" (p. xxi).

In *Web 2.0 Tools and Strategies for Archives and Local History Collections*, Theimer (2010) implies that the best place to look for information about Web 2.0 is the Web itself. She is probably right, considering not only the excessive amount of information available on the internet, but also the quality of the websites that offer comprehensive knowledge on the matter(s) at hand. Web 2.0 technologies have the power to play around with the way we gain knowledge and how knowledge is created (Holcomb et. al., 2009; Yuen et. al., 2011; Terrell et. al., 2011).

The Web 2.0 ethos

O'Reilly suggests that there is more to Web 2.0 than just improved applications and webpage designs. It is also about the environment and the ethos of using Web 2.0 (as cited in Berube, 2011). Simply put, Web 2.0 is a set of technologies, but because of the various ways of using this set, it has come to define a place, an environment for people who wish to express themselves and make a difference, if they want to.

Peltier-Davis (2012) identifies Web 2.0 as a place "to be and do". Figure 1 shows a tag cloud of terms that are commonly used to describe Web 2.0 ("Web 2.0", 2013).

At first look, the words that connote with interaction, flexibility, participation and mobility stand out, which maintains the online environment Web 2.0 aims for.



Figure 1. Terms that are used to define Web 2.0

What does Web 2.0 include?

The Web 2.0 ethos can be further perceived through an understanding of what Web 2.0 includes together with the features of Web 2.0 applications and tools. As has been stated previously, there is not an agreed definition of Web 2.0. However, the term proposes a well-recognised set of common features found in all Web 2.0 applications, which allows the researchers and users to differentiate a Web 2.0 tool from others.

One of the most fundamental characteristics of Web 2.0 tools is that they allow interaction, not only between the content and the user, but also amongst users (Berube, 2011; Denning, 2002; Charles & Dickens, 2012; Evans, 2009; O'Reilly, 2006; Peltier-Davis, 2012; Theimer, 2010). The former is made possible with the use of RSS (really simple syndication), tags, and bookmarking. Users can truly interact with the content by shaping and controlling it as they wish, which will be further elaborated within the concept of the user sovereignty.

Apart from interactivity, there are a few more features that all Web 2.0 applications have, to varying degrees:

- *Portable content.* The data is restored on the web, and the user is able to reach the data they save regardless of the computer or device that they use. They are able to access their content as long as there is an internet connection.
- *Social network opportunity.* This refers back to the interaction that is made easy and possible among users who use the same application actively. As Berube (2010) also indicates, network functionality of an application is one of the aspects which makes a service completely Web 2.0.
- *User-generated content.* Users are given a lot of opportunities to create and contribute to already existing content.

The lifespan of Web 2.0

As long as technology keeps advancing, so will the World Wide Web. Therefore, there is no guarantee that Web 2.0 will be spoken of in another ten years' time.

However, this does not alter the fact that it currently maintains its popularity, with more and more people coming to terms with using it for several reasons in a wide spectrum of businesses. Berube (2011) claims that it is necessary to move up with the Web by being as competent as the Web is, which leads us to question whether it is the technology or how to use it that matters more. Unless the technology out there is utilised and modified according to the user's own ends, it is unlikely to have any benefits at all.

According to Berube (2011), nothing will date a book about Web 2.0 more quickly than providing a list of Web 2.0 tools. This summarises all the reasons why the lifespan of any technological development is a tricky matter. Web 2.0 has been “out there” since 2004. To some, the term is already dated. The chart, developed by entrepreneur and Web visionary Spivack (2007), shows that there are four phases of Web evolution and according to the dates provided for each “wave”, the year we live in already falls into the age of the next Web, Web 3.0. (Figure 2).

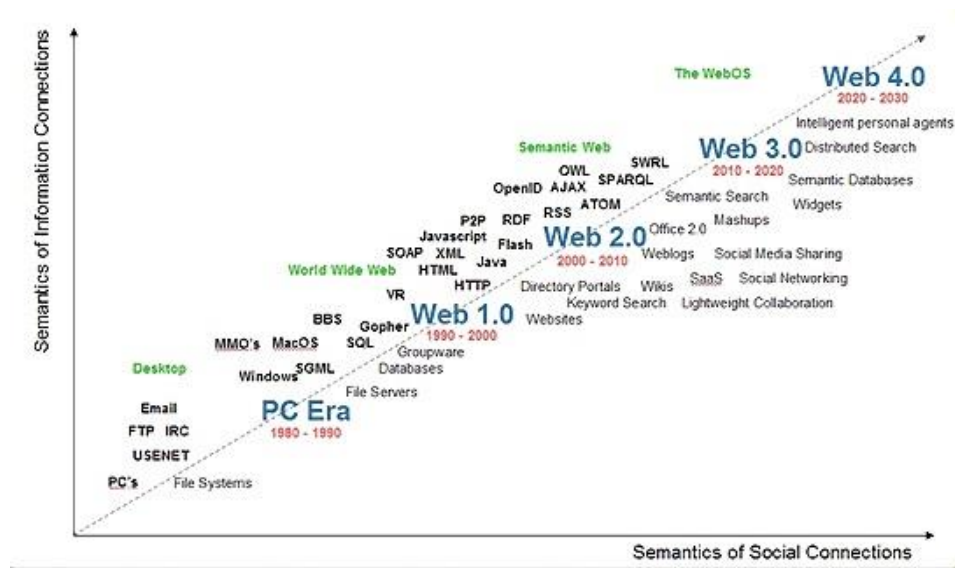


Figure 2. Evolution of the web

However, it does not necessarily mean that Web 2.0 and its ever increasing number of tools will disappear overnight. In *Semantic Web for Dummies*, where a very similar chart can be found, Pollock (2009) refers to Web 2.0 as the “era of social networking”, which may suggest that as long as the social networking continues, Web 2.0 will be influential.

According to Evans (2009), much of Web 2.0's potential and many of its implications are not yet recognised fully by the users of the Web. In his article "Levels of the Game: the Hierarchy of Web 2.0 Applications", O'Reilly (2006) indicates that there are four levels of the Web 2.0 technology, referring to the degrees of complexity of the applications. These levels vary from Level 0 to 3, the latter of which actually equals truly to Web 2.0. Therefore, as long as Web 2.0's complete potential is yet to be discovered - until the fourth level is reached in all applications, it seems Web 2.0 will still be in our lives for quite a while.

Web 2.0 and the user sovereignty: YOU matter

Within the ethos and environment of Web 2.0, the only rules are those set by the user. They decide how much time they want to spend online and what they want to do with the data. In fact, the more time the user spends online, the more they can get from website, application or tool, because they have the ability to make the data their own, by actively participating in a community of people with similar interests. To exemplify, blogs and podcasts are Web 2.0 applications that gained popularity from quite early on. The reason was that they allowed users to be as creative as they want and generate their active uses of the Web, reading and writing in their own style (Evans, 2009).

In 2006 Time Magazine picked "you" as "the Person of the Year", referring to what an average Web user was capable of doing ("You- Time Person of the Year", 2013) (Figure 3). Grossman (2006) elaborates on the reasons of this choice, and summarises the great accomplishments "you" can collaboratively achieve in the

online communities that they form, whether small or big. He states that people have written a story of “community and collaboration” together. Wikipedia and YouTube



Figure 3. 2006 Time Magazine cover

are just two of the platforms where users contribute on a voluntary basis. As Grossman (2006) also suggests, it was a show of give and take, unconditionally. Seven years have passed since the Web user was the person of the year, but today’s user can do even more.

Personal learning environment (PLE)

We live in an era where information is easily accessible to large populations, including students, teachers and educators. From this follows that the schools of today and the future are likely to look for opportunities of acquiring information outside formal learning environments, i.e. classrooms. Constantly

developing Web 2.0 technologies can play a considerable role in creating alternative learning environments (Martindale & Dowdy, 2010).

As explored previously in this chapter, the characteristics of Web 2.0 tools have allowed online users to interact with information and paved the way for collaboratively shared domains. Personal Learning Environments (PLEs) have become a way of reaching any web-based learning (Martindale & Dowdy, 2010).

PLEs are genuinely thought to be used by those who aim to fulfil the “e-learning needs” of their learners (Ragupathi, 2011; Veletisanos, 2010).

PLE is a newly constructed term, which is why it is defined in several different ways. Some define it as a particular device or a set of particular devices utilised by the learner as they create and manage their learning. On the other hand, according to some others, PLE is a metaphorical term referring to all the steps taken by the “modern online learner” during the process of learning (Martindale & Dowdy, 2010). As cited in Ragupathi (2011), Wheeler combines these two by suggesting that PLE encompasses all learning experiences including those via mass media, such as television and newspapers.

What is common among all definitions of PLE is that it is often associated with metacognitive aspect of learning. According to Martindale and Dowdy (2010), it enables the learner to observe and manipulate their learning

processes. Similarly, Ragupathi (2011) claims a PLE acknowledges the fact that learning should be personalised and life-long. Supporting individualised learning, processes of self-evaluating both the product and process are among the common aims of PLEs (van Harmelen, 2006).

Another common aspect of PLEs would be their compatibility with peer learning. In other words, a PLE, which is often a web-based environment, allows its members to communicate and reach a network of learners as well as information (Martindale & Dowdy, 2010).

In a study by Harwood, titled “Using personal learning environments (PLEs) to encourage peer learning and learner autonomy” a tool named “SymbalooEDU” was used to mix and tailor online resources (as cited in Ragupathi, 2011). His study was based on the needs of his learners who preferred using mobile internet devices in their learning processes. As Harwood’s study shows, a PLE can be created with the help of content curation. The study also shows that the selection of an appropriate tool is crucial in creating a PLE.

According to Ragupathi (2011), PLEs are pedagogically advantageous in that they:

- easily organise and share information,
- single learning space across courses,
- give learners control of their learning,

- promote peer learning by bringing the learning environment to students’ social space” (p. 4).

Content curation: the new trend in the world of Web 2.0

Steven Rosenbaum (2012), the writer of *Curation Nation*, defines content curation as: “the act of individuals [now known as ‘curators’] with a passion for a content area to find, contextualise, and organise information”.

Content curation is an area that will open itself up to new definitions and interpretations with each new curator that joins it. A content marketing expert, Cohen (2013), combines 19 different definitions from 19 curators on her website, which shows the wide range of equally accepted and verified perceptions that are formed around the concept (Table 2).

Table 2
19 definitions of content curation

Definition	Curator
1. Content curation is to make the whole stronger than the sum of the parts.	Dan Blank of We Grow Media
2. Content curation is the process of identifying content created by others that will be valuable for your audience and then publishing it on your own platform.	Michael Brenner of SAP and the B2B Insider blog.
3. Content curation is hand selecting content created by other sources and sharing them with your community. Best done when whoever is curating adds their own explanation for sharing, reaction or opinions.	C.C. Chapman author of Author of Amazing Things Will Happen and co-author of Content Rules
4. Content curation is the process of choosing the most relevant information to meet your readers’ needs on a specific topic like a good editor or museum curator	Heidi Cohen of Riverside Marketing Strategies
5. My favorite definition of Content Curation is by Rohit Bhargava: “A Content Curator is someone who continually finds, groups, organizes and shares the best and most relevant content on a specific issue online.”	Pawan Deshpande of Curata
6. When I think of content curation, I think of ants, and how they pass bits of information on to one another with dances and touches of their antennae. That act of choosing one piece of information to share as opposed to another is every bit as expressive of the individual as if they had been the original author.	Rick Dragon of Dragon Search and Author of Social Marketology.
7. A good content curator finds and filters content created elsewhere and presents it to their audience because it’s relevant and useful.	Barry Feldman author of The Plan to Grow Your Business with Effective Online Marketing, a free e-book.
8. Content curation is the selection and sharing of content deemed relevant for a given audience. I view it on a continuum starting with aggregation (typically automated), curation (manual or semi-automated) and analysis.	Barry Graubert of Content Matters.

Table 2 (cont'd)
19 definitions of content curation

Definition	Curator
9. Content curation is the process of identifying the most relevant content on a subject, then sifting and sorting through to cherry-pick the gems that you think will provide the most value to your audience or like-minded people.	Kelly Hungerford of Paper.li
10. Content curation is the process of finding the best and most appropriate content for your audience and sharing it with them.	Dave Kerpen of Likeable Media
11. Content curation is a way to view the world through an expert's eyes. A great curator selects from a great many sources, is clear on mission and scope, is consistent on selection criteria ("most thoughtful", "most original", "funniest", "latest"), adds value with indexing and/or commentary, gives credit where credit is due, and shares generously with his/her sources.	Michael Kolowich of Knowledge Vision
12. I would define curation as the aggregation and summarization of specific online content. This often means sorting through large amounts of information and publishing it in an organized manner for your audience(s).	Arnie Kuenn of Vertical Measures and author of <i>Accelerate</i> . Rebecca Lieb of Altimeter and Author of <i>Content Marketing and The Truth About Search Engine Optimization</i> .
13. Content curation is using strategy and judgement to assemble, share and/or disseminate content from non-primary sources for a select or distinct audience	Jason Miller of Marketo
14. I would define content curation as simply filtering relevant content to your social channels and adding insightful commentary to it on why it would appeal to a certain audience.	Neil Patel of Kiss Metrics.
15. Content curation is the process of sorting through the vast majority of content on the web and presenting it in a meaningful way.	Joe Pulizzi of Content Marketing Institute and Author of <i>Managing Content Marketing and Get Content Get Customers</i>
16. Content curation is organizing and presenting external, valuable content in a particular niche and presenting that to a defined user base in a compelling way	Nate Riggs
17. Content curation is the process of using technology to identify sources of content, which are then filtered through human curator for editorial relevancy to a select audience, and then redistributed in a way that tells a story and keeps that audience engaged over time.	Jake Sorofman of Gartner.
18. Content curation is the process of finding, organizing and annotating content assets to support digital storytelling efforts.	Waynette Tubbs of SAS.
19. One way or another, everyone is a content curator. Curation is a quick easy way to ensure that you never run out of content. Pull together pictures, videos and blog posts that tell your story, and then build a list using list.ly, a board in Pinterest or a blog roll.	

It is some time in the future. Technology has greatly increased people's ability to "filter" what they want to read, see, and hear. With the aid of the internet, you are able to design your own newspapers and magazines. You can choose your own programming, with movies, game shows, sports, shopping and news of your choice. You mix and match. (Sunstein, 2009, p. 1)

As also pointed out in the opening paragraph of *Republic 2.0*, today, it is possible for everybody to create their own pages in the form of a newspaper or magazine, where they can see only the content they would like to.

Benefits of curating

According to Rosenbaum (2012), an advantage that has come with curating is that it has put an end to the monopolistic power of the media which for many years entitled only the media to tell people's stories. With curation tools, everybody can claim ownership of what they create, write, act or sing, which requires careful thinking and inquiry (Popova, 2012.). What is more, curation networks have provided an opportunity to move further away from the monotonous commute between the user and the static website. The portable, curated content that is collected and restored on the curation networks allows the user to digress flexibly from the website which used to be seen as the one and only destination users could get to (Solis, 2011).

Content curation tools

In his presentation on Slideshare, titled "Content Curation", Hardin (2012) includes the following sites as networks that work with curation: Trap!t, Faveous, Scoop.it, Prismatic, Paper.li, Collected, Storify, BagtheWeb, Readlists, Flipboard, Streamified, ifttt.

The following section will have a look at three commonly used curation networks, Paper.li, Scoop.it and Flipboard. These are becoming more and more popular among content curators (Hardin, 2012; McLenan, 2012; Solis, 2011). The information about these networks is provided from their own web sites.

Paper.li

Paper.li is a Web 2.0 platform, in the shape of an online newspaper tool. Specifically, on Paper.li, each user's platform is called a "newsroom". What the application does

is to gather millions of posts every day, analyse millions of articles, and then deliver them to its users, depending on the filtering they all previously set for their personalised newspapers. There are a couple of steps to follow if they wish to use all the functions of Paper.li. First, the user should select which source(s) they want their content to come from. Secondly, they can play about with the customization of the content, by changing the way in which it is presented on their newspapers, depending on their target audience. Thirdly, they should advertise their page regularly in order to keep the page in the spotlight. Lastly, they can select from several add-ons to make their newspaper look more attractive, or just to make it as rich and reader-friendly as possible. They can choose from a list of features such as scheduled updates, subscriptions, bookmarks, editor's note, tweet, fully embeddable, custom background, and usage statistics.

Flipboard

Flipboard is another curation tool. Similar to the description of Scoop.it, your Flipboard is “your social magazine”. The word social is intentional and very relevant, not only because curating within the context of Web 2.0 is gathering and personalising information on the Web as a social platform, but also because content curation is also referred to as “social curation”, for the same reasons (Perkin, 2010). A tour of the application can be found on the website of the application, where the tool is much more personified than either Paper.li or Scoop.it. In other words, Flipboard – inspired by the print media itself – is introduced as an application that has a lot of movement and interaction, also in the way it is used, hence the name “flip”-board. More importantly, it is presented in a way that highlights its ability to

speak to the user, giving them only what they want to see and hear. This personalized experience is easily accessible regardless of the location of the user.

Scoop.it

The shortest definition of Scoop.it that is provided on its website is “your topic page”. Scoop.it was initially designed for professionals and specialists and it was opened to public use later. The developers provide a “guided tour” on their website to explain how it works. Rather than help the newcomers acclimatise to the application, the tour promotes the application, assuring the guest that the time they will spend on Scoop.it will be time well spent. According to the guided tour, the potential curators will be able to easily select the content that fits their audience, edit and publish quickly in magazines, and connect with contributors with similar or common interests. In December 2011, Scoop.it was selected by Mashable as one of the “seven new apps worth downloading” (Kessler, 2011).

Scoop.it as a learning object

Curators, people who regularly curate information, demonstrate how far a person can learn and gain expertise on a specific subject matter. According to Cobb (2010), curation is very similar to what academics do, concentrating on a particular discipline, researching it from A to Z, synthesising the information by writing about it, and often teaching it as well.

Today, content curation tools can be placed under some categories, depending on their features and the end product that comes with each tool. According to Wolff and Mulholland (2013), these categories are; “storytelling, collecting, learning, clipping,

publishing”. Scoop.it falls under the last category, because it allows curators make and publish their own online newspaper.

Using Scoop.it as a learning object has been put to the test before. A Blogger user, “GraemeH”, Graeme Hogg (n.d.) explains on his blog titled “Livin’ To The Max” how he has chosen Scoop.it as his learning object and for what purposes he is considering using it. He states that using Scoop.it is a great way of filtering the information available on the net, and thus contributes to the online user’s research skills.

Curatorial inquiry learning cycle

In May 2013, the ACM (Association for Computing Machinery) Narrative and Hypertext Conference, known as NHT, was held in Paris, France. The conference papers covered a wide range of topics regarding curation, hyper-text narrative, and humanities. One of the conference papers discusses the fact that content curation has become very popular, and queries whether it is the curator or the “consumer” that benefits more from the curation process (Wolff & Mulholland, 2013).

A content curation site should allow the curator to do his/her research, as well as interpret and narrate the results of it, again using the same curation site. Inspired by the creation of a museum narrative, i.e. a curated exhibition, Wolff and Mulholland (2013) have developed the following stages of curation of online content and created the Curatorial Inquiry Learning Cycle.

Research

In curatorial processes within the context of a museum, research is the first step and means formulating a question to build the narration around; while in the learning cycle, research refers to the indication of learning goal(s) and defining a task.

Content selection and collection

The second step is the stage in which, after deciding on an area of research, museum curators set out to find objects that will help them gain insights and proofs for the narrative. For the curatorial learning cycle, this stands for pulling out the right resources from those available.

Interpretation of individual content

In this stage, an exhibition curator needs to individually interpret the objects previously collected, providing brief descriptions for each. Similarly, web content curators associate individual sources with important aspects of the inquiry subject.

Interpretation across content

This is the stage in which content curators need to differentiate amongst data and identify how they relate, whether they can be combined together and add up to a different or more significant argument.

Organisation

For museum curators, organisation includes the arrangement of objects and the amount of place each will be allocated to in the narration, the following step. In the

learning cycle, it corresponds to the organisation of interpreted content in alignment with the learning goal.

Narration

As organisation helps the researcher to understand the content and make connections within the research, narration is targeted at people who will benefit from the research. At this stage, a product is created out of the story brought together in the previous stage and communicated to the reader.

Research/recreation

This stage is realised if the reader chooses to use the narrative product to repeat the curatorial cycle over again for their own studies (Wolff & Mulholland, 2013).

Differentiated instruction

Parents and teachers would probably concur that no-one learns the same way (Gregory and Chapman, 2007). Tomlinson (2013) states that “responding to the needs of all learners” is the key to “fulfilling the promise of differentiation”.

Differentiation is an ideal that allows and encourages teachers to create feasible learning activities, aiming to appeal to a large variety of students, so as to reach the goals set at the beginning (Gregory and Chapman, 2007).

Just like Gregory and Chapman (2007) describe differentiation as a “philosophy” (p. 2), Heacox describes it as “a way of thinking” (2002, p. 1). In fact, the idea of differentiated instruction has had a longer history than most educators and teachers might suppose, because the educational philosophy that lies behind differentiated

instruction is the same as the ideal behind special education. In one way or another, the former aims to give every student the unique, personalised attention that has long been provided in special education for students with special needs through individualised planning (Heacox, 2002).

According to Tomlinson (1999), content, process and product can be differentiated. This thesis is concerned with the differentiation of content, which can be considered as the first step of creating a differentiated classroom.

Differentiating content

Heacox (2002) defines content as the “‘what’ of teaching”. Differentiating content is about implementation of diverse information and resources. According to Gregory and Chapman (2007), in order to choose the best information and implement it correctly, teachers should categorise their materials according to student success or interest levels and provide choice by having a rich variety of materials for students.

Content can be defined in general terms as “the curricular topics, concepts, or themes presented to students” (Heacox, 2002, p. 10). This content can be differentiated by adjusting its level of complexity, based on the student’s learning style, readiness and cognitive ability (Heacox, 2002).

Differentiating content is initiated with a thorough needs assessment, and completed with providing choices of tasks and staged resources. This whole process is a matter of matching students with the right resources (Heacox, 2002) and can only be maintained if teachers know their students well.

The following section gives information about the types of sources offered in this study.

Blogs

A blog, a contraction of web log, is “a webpage consisting of chronologically ordered entries, with the most recent entries appearing at the top of the page” (Grabe & Grabe, 2007, p. 95). Blogs contain usually short articles, known as “posts” (Anderson, 2012, p. 99), which may include text, web links, any mixture of multimedia sources (Grabe & Grade, 2007).

Blogs provide users with several options such as reacting to published content, sharing other pages or blogs, following other bloggers, creating a “blogroll”, making e-journals out of blogs and so forth. In his book *Web 2.0 and Beyond: Principles and Technologies*, Anderson (2012) includes categories and tags, comments and archive as the key elements of blogging.

According to Grabe and Grabe (2007), there might be two ways in which blogs can be used for educational purposes: The first is to encourage students and teachers to use free blog sites such as Blogger, and the second is keeping a school blog, one that the whole school community can access and contribute to. Two of the most commonly used blog sites are WordPress and BlogSpot.

Wikis

Wikis are applications that represent the innovations of Web 2.0 movement the best in that they allow users to be active (Pollock, 2007). Wiki is a webpage that can be

edited by its readers. Wikis' most common feature is an "edit this page" button, which once clicked, provides the reader with a basic editing system. Wikis can be open or closed. That is, they can either be accessed only within a certain network, or by anybody online. Wikipedia is the most popular and well-known wiki today (Anderson, 2012).

Wikis have come to be an embodiment of group work online (Anderson, 2012). According to Pollock (2007), wikis were the first Web 2.0 tool that enabled groups to work together on the same online content. Kharbach (2012) considers wikis as "an ideal tool for collaborative work" (para. 3). Some other features that render wikis an educational technology are; ease of access, ease of use, student-friendly interface, instant publishing and flexibility of structure (Kharbach, 2012).

Podcasts

The word podcast is made up of words iPod and broadcasting (Anderson, 2012; Grabe & Grabe, 2007). A podcast is like an audio version of a blog (Grabe & Grabe, 2007). According to Anderson (2012), the origins of podcasts are in "audio blogging" (p. 187).

Podcasts, which became especially popular around 2005, are yet another way of recording personal data, as they give insights into the audio component of our experiences (Grabe and Grabe, 2007). At the end of the year 2005, "podcast" became the word of the year in the *New Oxford American Dictionary*.

Videos

Videos, including trailers, have increasingly become one of the most popular Web 2.0 technologies, especially since the merging of Google and YouTube in 2008. There are many popular video-sharing sites, such as Vimeo, MetaCafe, Daum, BlipTV, Tudou, DailyMotion (Anderson, 2012). However, in this study the researcher has gathered all the videos in the data from one channel, YouTube, which is therefore worth further elaboration.

YouTube was founded by three PayPal Employees, Chad Hurley, Steve Chen, and Jawed Karim, in 2005. The idea came out of a need for sharing and distributing the videos they recorded at a party earlier the same year. The following year, Google bought YouTube, which increased the latter's popularity even more. By 2011, the number of YouTube users hit 400 million, while the number of video views hit 3 billion (Anderson, 2012).

YouTube has got "subscribe", "add as a friend", "favourite", "reply" options, which are all features that facilitate interaction among users worldwide. The nature of video production and sharing fits into the classroom, where the teacher seeks collaboration and movement, along with enough motivation to trigger the first two. There are many reasons to make use of YouTube in the classroom, some of which are to "Spark lively discussions, Organise the video content for easier access, Archive your work, Encourage students to dig deeper, Help both struggling and advanced students, and Review for upcoming exams" (Dunn, 2011).

Art

Works of art in the data include comics, cartoons and photos, coming from a variety of websites.

Photo sharing sites

These sites allow the user to upload digital photographs, and arrange them the way they like. While there are many photo-sharing sites, such as PhotoBucket, Fotki, Shutterfly, Zoomr, and ImageShack, the first and perhaps the most well-known is Flickr. All of the mentioned sites have basic common features, including storage, tags, descriptions, browsing, categorising, organising, commenting, rating and merging with other Web 2.0 tools such as blogs (Anderson, 2012).

Reviews and interviews

Reviews and interviews address different types of materials, but they are not separate Web 2.0 technologies by themselves. The former can be found in blogs and wikis; while the latter is usually included within a video or podcast.

Teaching literature in EFL

The appearance of fields such as English for Specific Purposes and English for Academic Purposes is one of the factors that endanger the use of literature in the contexts of English as a Foreign Language/ English as a Second Language (Carter & Long, 1991). However, there has even been a series of radical shifts in the literature as to the place of English. Eagleton (as cited in Showalter, 2003) explains that while in the 1920s English would be unimaginable to include in the school curricula, by the end of the early 1930s, it was already found to be indispensable.

Similarly, there have been periods in which English language and literature has been used to serve certain other purposes. For instance, during 1960s and 1970s teaching literature was one of the means for political influence over people, especially minorities, such as feminists and African-American communities (Showalter, 2003). By 1980s; however, the theory and practice of literary theory took over the study of English literature (Showalter, 2003).

According to Collie and Slater (1987) if observed carefully, any language teacher will acknowledge the fact that studying literature is a need that should be addressed. It is a fact that some students even recognise the role of studying literature while learning to excel in a language. However, there is still an undeniable controversy over bringing literature into the language classroom among teachers. The attitudes of students also differ (Collie & Slater, 1987).

Why teach literature?

According to Collie and Slater (1987), teaching literature and making it useful in the process of language learning can serve a lot of purposes. Literature as a supplementary to the language classroom will provide the teacher and the learner with “valuable authentic material, cultural enrichment, language enrichment and personal involvement” (Collie & Slater, 1987, p. 2).

Literature might be taught either as a resource or as a study in itself; yet both would require the same academic focus and quality (Carter & Long, 1991). Carter and Long (1991) provide three models for teaching literature; namely “the cultural model”,

“the language model”, and “the personal growth model”, which provide a secure ground for the many reasons why literature should be taught (pp. 1-3).

Each of these models addresses specific implications of literature. “The cultural model” is associated with comprehension and appreciation of variety of cultures (Carter and Long, 1991, p.2). This is regarded as one of the main benefits of incorporating literature into EFL/ESL contexts, because literature encompasses the accumulation of cultures and reflects all the aspects of a culture from written rules, i.e. laws, to unwritten ones such as morals, traditions and values, and it is one of the aims of literature study to familiarise students with these (Soliman, 2012).

“The language model” focuses on the study of features of the language, including development of the language, its grammatical structures, and vocabulary on word-phrase-sentence level (Carter and Long, 1991, p. 2).

Last but not least, “the personal growth model” mostly speaks to the 1970s’ ideal outlook on literature study for philosophical reasons. This model aims to highlight the significance of human relationships in a world made up of communities and institutions (Carter and Long, 1991, p. 3). This ideal also corresponds with Ghosn’s suggestion of regarding literature as a “change agent” (2002, p.173). Literature communicates ways of living, suggests understanding of human psychology, behaviour, and attitude together with feelings and emotions, by praising the ones that are healthy for the individual and trying to eliminate those that harm human nature (Ghosn, 2002).

Teaching Shakespeare

There is a certain bias that the name Shakespeare brings about in the minds of the students which causes them to dread the study of his works (Carter & Long, 1991). This can be attributed to the fact that Shakespeare seems rather unfamiliar to the 21st-century-student, with the cultural implications he makes and the language he uses. However, this unfamiliarity is the very reason why Shakespeare should be taught. His unusualness inspires the readers and invites them to discover new experiences, however uncomfortably unfitting they may seem in the beginning (Gibson, 1998).

Gibson (1998) lists three other reasons as “abiding and familiar concerns, student development, and language” (p. 2). The first one refers to concepts exploited in the plays. Shakespearean plays are populated with all sorts of characters who display human relationships that are comprehensible, but always in a quirky way. The (lack of) familiarity of the characters paves the way for so many reinterpretations (Gibson, 1998). Gibson also claims that teaching Shakespeare should be the equivalent of “enjoying Shakespeare”, with noteworthy contribution to their development as individuals and improvement of language (1998, p. 25).

Teaching King Lear

Collins describes the play as “long, complex, and difficult” (1997, p. 166). Like several other Shakespearean plays, *King Lear* also opens itself to possible readings. Therefore, it is only a matter of time before the teacher finds their exploitation of the play questionable and feels uneasy.

English scholar, Bradley regarded *King Lear* to be one of “the only four plays really [fulfilling] the requirements of ‘pure tragedy’” (1905, p. 123). He suggested that *King Lear* presents a world in which the good and the evil are both and buried together, with the former destroying the latter resulting in characters’ self-destruction.

As in many pieces of literature that are taught in language classrooms, there are several scenes in *King Lear* that are primarily covered by teachers, either because they are crucial to understanding of the play in the first place or they are complementary to the analysis and interpretation of the play in that they give the students further perspectives of it.

Because *King Lear* is a play, it is clearly to be performed or watched, as well as read. Therefore, in the teaching of the play, drama and performance are also commonly used as teaching techniques. In *Approaches to Teaching Shakespeare’s King Lear*, a collection of teaching methodologies, pedagogic implications and reflections, provides a list of scenes that can be used for student-performances/ sketches of the play: “Introducing Edmund”, “Dividing the kingdom”, “The sisters plot against the king”, “Edmund and the letter”, “King and the Fool in the storm”, and “the king and Cordelia in prison” are some of the scenes suggested for in-class student performance (Styan, pp. 112-3).

Structure of a Shakespearean tragedy

A Shakespearean tragedy is made up of characterisation, language, his “versification”, i.e. the way he constructs his verses, and the plots (Bradley, 19805).

This section will dwell on the last one, as it is directly linked with the discussion of the data in the last chapter.

According to Bradley (1905), a Shakespearean tragedy may roughly be divided into three parts: Exposition, Growth of the conflict, and Catastrophe. The first one usually refers to the first half of the First Act; the second includes some of the First, the Second, Third, Fourth and some of the Fifth; while the last one is usually the rest of the Fifth Act. Researchers acknowledge the fact that this division is flexible. In this thesis the researcher combined Bradley's theories with the 19th century German novelist, Gustav Freytag's theory of dramatic structure (Figure 4).

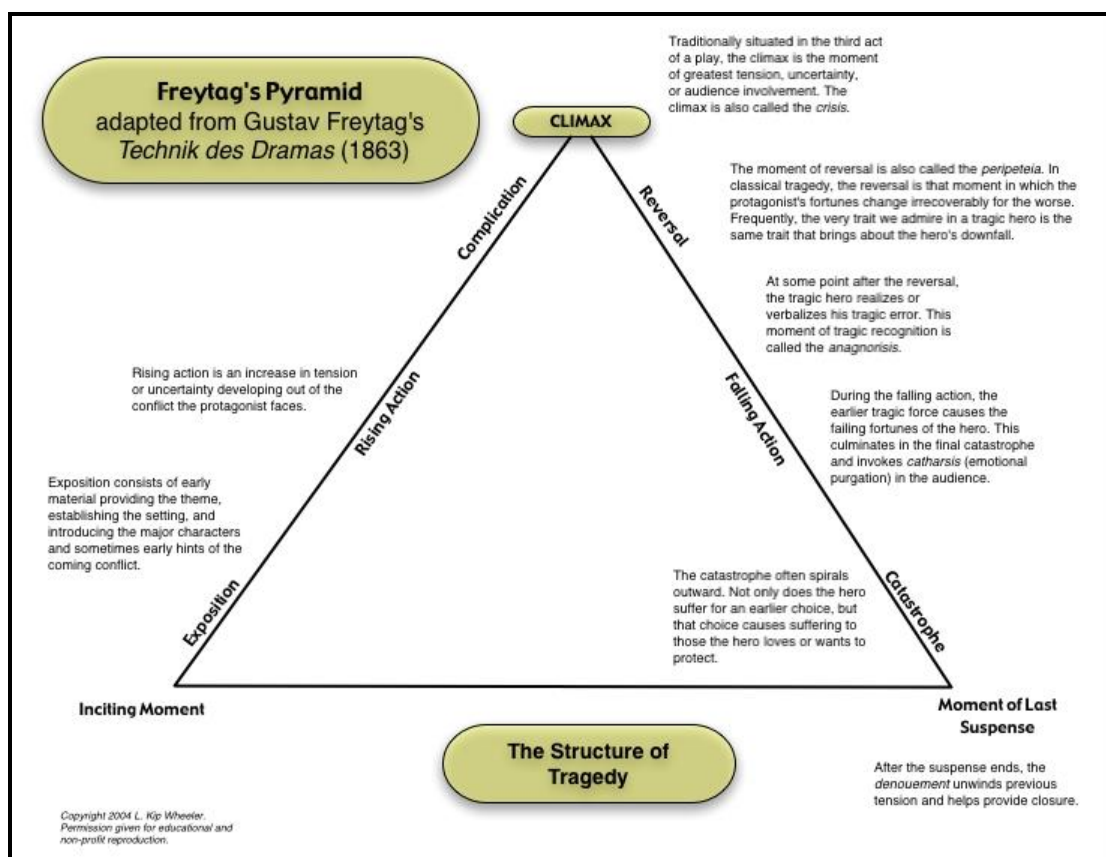


Figure 4. Freytag's pyramid: The structure of tragedy (Wheeler, 2004)

In his *Technik des Dramas* (*Technique of the Drama*), Freytag (1863) also divides a play into three main parts, with transition phases in between, which makes five sections to consider. The wording of the structural divisions may differ from source to source. In this study, the word choice used is as follows: Exposition, Rising Action, Climax, Falling Action, and Catastrophe.

CHAPTER 3: METHODOLOGY

Introduction

This chapter explains the research design and provides the details of sampling, instrumentation, data analysis and collection. It provides information about the method, content analysis, and Curatorial Inquiry Learning Cycle, a content curation research method studied by Wolff and Mulholland (2013). Data collection and analysis explains how the researcher followed the steps of the curatorial inquiry learning cycle, and what was undertaken in each step.

Research design

This study used content analysis within the framework of Wolff and Mulholland's Curatorial Inquiry Learning Cycle.

Content analysis

Content analysis is defined in several ways, but in simplest terms it is a process of making any content comparable. What is referred to as content in many definitions of content analysis includes any textual information that needs systematic analysis ranging from interviews and fields notes to audio-visual data such as recordings, photographs, videos (Miles & Huberman, 1994). According to Zhang and Wildemuth (2009), any form of data can be put into content analysis as long as it is first transcribed into written text format. Content analysis enables researchers to draw conclusions from their data by examining common as well as unique features within an objective and systematic fashion (Holsti, 1968).

According to Abrahamson (1983), content analysis can be applied to all types of communication, and consequently it can be associated with qualitative processes. Zhang and Wildemuth (2009) claim that many recent studies prefer to use qualitative content analysis, which is also the research method primarily used in this thesis. Therefore, the following sections of this chapter will take a closer look at qualitative content analysis and the steps that have been taken in this study specifically.

Miles and Huberman (1994) discuss the use of both “manifest” and “latent” content analysis in one study. The former is the content physically available for the researcher to analyse, while the latter is amenable to interpretation of the underlying symbolic meanings in not so open or visible data. In this study, the researcher used both types.

Qualitative content analysis

Qualitative content analysis is defined as the systematic and controlled categorisation of textual content through processes of data filtering and interpretation. In fact, content analysis has to be qualitative in any case because it is not solely counting or calculating the items, nor objectively putting together information. More importantly it is reading into the underlying messages under the surface meaning, the discovery of themes and links hidden in them (Zhang & Wildemuth, 2009).

According to Miles and Huberman (1994), qualitative content analysis is lending an ear to the composer of the data, and trying to figure out their points of view. In order for the researcher to achieve such understanding, generally the following steps are taken in a qualitative content analysis:

- 1) Prepare the data
- 2) Define the unit of analysis
- 3) Develop categories and a coding scheme
- 4) Test coding scheme on a sample of text
- 5) Code all the text
- 6) Assess coding consistency
- 7) Draw conclusions from the coded data
- 8) Report methods and findings (Zhang & Wildemuth, 2009, pp. 3-5)

Every content analysis includes the steps aforementioned, but the processes might differ depending on the type of data being analysed and the purpose(s) of the study.

This study particularly made use of a specific approach, the Curatorial Inquiry Learning Cycle (Wolff & Mulholland, 2013).

Curatorial inquiry learning cycle

Curation is the process of selecting, collecting, filtering, organising and sharing any content in order to re-utilise it in different contexts (Wolff & Mulholland, 2013). All curatorial processes originate from the concept of museum curation, in which case curators follow a set of stages to create a curated exhibition, but the broad definition of curation has allowed the researchers to apply curation in various fields of research.

Similarly, many steps of the curatorial inquiry learning cycle overlap with those of any qualitative content analysis, which enabled the researcher to integrate this approach into this study.

The Curatorial Inquiry Learning Cycle paves the way for expertise in a certain field, by allowing the researcher to learn more in their field by putting together content and creating a meaningful story out of it. Curation, eventually, is an attempt to truly perceive information in its own context and share it in a new form – “curated content”, in a different context for the use of others, either content consumers or curators.

The curated content manifests researchers’ understanding and insight into the data (Wolff & Mulholland, 2013). As previously outlined in Chapter 2, in order to create curated content, the researcher of this study has used the following steps of curatorial inquiry learning cycle:

1) Research

Research is the process initiated by seeking a learning objective and determining the scope of the study. The researcher determined the learning objective, which was to use the content curation tool, Scoop.it in order to facilitate the curatorial inquiry learning cycle and form differentiated content out of curated data.

2) Content selection and collection

This is the process of eliminating from all sorts of resources in order to use potentially the most useful content as the data of the study. This was done via Scoop.it. The researcher collected the sources first with no filtering and then browsed all of them and evaluated whether they would lend themselves to second order interpretations.

3) Interpretation of individual content

The researcher evaluated the content once more to identify the interpretations of the writers. In other words, she put together a list of the second-order interpretations, which were either quoted directly or paraphrased depending on their length and meaning. This process was followed for each source type. At this stage the researcher categorised the interpretations according to an established list of themes as well as the act of the play, *King Lear*.

4) Interpretation across content

The researcher combined the second-order interpretations that had already been categorised theme by theme for across source types. To exemplify, the second-order interpretations which addressed the theme of family and were collected from different source types (blogs, comics, videos, presentations, works of art, reviews and interviews, trailers, podcasts, wikis), were put together, under the heading of the theme of family.

5) Organisation

This step refers to arranging the content and putting it into a new context, in order to make the data can be easier to utilise for the researcher and readers of the study. At this stage, the researcher evaluated the second-order interpretations again to put them in a new order following Gustav Freytag's Pyramid of Dramatic Structure.

6) Narration

Narration is the presentation of the outcome(s) of the previous steps to the audience.

At this stage, the researcher narrated the synthesised second-order interpretations and generated third-order interpretations using Freytag's Pyramid.

7) Research/ Recuration

This step aims at an interactive participation of the audience. It encourages the audience to follow the cycle, therefore the audience to reflect, and thus enhance the understanding of the whole process. The researcher intends to complete the cycle through the dissemination of this study.

How these stages were modified and applied in this study is explained in the section, data collection and analysis.

Sampling

Data sources were determined as blogs, comics, art, presentations, reviews and interviews, videos, trailers, podcasts, wikis. The researcher identified:

- 21 blogs, selected from four blog sites, namely WordPress, BlogSpot, Typepad, Edublogs;
- 19 comics from Picturesfromanoldbook.blogspot.com, Icyapphire.deviantart.com, Mangashakespeare.ning.com;
- 10 videos from YouTube;
- 13 presentations from Prezi.com, Slideshare.net;
- 24 works of art from WordPress, BlogSpot, Flickr, The Guardian;

- 25 reviews and two interviews from *Ashlandplayreviews.com*, *Blog.sfgate.com*, *Theatre.nytimes.com*, *Theatre2.nytimes.com*, *Charlottemagazine.com*, *Guardian.co.uk*, *Independent.co.uk*, *Playshakespeare.com*, *Telegraph.co.uk*, *Theatrescenes.co.nz*, *Youtube.com*, *Shakespeare.osu.edu*, *Berkshireonstage.com*;
- 17 trailers from YouTube
- Nine podcasts from *bbc.co.uk*, *npr.com*, *playshakespeare.com*, *sccenglish.ie*, *castrroller.com*;
- Five wikis from *wikianswers.com*, *jedge.wikispaces.com*, *funtrivia.com*, *mypoorfool.wikispaces.com*.

The researcher made use of the bookmarklet feature of Scoop.it and scooped as many webpages as she could find at first. Then some had to be eliminated before they were found not relevant or informative enough to provide interpretations.

Instrumentation

As a curation tool, Scoop.it was used throughout the data collection. It was preferred to other curation tools because it provides much more free use of the application, and has a bookmarklet feature that makes curating much easier.

Scoop.it is an online platform for collecting information available on the web, the process of which is known as online content curation. The site allows content curators to initiate their learning by selecting and filtering online content in the way they want and allows online publishing for other followers, people who have an interest in similar topics.

Scoop.it allows any user to open a maximum of two topic pages for free at the moment, which was in fact five when the researcher collected her data. A topic page is to be the ultimate product, the magazine that is made up of the curated content at the end. Compared to quite a few different content curation tools, Scoop.it makes it very easy for the curators to collect information while randomly roaming the Net, via its bookmarklet feature, which was also extensively used in this study.

Once the researcher determined what source types there were going to be (blogs, comics, videos, presentations, arts, reviews and interviews, trailers, podcasts, wikis) she opened a topic page per type and started collecting the online sources for each type on the relevant page. After each topic page was more or less shaped, the researcher went over and analysed each source closely to determine whether they were amenable to use as materials in teaching of the play as well as whether they opened themselves up to useful second-order interpretations for the same purpose.

Data collection and analysis

Identifying themes

The themes were identified beforehand, by exploring a few sources that provided a broad list of themes, motifs and symbols employed in the tragedy (Table 3).

Table 3
Themes of *King Lear*

Sparknotes	Shmoop	RSC	Gibson
http://goo.gl/af6Di Justice	http://goo.gl/wTkVR Justice	http://goo.gl/7pl0w Justice	<i>Teaching Shakespeare</i> Justice
Madness Authority vs Chaos	Society and Class	Madness	The tortured and broken body
Reconciliation	Power Loyalty Language and Communication	Nature Blindness Reconciliation	Nature Sight and blindness

Table 3 (cont'd)
Themes of *King Lear*

Sparknotes	Shmoop	RSC	Gibson
Betrayal	Gender Compassion and Forgiveness Family	Betrayal Compassion Parent/ child relationships Appearance vs reality Clothing and Nakedness The natural order	

The four main resources the researcher used are;

- Sparknotes, a website that provides detailed information on literary works, ranging from summaries, analyses and interpretations to quizzes, questions and assignments;
- Shmoop, a website offering study tips, resources, quizzes and help with homework,
- *RSC.org.uk*, the webpage of Royal Shakespeare Company which keeps the visitors up to date about Shakespearean productions, latest performances, interviews, videos, blogs, podcasts, as well as literary background on Shakespearean works;
- *Teaching Shakespeare: A Handbook for Teachers*, a 1998 book by an English academic, Rex Gibson, which offers a lot of information on Shakespearean works, varying from work-related details to strategies for teaching them.

The researcher followed the Curatorial Inquiry Learning Cycle developed by Wolff, and Mulholland (2013), explained earlier in this thesis (pp. 27-29), to collect, manage and analyse her data:

1) Research: The researcher identified a learning goal which would manifest itself throughout the whole study. The review of literature, as summarised in Chapter 2, concluded that content curation tools could be used in education, especially in material development. The main objective of this study was to explore how Scoop.it could be used to differentiate content and to design a PLE within the context of teaching literature, and provide third-order interpretations for informing practice.

2) Content selection and collection: The web sources annotating the play were found and collected on two different Scoop.it accounts, namely *i_curate* and *i_curate_more*, each with five different topic pages that helped the researcher differentiate the content in an organised way:

- Topic pages on *i_curate*:
King Lear in Blogs, King Lear in Comics, King Lear on Slides, King Lear in Photos, King Lear in Videos
- Topic pages on *i_curate_more*:
King Lear Arts, King Lear Interactive, King Lear Podcasts, King Lear Trailers, King Lear in Reviews

The filtering of sources was not done until the next stage, where each individual source was analysed to derive second-order interpretations. After this stage, the researcher analysed the data on three different levels.

First, the online data that were collected and stored on Scoop.it were analysed. Each link was considered individually with the fundamental themes of *King Lear* in mind.

Secondly, the second-order interpretations derived from each source were analysed, with the aim of matching each to at least one of the themes. Along with the themes, the acts of the play that the interpretations refer to were also noted to be used in the following stages of the cycle.

- 3) Interpretation of individual content: At this stage, the researcher looked closely into each source that was scooped on a topic page in order to identify second order interpretations. The sources which were not compatible with this process were filtered. The interpretations that the researcher pulled out from the remaining sources (the sources included in the final data) were categorised using a priori themes at this point, considering the main themes of *King Lear* as indicated in primary resources; justice, madness, betrayal, nature, sight and blindness, reconciliation, compassion. Moreover, these arguments made up the most important points in the resources so that at the next stage they could be analysed on another level of interpretation.
- 4) Interpretation across content: At this stage of the curatorial inquiry learning cycle, the content was interpreted “finding important relations” (Wolff & Mulholland, 2013, p. 2). In other words, the second-order interpretations which had already been categorised by themes and acts were regrouped according to the acts of the play that they primarily addressed, bringing different source types together. In this step, the second-order interpretations were sorted act by act and theme by theme at the same time.

- 5) Organisation: In the fifth stage, the researcher aimed to put the curated content into a new context so that English teachers as well as the students who would study the play could make use of the information easily. In this new context, the second-order interpretations were categorised according to, and placed under, the sections of Gustav Freytag's pyramid of dramatic structure (Freytag, 1863): Exposition, Rising Action, Climax, Falling Action and Resolution.

In step five, revisiting Gustav Freytag's pyramid and the play *King Lear*, the researcher managed to reconsider data placing the most recurrent themes under each of the five structural units; i.e. exposition, rising action, climax, falling action, resolution. This brought all the data back together, merged across differentiated content. In other words, for each act of the play, the researcher was able to analyse and evaluate all seven source types; blogs, comics, videos, trailers, podcasts, reviews, arts. This allowed the researcher to calculate and present the online material that could be used any time for the study of specific act and themes of the play.

- 6) Narration: Narration is "the presentation to an audience through a chosen medium" (Wolff & Mulholland, 2013, p.2). In this research study, the researcher explained the data put together in the previous organisation process. For each of the five main stages of Freytag's plot pyramid, second-order interpretations from each data type were brought together with the aim of generating third-order interpretations to inform practice. The researcher referred to each different source at least once.

7) Research/recuration: The seventh and last stage of the curatorial inquiry learning cycle is research/recuration. Technically, generation and dissemination of this research study partly complete the cycle. At this stage, the curated content is used once again to repeat the whole curatorial process. As mentioned earlier, in educational contexts, content curation can be carried out either by the teacher or learner. Therefore, this seventh stage is also liable to be taken up by the learner, i.e. a student or reader of this thesis.

The data collection consists of the first and second stages of the cycle, namely research and content selection and collection; while data analysis includes the rest of the stages, namely, interpretation of individual content, interpretation across content, organisation and narration. The seventh and last stage of the cycle, research/ recuration is not part of this study but the dissemination of this thesis could be considered as a beginning.

CHAPTER 4: DATA ANALYSIS

Introduction

This chapter presents the data that were curated via Scoop.it and gives descriptive details of the tables. Each table in this chapter addresses only one source of the following below:

blogs, comics, videos, presentations, works of art, reviews and interviews, trailers, podcasts, wikis,

and shows the categorisation of the second-order interpretations by the themes and acts of the play.

Differentiated content

Blogs

The researcher identified and scooped 21 blogs focusing on the play *King Lear*, from four blog sites (Table 4): WordPress, BlogSpot, Typepad, and Edublogs.

Table 4 presents the second-order interpretations derived from blogs concerning *King Lear*. It categorises the second-order interpretations according to themes and acts of the play. The researcher derived and clustered 78 second-order interpretations, in which she identified 15 themes from the list, previously determined (Table 3).

Table 4
Second order interpretations from blogs

Theme	Act	Second-order interpretations	Web-link	Title
Family	1	The genuine intent of Goneril and Regan's words overrides their love for their father.	http://goo.gl/lo5hq	into the study of imagination: Twisted Sisters
	1	Edmund's illegitimacy makes him a burden rather than a blessing.	http://goo.gl/avtrv	into the study of imagination: Gender in King Lear
	1	Cordelia might be regarded as too proud and/ or too principled and subtle to take part in fake love-test.	http://goo.gl/XwBlt	Word Choices - AP English Literature Blog: King Lear
	1	Lear's daughters are to succeed him.	http://goo.gl/avtrv	into the study of imagination: Gender in King Lear
	1	Even though Cordelia does not act the way her elder sisters do, she is and will remain Lear's favourite.	http://goo.gl/XwBlt	Word Choices - AP English Literature Blog: King Lear
	2	The King's loss of royal and paternal authority is obvious both through the actions and the language.	http://goo.gl/SVJjc	Bog Spring and a Mad King
	5	The dynamics among Gloucester and his sons are inspired from <i>The Countess of Pembroke's Arcadia</i> .	http://goo.gl/NV0Hw	Sources
	5	In both Lear's and Gloucester's story, young generation seeks ways of manipulating the older generation.	http://goo.gl/t1dcp	King Lear Father Child Relationships
	5	Father child relationships occur as a predominant theme.	http://goo.gl/t1dcp	King Lear Father Child Relationships
	5	In the earlier versions of King Lear, Cordelia succeeds her father.	http://goo.gl/NV0Hw	Sources
5	Legitimacy in the play is not solely political and legal, but also defines individual worth and character.	http://goo.gl/fsFDm	Team Shakespeare: Back to the Source--King Lear	
5	<i>King Lear</i> is perhaps a love story about a father and daughter.	http://goo.gl/C8NsP	sarah's king lear blog	
5	Albany catches Goneril and Edmund red-handed.	http://goo.gl/XwBlt	Word Choices - AP English Literature Blog: King Lear	
Gender	1	A daughter being her father's property is first demonstrated by Lear's disowning Cordelia.	http://goo.gl/avtrv	into the study of imagination: Gender in King Lear
	1	Lear believes daughters are the property of their father.	http://goo.gl/avtrv	into the study of imagination: Gender in King Lear
	1	In a student production entitled 'Lear's Daughters', abusive curses against women were highlighted.	http://goo.gl/gomLJ	Lear's Indian Daughters
	1	Patriarchal hierarchy is destroyed when Lear gives his lands to Goneril and Regan.	http://goo.gl/t1dcp	King Lear Father Child Relationships
	1	Edmund's illegitimacy makes him a burden rather than a blessing.	http://goo.gl/avtrv	into the study of imagination: Gender in King Lear
	4	The more power Goneril and Regan gain, the more masculine they become.	http://goo.gl/XwBlt	Word Choices - AP English Literature Blog: King Lear
	4	Albany and Cornwall are just a legal formality, while their wives hold the seats of political power.	http://goo.gl/avtrv	into the study of imagination: Gender in King Lear
	5	Crying is the ultimate weakness in Shakespeare's time, as it makes men equal to women.	http://goo.gl/XwBlt	Word Choices - AP English Literature Blog: King Lear
	5	King Lear advocates the continuation of socially constructed gender roles.	http://goo.gl/avtrv	into the study of imagination: Gender in King Lear
	5	In contrast with Albany who is in control, Goneril goes into hysteria when she is arrested with Edmund.	http://goo.gl/XwBlt	Word Choices - AP English Literature Blog: King Lear
5	The men are afraid to be like the women and the women want to be powerful like the men.	http://goo.gl/XwBlt	Word Choices - AP English Literature Blog: King Lear	
Justice	1	Gloucester misjudges his good son, and Lear banishes his good daughter.	http://goo.gl/oz4I2	Sight and blindness in Shakespeare
	1	Cordelia finds out very early in the play that the truth gets you nowhere.	http://goo.gl/C8NsP	sarah's king lear blog
	2	Lear does not seem to have divine right because Goneril and Regan bring him down.	http://goo.gl/zd4XU	into the study of imagination: Supernatural King Lear
	3	King, divinely chosen, counts on God's order.	http://goo.gl/InGly	King Lear A critical study: Contexts in Lear
	3	King Lear's pleas to the weather suggest his divine right to the throne.	http://goo.gl/zd4XU	into the study of imagination: Supernatural King Lear
	5	Good triumphs evil in the end, but there are casualties on both parties, which is explained by fate.	http://goo.gl/XwBlt	Word Choices - AP English Literature Blog: King Lear
	5	After her affair with Edmund is revealed, Goneril defends herself saying the 'laws are [hers].'	http://goo.gl/avtrv	into the study of imagination: Gender in King Lear
5	Cordelia had to die for the sake of the complete representation of a Christ-like figure.	http://goo.gl/XwBlt	Word Choices - AP English Literature Blog: King Lear	
Sight and Blindness	1	When Kent tries to explain to Lear that his judgment is wrong, Lear fails to see the truth.	http://goo.gl/xclhN	into the study of imagination: King Lear and Imagination
	1	False expectations have clouded characters' logic.	http://goo.gl/xclhN	into the study of imagination: King Lear and Imagination
	3	Act 3 is predominated by the theme of madness and blindness	http://goo.gl/t1dcp	King Lear Father Child Relationships
	3	Gloucester gets his eyes poked out and is led around the stage in a bloody blindfold.	http://goo.gl/gXADA	Nothing Comes of Nothing

Table 4 (cont'd)
Second order interpretations from blogs

Theme	Act	Second-order interpretations	Web-link	Title
Sight and Blindness	3	The physical act of seeing is a metaphor for understanding and self-awareness.	http://goo.gl/oz4I2	Sight and blindness in Shakespeare
	3	During the storm, Lear realizes the wool has been pulled over his eyes.	http://goo.gl/sDYza	into the study of imagination: The Storm in King Lear
	5	Eyes in <i>King Lear</i> are not only organs of sight but also windows of the soul.	http://goo.gl/oz4I2	Sight and blindness in Shakespeare
The Natural Order	2	King Lear inevitably declines into bad health.	http://goo.gl/fPPRM	into the study of imagination: The sickly King Lear
	3	Everyone can fall, and King Lear is not an exception.	http://goo.gl/sDYza	into the study of imagination: The Storm in King Lear
	3	The Fool utters "rain it raineth every day" metaphorically, referring to the miserable human condition.	http://goo.gl/gomLJ	Lear's Indian Daughters
	3	Within Shakespearean uses of the British kingship, the king is only a man.	http://goo.gl/fPPRM	into the study of imagination: The sickly King Lear
	5	There is a point in the play where characters end up dying here and there.	http://goo.gl/XwBlt	Word Choices - AP English Literature Blog: King Lear
	5	In <i>King Lear</i> , death is designed to come unto all characters, in one way or another.	http://goo.gl/xclhN	into the study of imagination: King Lear and Imagination
Nature	5	The tragic face of <i>King Lear</i> is still not enough to compare to what is really happening in our world.	http://goo.gl/vdhI8	Turning off King Lear
	1	Edmund is proud of his bastard status.	http://goo.gl/InGly	King Lear A critical study: Contexts in Lear
	3	Lear likens the storm to Cordelia's and his own suffering.	http://goo.gl/XwBlt	Word Choices - AP English Literature Blog: King Lear
	3	Ecology is mingled with individuals' physicality and mentality.	http://goo.gl/fPPRM	into the study of imagination: The sickly King Lear
	3	The storm mirrors the emotional strife of the king.	http://goo.gl/sDYza	into the study of imagination: The Storm in King Lear
	3	Nature is represented in supernatural ways.	http://goo.gl/zd4XU	into the study of imagination: Supernatural King Lear
Madness	5	The corrupted parent/ child relationships and imbalances of power signify degeneration of nature.	http://goo.gl/zd4XU	into the study of imagination: Supernatural King Lear
	1	Kent and Lear talk about madness briefly, almost foreshadowingly.	http://goo.gl/xclhN	into the study of imagination: King Lear and Imagination
	3	Lear is driven to the point of madness where he has to face himself and his humble existence.	http://goo.gl/XwBlt	Word Choices - AP English Literature Blog: King Lear
	3	Act 3 is predominated by the theme of madness and blindness.	http://goo.gl/t1dcp	King Lear Father Child Relationships
	3	During the storm, Lear's mind is ripped apart.	http://goo.gl/sDYza	into the study of imagination: The Storm in King Lear
Authority vs Chaos	5	Shakespeare was clearly fascinated with madness, with several characters displaying forms of it.	http://goo.gl/dPEFu	Shakespeare's minds diseased: mental illness and its treatment
	1	The tragic flaw of the king is the inability to foresee the consequences of his actions.	http://goo.gl/Yn9Ld	The Text
	1	All goes downhill, because of a little mistake, which caused a tragic chain of events.	http://goo.gl/zd4XU	into the study of imagination: Supernatural King Lear
	2	The King's loss of royal and paternal authority is obvious both through the actions and the language.	http://goo.gl/SVJjc	Bog Spring and a Mad King
Language	3	The king turns truant and defies God's order, by bringing disharmony and division upon his kingdom.	http://goo.gl/InGly	King Lear A critical study: Contexts in Lear
	1	When Goneril's and Regan's speeches are analysed, the word choice shows the true intent.	http://goo.gl/lo5hq	into the study of imagination: Twisted Sisters
	3	The Fool communicates his messages by shaping the language in a very unusual and original way.	http://goo.gl/SVJjc	Bog Spring and a Mad King
	5	The play tells a lot about the communication across generations and gender.	http://goo.gl/t1dcp	King Lear Father Child Relationships
Appearance vs Reality	5	Shakespeare uses repetition, imagery, personification, tone, rhythm, alliteration and assonance.	http://goo.gl/XwBlt	Word Choices - AP English Literature Blog: King Lear
	1	Goneril and Regan's speeches are full of selfishness and greed.	http://goo.gl/lo5hq	into the study of imagination: Twisted Sisters
	1	Goneril's words of love can affect the reader in the first reading, the reality strikes later.	http://goo.gl/lo5hq	into the study of imagination: Twisted Sisters
Betrayal	5	As in all tragedies, reason and reality are hid by the imagination.	http://goo.gl/xclhN	into the study of imagination: King Lear and Imagination
	1	Lear is deceived by his elder daughters, Goneril and Regan, due to his own shortcomings.	http://goo.gl/xclhN	into the study of imagination: King Lear and Imagination
	2	Edmund completely abandons Edgar, caring only for his lands.	http://goo.gl/XwBlt	Word Choices - AP English Literature Blog: King Lear
Power	5	Throughout the entire play Albany has knowledge of his wife cheating on him with Edmund.	http://goo.gl/XwBlt	Word Choices - AP English Literature Blog: King Lear
	4	Regan overrules Cornwall's judgment.	http://goo.gl/avtrv	into the study of imagination: Gender in King Lear
	5	One's power is based on whether they are subjects to another's authority.	http://goo.gl/XwBlt	Word Choices - AP English Literature Blog: King Lear
	5	In both the plot and the subplot, there is more of power struggles than paternal relationships.	http://goo.gl/t1dcp	King Lear Father Child Relationships

Table 4 (cont'd)
 Second order interpretations from blogs

Theme	Act	Second-order interpretations	Web-link	Title
Society & Class	1	Edmund questions why society should devalue him.	http://goo.gl/fsFDm	Team Shakespeare: Back to the Source--King Lear
	5	Minimalism of the stage in some productions is laid out in a way that might give ideas about the themes.	http://goo.gl/H1QuL	Production history
Disguise	1	Edgar and Kent change their identities for survival.	http://goo.gl/XwBlt	Word Choices - AP English Literature Blog: King Lear
Reconciliation	4	Act 4 signals reconciliation, hope for a righteous future.	http://goo.gl/t1dcp	King Lear Father Child Relationships

When blogs were analysed, it was concluded that *family*, *gender*, and *justice* were the three mostly referred themes. *Disguise*, *reconciliation*, and *society and class* were found to be the themes least referred in the second-order interpretations.

Almost one third of these interpretations were extracted from a “critical concepts blog” dedicated to Shakespeare, titled “into the study of imagination”, written by the New Orleans Loyola University students and lecturers. On the table, the web links of the different entries on this blog are the ones beginning with “possessingshakespeare.blogspot.com”. This blog has a look at different aspects of the play, under six different titles; “Twisted Sisters”, “Gender in King Lear”, “Supernatural King Lear”, “The Sickly King Lear”, “The Storm in King Lear”, “Tragedy Play” and “King Lear and Imagination”. The blog provided the researcher with 31 second-order interpretations in total. Regarding the number of interpretations provided, the second most prolific blog was “The AP College English Blog” formed by Oak Park and River Forest High School students.

Comics

19 comics were identified on 11 different websites, but mainly on:

Picturesfromanoldbook.blogspot.com, *Icyapphire.deviantart.com*, and *Mangashakespeare.ning.com*.

Table 5 presents the second-order interpretations derived from blogs concerning *King Lear*. It categorises the second-order interpretations according to themes and acts of the play.

Table 5
Second-order interpretations from comics

Theme	Act	Second-order interpretations	Web-link	Title
Family	1	The brotherhood between Edmund and Edgar - non-existent in the play- is amusingly depicted.	http://goo.gl/CEwKz	King Lear Comic - Strip 5
	1	King Lear, as the father of three girls, wants to hear words of love from them.	http://goo.gl/d8hnC	The Complete Plays of William Shakespeare
	1	The father wants to be loved by his daughters and to hear remarks that will prove the love.	http://goo.gl/hmmxv	King Lear Comic - Strip 2
	1	Cordelia and Lear, though each other's favourite, end up cross at each other for "insignificant" reasons.	http://goo.gl/NBC0B	King Lear Comic - Strip 3
	1	When a father has got two tickets for the play <i>King Lear</i> and three daughters, you see the parallel.	http://goo.gl/nKFp7	King Lear Cartoons and Comics
	1	It is almost unspoken in the play, but the reader knows that Lear's belongings will go to Edgar only.	http://goo.gl/H04fB	King Lear Comic - Strip 1
	1	How much of Lear's wealth girls will be given is based on how well they express they love for him.	http://goo.gl/hmmxv	King Lear Comic - Strip 2
	1	Cordelia thinks deeper into the question than her elder sisters do, and fails to express her love.	http://goo.gl/d8hnC	The Complete Plays of William Shakespeare
	1	Gloucester goes public about the fault within the story of his son Edmund's birth.	http://goo.gl/VfkpM	Comic Strip: King Lear in a Nutshell
	2	Regan and Goneril display fake sisterhood to Lear to make him decide in accordance with their aims.	http://goo.gl/CCyHT	.:MANGASHAKESPEARE.COM.:
	2	Goneril and Regan agree in order to rob their father of his remaining power altogether.	http://goo.gl/amwMW	King Lear Comic - Strip 8
	4	Cordelia forgives her father and cannot let him blame himself for how things turned out.	http://goo.gl/ijmgb	03_Drawing style on King Lear
	4	Lear admits his misjudgement of his elder daughters with deep grief.	http://goo.gl/ijmgb	03_Drawing style on King Lear
	5	A psychologist indirectly blames Lear for giving everything to his elder daughters.	http://goo.gl/nKFp7	King Lear Cartoons and Comics
	5	An imaginary situation is depicted, where Shakespeare introduces his new tragedy <i>King Lear</i> .	http://goo.gl/nKFp7	King Lear Cartoons and Comics
5	Gloucester admits to Kent the fact that Edmund is his illegitimate son.	http://goo.gl/ijmgb	03_Drawing style on King Lear	
Power	1	The danger of handing over too much power to the daughters is striking.	http://goo.gl/nKFp7	King Lear Cartoons and Comics
	1	Edmund is keen to take over Edgar's legal right to own all of Gloucester's lands.	http://goo.gl/56yLH	Pictures from an Old Book Pt. 2
	1	Goneril is threatened by his father's status as the 'king', and tries to manipulate him by criticizing his acts.	http://goo.gl/CCyHT	.:MANGASHAKESPEARE.COM.:
	1	Albany's funnily depicted passive attitude highlights the fight btw Goneril and Lear over power issues.	http://goo.gl/IPw2L	King Lear Comic - Strip 6
	2	Goneril and Regan are not satisfied with the number of soldiers their father has at his command.	http://goo.gl/amwMW	King Lear Comic - Strip 8
	5	Albany and Edmund collaborate in gaining more power against the king.	http://goo.gl/8LVxa	Pictures from an Old Book
	5	Goneril feels threatened by her father when he reacts 'unexpectedly' to her decision about the Fool.	http://goo.gl/8LVxa	Pictures from an Old Book
Madness	2	Lear begs his older daughters not to make him mad.	http://goo.gl/CCyHT	.:MANGASHAKESPEARE.COM.:
	3	Lear begs his older daughters not to make him mad.	http://goo.gl/EJfil	Hark, a vagrant: 283
	3	Fool is concerned that the King has lost his mind completely, while there is more to this act than that.	http://goo.gl/1qogR	St Andrew's Student Association
	3	Gloucester's inability to see Edgar's true face leads him further to madness.	http://goo.gl/8LVxa	Pictures from an Old Book
	4	When Cordelia comes back to save him, Lear, out of his mind, thinks that they are in France.	http://goo.gl/ijmgb	03_Drawing style on King Lear
5	As time passes, everything becomes unbearable for Lear and he loses control completely.	http://goo.gl/VfkpM	Comic Strip: King Lear in a Nutshell	
Disguise	1	Kent seeks an opportunity to serve King Lear, to make sure he does not lose himself.	http://goo.gl/ijmgb	03_Drawing style on King Lear
	1	Kent alters his appearance, so that Lear will let him work for him again.	http://goo.gl/kkHJv	King Lear Comic - Strip 4
	2	Oswald cannot recognise Kent, even though he is not in disguise.	http://goo.gl/f46vB	King Lear Comic - Strip 7
	4	Kent, in disguise, comes back to Lear in order to serve him.	http://goo.gl/ijmgb	03_Drawing style on King Lear
Loyalty	1	Kent seeks an opportunity to serve King Lear, to make sure he does not lose himself.	http://goo.gl/CCyHT	.:MANGASHAKESPEARE.COM.:
	1	Kent is willing to stay and watch the king's back, even though Lear expels him from his kingdom.	http://goo.gl/kkHJv	King Lear Comic - Strip 4
	4	Kent, in disguise, comes back to Lear in order to serve him.	http://goo.gl/ijmgb	03_Drawing style on King Lear
	5	Captain listens to Edmund's instructions carefully and sets off to do as he is told.	http://goo.gl/8LVxa	Pictures from an Old Book Pt. 2

Table 5 (cont'd)
Second-order interpretations from comics

Theme	Act	Second-order interpretations	Web-link	Title
Authority vs Chaos	1	Lear utters the 'darker purpose', a clear foreshadowing for the chaotic times to come.	http://goo.gl/G9yfg	Comics in the Classroom - ELC Insiders
	3	The Fool's prophesy about the future of Britain foretells how chaos will gradually take over the kingdom.	http://goo.gl/56yLH	Pictures from an Old Book Pt. 2
	5	Edgar, Kent and Albany make promising remarks on taking charge and protecting the kingdom.	http://goo.gl/8LVxa	Pictures from an Old Book
Betrayal	1	Goneril defies her father quite early on in the play and Lear feels betrayed, naturally.	http://goo.gl/CCyHT	..MANGASHAKESPEARE.COM.:
	1	Edmund speaks to himself and regards Edgar as a fool who is too naive to see through his scheme.	http://goo.gl/CEwKz	King Lear Comic - Strip 5
	2	Kent highlights Oswald's disloyalty to the King.	http://goo.gl/56yLH	Pictures from an Old Book Pt. 2
Reconciliation	3	Fool points out the fact that out in the storm the mad Lear makes more sense of things than he used to.	http://goo.gl/EJfil	Hark, a vagrant: 283
	4	Cordelia forgives her father and cannot let him blame himself for how things turned out.	http://goo.gl/ijmgb	03_Drawing style on King Lear
	4	Cordelia and Lear are willing to get together, but it does not happen.	http://goo.gl/EJfil	Hark, a vagrant: 283
Society and class	2	Cornwall, Kent and Albany problematise the character of Gloucester.	http://goo.gl/56yLH	Pictures from an Old Book Pt. 2
	2	Kent condemns Oswald harshly by labelling him with insults.	http://goo.gl/56yLH	Pictures from an Old Book Pt. 2
	2	Oswald and Kent get into a fight over their societal ranks.	http://goo.gl/f46vB	King Lear Comic - Strip 7
Justice	1	There is a need for some justice given by gods that will also recognize Edmund's status.	http://goo.gl/56yLH	Pictures from an Old Book Pt. 2
	1	The laws do not allow the illegitimate son Edmund to inherit anything.	http://goo.gl/H04fB	King Lear Comic - Strip 1
Language	1	Cordelia does not speak what she means, or does not entirely mean what she speaks.	http://goo.gl/NBC0B	King Lear Comic - Strip 3
	4	Fool utters the paradox that Lear sees sense within his madness.	http://goo.gl/EJfil	Hark, a vagrant: 283
Sight and Blindness	3	Gloucester realises he has been tricked by Edmund and in fact Edgar has been wrongly chased.	http://goo.gl/8LVxa	Pictures from an Old Book
	4	Gloucester becomes aware of his capability of seeing the true face of things only after he's become blind.	http://goo.gl/d8hnC	The Complete Plays of William Shakespeare
The Natural Order	4	Lear's self-awareness after the storm allows him to make conclusions about human condition.	http://goo.gl/yuf5v	FRANK M HANSEN: April 2010
	5	Lear problematise Cordelia's death by questioning the natural circle of life.	http://goo.gl/8LVxa	Pictures from an Old Book
App. vs reality	1	Edmund easily fools his father Gloucester into thinking Edgar is a villain.	http://goo.gl/ijmgb	03_Drawing style on King Lear
Nature	1	Edmund regards nature as his goddess and counts on her power to help him prosper.	http://goo.gl/56yLH	Pictures from an Old Book Pt. 2
Gender	3	Servants talk behind Regan, about her eventual doom, and that all women will turn monsters.	http://goo.gl/8LVxa	Pictures from an Old Book

The researcher identified 16 themes in 60 second-order interpretations that were derived from comics and cartoons.

Similar to the results of the blogs' analyses, the analyses of comics and cartoons have shown that *family* was the most frequently mentioned theme, emphasised in 16 of the interpretations. It was followed by *power* and *madness*.

The researcher benefited from amateur drawings, as well as sections and snapshots from Manga Shakespeare and other professionally composed and published works. As can be concluded from the table, 15 second-order interpretations were obtained from the comic strips of an amateur cartoonist published on the website "icysapphire.deviantart.com". Danielle Dawson, an American student as suggested on her profile, uploaded her drawings on her personal website, named after her username "*Icysapphire". The comic strips, titled "King Lear - Comic Strip 1", "King Lear - Comic Strip 2" and so forth, which were apparently the result of a school project, not only provided the researcher with insightful second-order interpretations, but also had a large amount of a student's personal reaction to the play. This contributed largely to the variety of interpretations including those referring to scenes that do not exist in the play, or are parodies of the scenes that do.

As for the professional drawings, those from Manga Shakespeare or Ian Pollock's book, second-order interpretations were naturally always based on the existing scenes of the play. The complete text of *King Lear* illustrated by Ian Pollock was found to be a very rich resource, even though the website only provided a couple of pages from the whole book.

Videos

The researcher identified 10 videos focusing on the play *King Lear*, all from YouTube.

Table 6 presents the second-order interpretations derived from videos with the links to the relevant web pages. It categorises the interpretations by themes and the acts of the play.

The researcher watched the videos and derived 54 second-order interpretations.

These addressed 16 of the a priori themes; *Family, reconciliation, sight and blindness*, and *betrayal* were found to be the most frequently mentioned themes.

There was only one reference each to *compassion, gender, disguise, language, power* and *society and class*.

Table 6
Second-order interpretations from videos

Theme	Act	Second-order interpretations	Web-link	Title
Family	1	Like Lear, Gloucester fails to understand the true nature of his children.	http://goo.gl/106vk	The Themes of Shakespeare - King Lear
	1	Edmund makes the reader understand the kind of determination this outcast has.	http://goo.gl/106vk	The Themes of Shakespeare - King Lear
	1	The father-daughter relationship is likened to that between a commander and his sergeants.	http://goo.gl/06whL	Commander Lear: Modern King Lear
	1	Being mistreated by Goneril, commander Lear decides to go to sergeant Regan.	http://goo.gl/06whL	Commander Lear: Modern King Lear
	1	The eldest daughter Goneril gets her speech ready as soon as she hears Lear's plan.	http://goo.gl/MeHX6	King Lear - Sir Laurence Olivier
	5	King Lear is profoundly concerned with parent-child relationships.	http://goo.gl/106vk	The Themes of Shakespeare - King Lear
	5	King Lear is about conflicts between fathers and their children.	http://goo.gl/61ZqC	Video Sparknotes: Shakespeare's King Lear...
Reconciliation	5	Whether the daughters themselves reflect aspects of King Lear is a matter of interpretation.	http://goo.gl/106vk	The Themes of Shakespeare - King Lear
	5	There is good as well as bad in the play, which is the main reconciliation.	http://goo.gl/106vk	The Themes of Shakespeare - King Lear
	5	Lear may be regarded as a learning character, as man who develops in the course of the play.	http://goo.gl/106vk	The Themes of Shakespeare - King Lear
	5	At the end, Cordelia dies, but her goodness remains, which contributes to the reconciliation.	http://goo.gl/106vk	The Themes of Shakespeare - King Lear
	5	Thanks to the reconciliation in the end, the play is spared the betrayal's domination.	http://goo.gl/7Pwcf	"King Lear" THEME 2: Shakespeare's King Lear
	5	Lear and Cordelia are reunited, both forgiving each other.	http://goo.gl/106vk	The Themes of Shakespeare - King Lear
Betrayal	5	Having been unjustly treated and even banished from Lear's kingdom, Cordelia comes back.	http://goo.gl/7Pwcf	"King Lear" THEME 2: Shakespeare's King Lear
	1	King Lear's aging is a betrayal of the body that Lear faces.	http://goo.gl/Y3QgB	"King Lear" THEME 1: Shakespeare's King Lear
	1	Edmund tricks his father into believing that his legal son Edgar is disloyal to him.	http://goo.gl/106vk	The Themes of Shakespeare - King Lear
	1	Edmund betrays both his brother and his father as he plots his rise to power.	http://goo.gl/Y3QgB	"King Lear" THEME 1: Shakespeare's King Lear
	1	King Lear betrays Cordelia by misunderstanding her intentions and having her banished.	http://goo.gl/Y3QgB	"King Lear" THEME 1: Shakespeare's King Lear
	2	King Lear's elder daughters betray him by turning against him.	http://goo.gl/Y3QgB	"King Lear" THEME 1: Shakespeare's King Lear
Sight and Blindness	3	Lear's madness is the betrayal of the mind that he has to face.	http://goo.gl/Y3QgB	"King Lear" THEME 1: Shakespeare's King Lear
	1	Lear fails to understand his relationship with those closest to him.	http://goo.gl/106vk	The Themes of Shakespeare - King Lear
	3	Lear cannot recognise it, but the folly of Lear's actions is pointed out by the Fool.	http://goo.gl/106vk	The Themes of Shakespeare - King Lear
	3	The climax of Gloucester's suffering is physical, the blinding.	http://goo.gl/106vk	The Themes of Shakespeare - King Lear
	4	Those who end up blind in <i>King Lear</i> can literally see the truth.	http://goo.gl/puFr4	"King Lear" SYMBOLS: Shakespeare's King Lear
	4	Paradoxically, Gloucester loses his sight and begins to see the true nature of his children.	http://goo.gl/106vk	The Themes of Shakespeare - King Lear
Madness	5	Wisdom seems to come to those willing to see with their hearts instead of just with their eyes.	http://goo.gl/puFr4	"King Lear" SYMBOLS: Shakespeare's King Lear
	3	Madness in <i>King Lear</i> is portrayed as the betrayal of the mind.	http://goo.gl/jRjGX	"King Lear" MOTIF 2: Shakespeare's King Lear
	3	Lear starts to see things more clearly in his madness.	http://goo.gl/jRjGX	"King Lear" MOTIF 2: Shakespeare's King Lear
	3	It is madness that facilitates the most important redemptive act, the reunion of Lear and Cordelia.	http://goo.gl/jRjGX	"King Lear" MOTIF 2: Shakespeare's King Lear
	3	Lear's madness constitutes the climax of his internal suffering.	http://goo.gl/106vk	The Themes of Shakespeare - King Lear
Nature	4	It is only when Lear has become mentally impaired that he can recognise the truth.	http://goo.gl/puFr4	"King Lear" SYMBOLS: Shakespeare's King Lear
	3	During the storm, Lear suffers both internally (=mind) and externally (=storm).	http://goo.gl/106vk	The Themes of Shakespeare - King Lear
	3	The storm reflects Lear's state of mind.	http://goo.gl/106vk	The Themes of Shakespeare - King Lear
	3	<i>King Lear</i> asks whether there is any cause in nature that makes hearts hard.	http://goo.gl/106vk	The Themes of Shakespeare - King Lear
	5	<i>King Lear</i> deals with the quintessential nature of man, what it means to be a human being.	http://goo.gl/106vk	The Themes of Shakespeare - King Lear
	5	<i>King Lear</i> faces directly the fundamental questions about human existence.	http://goo.gl/106vk	The Themes of Shakespeare - King Lear

Table 6 (cont'd)
Second-order interpretations from videos

Theme	Act	Second-order interpretations	Web-link	Title
Appearance vs reality	1	King Lear misreads Cordelia's words.	http://goo.gl/Uabuv	King Lear - Themes
	1	Edmund plans on rebelling against his fate and Gloucester by putting on a loyal face.	http://goo.gl/Uabuv	King Lear - Themes
	5	The gap between appearance and reality cuts to the heart of Lear's soul.	http://goo.gl/Uabuv	King Lear - Themes
Authority vs Chaos	1	Lear's lack of insight leads to a series of tragedies.	http://goo.gl/106vk	The Themes of Shakespeare - King Lear
	4	Lear's mistakes plunge the entire society into chaos.	http://goo.gl/106vk	The Themes of Shakespeare - King Lear
	5	A proper ruler must be in place and he should not step down, otherwise chaos will pervade.	http://goo.gl/Uabuv	King Lear - Themes
The Natural Order	1	The aging of parents brings about changes of the dynamics btw themselves and the children.	http://goo.gl/Uabuv	King Lear - Themes
	5	The motif of aging is aligned with betrayal as Lear's wisdom is disregarded.	http://goo.gl/17n0z	"King Lear" MOTIF 1: Shakespeare's King Lear
	5	The various comments about aging in the play hand the motif of aging on a silver platter.	http://goo.gl/17n0z	"King Lear" MOTIF 1: Shakespeare's King Lear
Loyalty	5	Throughout the play Lear is shadowed by people who are most loyal to him.	http://goo.gl/106vk	The Themes of Shakespeare - King Lear
	5	Kent's loyalty has a political dimension to it.	http://goo.gl/106vk	The Themes of Shakespeare - King Lear
Gender	1	The women set the play in motion with their response to Lear's request for a declaration of love.	http://goo.gl/106vk	The Themes of Shakespeare - King Lear
Power	1	Lear is treated as a useless entity by Regan who is ready to take full charge any minute.	http://goo.gl/06whL	Commander Lear: Modern King Lear
Disguise	2	Edgar disguises himself as a beggar, a wanderer going around begging people for stuff.	http://goo.gl/106vk	The Themes of Shakespeare - King Lear
Language	3	If Lear could listen to Fool's language carefully, he would be able to understand his own situation.	http://goo.gl/106vk	The Themes of Shakespeare - King Lear
Compassion	4	In the second part of the play, Lear is a man much more compassionate than he was before.	http://goo.gl/106vk	The Themes of Shakespeare - King Lear
Soc. & class	5	Fool had a particular place in Shakespearean society, one that people cannot place quite rightly today.	http://goo.gl/106vk	The Themes of Shakespeare - King Lear

The videos that were analysed provided the researcher with second-order interpretations that looked at several aspects of the play, from plotline, characterisation to analysis of important quotations. More than half of these interpretations were derived from one playlist and a single video. The video titled “The Themes of Shakespeare – King Lear” was a compilation of plot summary, themes and issues, scenes from performances and commentaries by scholars who have specialised in Shakespearean studies. This video was a rich resource as the researcher derived 27, i.e. fifty per cent of the second-order interpretations from it.

Secondly, five of the videos, namely “‘King Lear’ THEME 1”, “‘King Lear’ THEME 2”, “‘King Lear’ MOTIF 1”, “‘King Lear’ MOTIF 2”, and “‘King Lear’ SYMBOLS”, were from a playlist uploaded by Jenny Sawyer, and were brought to the site user by “60second recap”. Each of these five videos was a close-up at one single theme. With each video focusing on one theme, the set referred to five of the *a priori* themes in a detailed way, and provided 16 second-order interpretations in total.

It was very challenging to derive the interpretations from a couple of videos, especially the one titled “Commander Lear: Modern King Lear”. This video is a high school project for English class. It is a version of the Shakespearean tragedy, in which the king is a commander who is willing to leave his armies to his daughters. However, this discrepancy did not prevent the new version from illustrating the themes of the original play.

Presentations

The researcher identified and analysed 13 presentations focusing on the play *King Lear*, from two websites; *Prezi.com* and *Slideshare.net*.

Table 7 presents the second-order interpretations derived from the online presentations concerning *King Lear*, and provides links to the web pages. It also categorises these interpretations according to themes and acts of the play.

The researcher identified 12 themes and clustered 52 second-order interpretations. As shown on Table 7, *family*, *justice*, and *madness* were the themes that were the most recurrent in these interpretations. There was only one interpretation each that emphasised the themes *appearance versus reality* and *compassion*.

Out of 13 presentations, only one, “Shakespeare’s King Lear Analysis” was found on *slideshare.net*, while the rest were all accessed via *prezi.com*. Even though there were a couple of more presentations on the former, they were either not analyses of the play or did not provide any textual information whatsoever.

The presentations that were found most helpful were “Justice - King Lear”, “King Lear Analysis: Mackie Lockhart”, and “King Lear: Everything’s Connected”. The first one of these, “Justice - King Lear” provided insightful arguments not only about the institutional justice, but also about the poetic justice that is a significant and noteworthy aspect of several literary works, but perhaps not anywhere better than in

Table 7
Second-order interpretations from presentations

Theme	Act	Second-order interpretations	Web-link	Title
Family	1	The king makes multiple mistakes, the most important being the misjudgement of his diabolical daughters.	http://goo.gl/10qmm	Justice - King Lear
	1	The father is the only source of love, power and authority.	http://goo.gl/ksF3t	Lecture on King Lear
	1	Not having heard what he's expected from Cordelia causes Lear to stop having her in his heart.	http://goo.gl/II1v5	King Lear Analysis: Mackie Lockhart
	1	In both <i>King Lear</i> and <i>Little Mermaid</i> the father wants the best for his daughter, who disappoints him in the end.	http://goo.gl/qW9jd	King Lear: Everything's Connected
	1	If Lear had a son, the division and the power struggle among the sisters would be unheard of.	http://goo.gl/AWuV0	King Lear
	1	Edmund has to debase himself to stay alive.	http://goo.gl/07zDS	Shakespeare's King Lear Analysis
	1	Lear perceives love to be based on flattery and superficial aspects.	http://goo.gl/AWuV0	King Lear
	1	Cordelia values love based on obedience, love and honor.	http://goo.gl/AWuV0	King Lear
	1	The relationship among the sisters in <i>King Lear</i> is almost like that between the step sisters and Cinderella.	http://goo.gl/qW9jd	King Lear: Everything's Connected
	2	Lear is regretful that he has misjudged Cordelia in the first place.	http://goo.gl/II1v5	King Lear Analysis: Mackie Lockhart
5	One of the major themes in the play is family relationships and problems.	http://goo.gl/gb2tv	King Lear by Robin Jessamy	
Justice	1	A large moment of injustice takes place when Lear banishes Cordelia from his kingdom.	http://goo.gl/10qmm	Justice - King Lear
	5	In <i>King Lear</i> , gods do not exist to care about human suffering.	http://goo.gl/sjBol	King Lear #3
	5	The unforgiving divine justice in the play punishes the characters for their immorality at the end.	http://goo.gl/10qmm	Justice - King Lear
	5	The characters look upon the gods to be just and to take revenge on those who are cruel and unjust.	http://goo.gl/10qmm	Justice - King Lear
	5	The duel btw Edmund and Edgar in the last act symbolizes divine justice, the ongoing battle btw good and evil.	http://goo.gl/10qmm	Justice - King Lear
	5	In <i>King Lear</i> , there are many instances where somebody is trying to pass justice, but ends up taking it too far.	http://goo.gl/10qmm	Justice - King Lear
	5	In <i>King Lear</i> , the fate of humankind is uncontrolled and unjust.	http://goo.gl/sjBol	King Lear #3
	5	The only way there can ever be justice is when human beings behave justly to each other.	http://goo.gl/sjBol	King Lear #3
	5	Poetic justice is served among Gloucester, Edmund and Edgar in <i>King Lear</i> .	http://goo.gl/10qmm	Justice - King Lear
	5	Edgar's loyalty to his father and the king is rewarded at the end.	http://goo.gl/10qmm	Justice - King Lear
5	Virtue is rewarded; while vice is punished.	http://goo.gl/10qmm	Justice - King Lear	
Madness	1	Lear's level of madness in Act 1 is 1.	http://goo.gl/II1v5	King Lear Analysis: Mackie Lockhart
	2	Lear's level of madness in Act 2 is 5.	http://goo.gl/II1v5	King Lear Analysis: Mackie Lockhart
	3	Lear's level of madness in Act 3 is 7.	http://goo.gl/II1v5	King Lear Analysis: Mackie Lockhart
	3	Edgar's madness is made believable via Shakespeare's language.	http://goo.gl/wFZkT	King Lear Act 3
	4	Lear's level of madness in Act 4 is 9.	http://goo.gl/II1v5	King Lear Analysis: Mackie Lockhart
	5	Sir Bryan Annesley was thought to be insane at the time when he wrote his will for his daughters.	http://goo.gl/qW9jd	King Lear: Everything's Connected
	5	Looking at Shakespeare, one can say what society considers 'insanity' can be wisdom, just like in <i>King Lear</i> .	http://goo.gl/07zDS	Shakespeare's King Lear Analysis
5	Lear's level of madness goes down to 6 in Act 5.	http://goo.gl/II1v5	King Lear Analysis: Mackie Lockhart	
Power	2	Not having any lands means not having any power.	http://goo.gl/II1v5	King Lear Analysis: Mackie Lockhart
	4	Greed is one of the seven deadly sins and it dominates Goneril's character as she craves for more power.	http://goo.gl/IEaaK	King Lear Presentation - Goneril
	5	<i>King Lear</i> echoes the Babington Plot, in that it shows themes of betrayal and power.	http://goo.gl/qW9jd	King Lear: Everything's Connected
	5	Another major theme is lust for power.	http://goo.gl/gb2tv	King Lear by Robin Jessamy
Betrayal	3	The letters used in the play show which side everybody is on, who plans to betray the king, etc.	http://goo.gl/Bwbwe	King Lear by nick snow
	4	Lust is one of the seven deadly sins which comes out as Goneril's motive in her affair with Edmund.	http://goo.gl/qW9jd	King Lear Presentation - Goneril
	5	<i>King Lear</i> echoes the Babington Plot, in that it shows themes of betrayal and power.	http://goo.gl/qW9jd	King Lear: Everything's Connected

Table 7 (cont'd)
Second-order interpretations from presentations

Theme	Act	Second-order interpretations	Web-link	Title
Language	3	The Fool does not have any superfluous conversations with characters.	http://goo.gl/9e9Lg	King Lear
	3	The Fool is most intelligent in his use of the language, making use of metaphors and riddles.	http://goo.gl/9e9Lg	King Lear
	5	Edgar's madness is made believable via Shakespeare's language.	http://goo.gl/wFZkT	King Lear Act 3
Loyalty	1	Goneril, Regan and Edmund show false loyalty towards their fathers.	http://goo.gl/ITMJd	King Lear: A Conflated Text
	3	The Fool is unprecedented in his loyalty to the king, as he remains with him all through the first three acts.	http://goo.gl/9e9Lg	King Lear
	3	The Fool's advice and warnings hidden (or not) in his language are a sign of his loyalty and friendship.	http://goo.gl/9e9Lg	King Lear
Sight and Blindness	3	Lear realizes his mistakes and understands his elder daughters' love was nothing but a lie.	http://goo.gl/II1v5	King Lear Analysis: Mackie Lockhart
	3	The Fool's most fundamental ability is to analyse people and events of the past, present and future.	http://goo.gl/9e9Lg	King Lear
	5	There are thematic links between <i>King Lear</i> and <i>Oedipus Rex</i> .	http://goo.gl/qW9jd	King Lear: Everything's Connected
Reconciliation	4	Cordelia, reappearing Act 4, is most likely the replacement for the Fool as the conscience of King Lear.	http://goo.gl/9e9Lg	King Lear
	5	Lear and Cordelia are reunited as they both see how long a way each has come.	http://goo.gl/II1v5	King Lear Analysis: Mackie Lockhart
The Natural Order	5	In <i>King Lear</i> , aging is a transformative process, causing the character to undergo challenges and betrayals.	http://goo.gl/ksF3t	Lecture on King Lear
	5	For Lear, Cordelia's death is unspeakable, just like that of Kurtz in <i>the Heart of Darkness</i> .	http://goo.gl/qW9jd	King Lear: Everything's Connected
App. vs Reality	1	Goneril and Regan fake their love, while Cordelia, who in fact loves Lear the most, is honestly quiet.	http://goo.gl/II1v5	King Lear Analysis: Mackie Lockhart
Compassion	5	Cordelia represents a Christ figure, possessing traits such as mercy, kindness and forgiveness.	http://goo.gl/qW9jd	King Lear: Everything's Connected

Shakespearean plays. Secondly, the analysis by the English teacher Mackie Lockhart looks at the themes *family* and *madness*, and in fact has a unique, inspired treatment of the latter, as there is a section of the analysis where the level of Lear's madness is determined act by act. Thirdly, as the name suggests, "King Lear: Everything's Connected" mentions a mixture of works, ranging from fairy tales to movies, that were inspired by or show parallelisms with *King Lear*. The presentation offers thematic links between the Shakespearean tragedy and those other works.

Arts

The researcher identified and analysed 24 different works of art referring to *King Lear*, including photos, paintings, and sculptures, from a wide range of websites, mostly blog sites and news websites such as WordPress, BlogSpot, Flickr, and The Guardian.

Table 8 presents the second-order interpretations derived from works of art, and the links to the websites where they were found. The table sorts the interpretations by theme and act.

The researcher identified 14 themes in 38 interpretations. *Family* and *madness* were the two most commonly referred themes, emphasised in eight and seven interpretations, respectively. *Appearance versus reality*, *betrayal*, *compassion*, *disguise*, and *sight and blindness* were mentioned only once

Table 8
Second-order interpretations from works of art, including photos

Theme	Act	Second-order interpretations	Web-link	Title
Family	1	Cordelia's portion is nothing but the hand of the King of France.	http://goo.gl/CeP4j	Brown. Cordelia's Portion
	1	The first painting depicts Goneril and Regan victoriously standing, Cordelia leaving with a bitter smile. The figure representing Goneril and Regan is an additional serpentine or spidery figure that torments the central character.	http://goo.gl/yDSOZ	Abbey. Cordelia's Farewell
	1	For Lear, his daughters are everything; he is dependent on their protection, support and love.	http://goo.gl/F0Mr3	Sculpting Tragedy - Finding Shakespeare
	1	Cordelia stands sure of herself and her love for her father, but Lear is ready to compare her to her elders.	http://goo.gl/cGzDm	Shakespeare Solved: Shakespeare's King Lear
	1	Cordelia is the truest of all sisters and she is revered for her simplicity and naivety.	http://goo.gl/cGzDm	Shakespeare Solved: Shakespeare's King Lear
	1	The shadow can be considered as an illustration of the aged Lear, in grief after he realises his misjudgement of his daughters.	http://goo.gl/cGzDm	Shakespeare Solved: Shakespeare's King Lear
	2	The aging king is in need of a mother figure, and his elder daughters selfishly take the lead and fool him.	http://goo.gl/OFLGc	Shadows - Anatoly
	2	As Lear grows old and mad, his vision changes; he becomes self-restrained and alert.	http://goo.gl/cGzDm	Shakespeare Solved: Shakespeare's King Lear
Madness	2	Lear tries to tear his clothes, in an attempt to become thoroughly human; pure, plain and humble.	http://goo.gl/6N7w1	Could Twitter spell the end for star ratings?
	3	King Lear peers through the storm of mental anguish. The physical presentation of the statue reminds the looker of the not very sane Davy Jones from the Pirates of the Caribbean.	http://goo.gl/Fq4TW	Romney. King Lear in the Tempest...
	3	King Lear is portrayed as a mad man, all in red signifying his impulsiveness, passion, anger and hatred.	http://goo.gl/9mZqv	King Lear - Barry Woods Johnston
	3	Lear is nearly mad with grief in Act 3 Scene 2, when Kent is trying to persuade him to hide in a shelter.	http://goo.gl/zs9vb	King Lear by J. Seward Johnson
	3	King Lear is portrayed as a mad man, all in red signifying his impulsiveness, passion, anger and hatred.	http://goo.gl/TQgof	West. King Lear in the Storm
	3	During the storm, in his madness, Lear begs nature to increase his suffering until he is sane again.	http://goo.gl/8rKAL	King Lear
The Natural Order		The physical layer upon Lear's body might be symbolizing his old age, and the difficulty he finds in ruling the kingdom.	http://goo.gl/5kVZk	Kocaeli Büyükşehir Belediyesi
	1	His old age is the starting point of all Lear's miseries, as his body and mind leave him gradually.	http://goo.gl/zs9vb	King Lear by J. Seward Johnson
	1	In the scene where Cordelia dies, males surround her as it is the tragedy Lear and his loyal followers- e.g. Kent, fear the most.	http://goo.gl/07uaV	Paula Stern
	5	When Cordelia dies in the last act, it is a very touching and tragic scene, with Lear holding the body of his favourite daughter.	http://goo.gl/ZnyLI	King Lear sculpture, Watermead Park
Loyalty	3	As the tempest reaches its height, Lear wanders on the heath, accompanied only by his loyal Fool.	http://goo.gl/7yB97	Franklin. Cordelia
	3	Kent, out of his everlasting loyalty towards the king, begs him to go under a shelter to escape from the storm.	http://goo.gl/c7u4e	Dyce. Lear
	3	Lear, Fool and Kent are joined by Poor Tom - Edgar in disguise, all offering the king food and shelter.	http://goo.gl/TQgof	West. King Lear in the Storm
Nature		As the Fool, Kent, Edgar and Gloucester try to pull Lear out of the storm, Lear looks up, surrendering to nature, as it were.	http://goo.gl/TQgof	West. King Lear in the Storm
	3	During the storm, Lear strips himself of his clothes, which signifies his effort to be a pure and plain human.	http://goo.gl/zs9ml	Paula Stern
	3	Lear is turned into human foibles of bad judgment and misplaced trust.	http://goo.gl/XqwXd	Jacobi's stunning King Lear...

Table 8 (cont'd)
Second-order interpretations from works of art, including photos

Theme	Act	Second-order interpretations	Web-link	Title
Reconciliation	5	When Cordelia and Lear are reunited in Act 5, both are ready to forgive each other because their love is true.	http://goo.gl/kNB64	Lear and Cordelia in Prison'
	5	Cordelia returns and is reunited with Lear, whose senses are recovered and who realises how unjust he has been.	http://goo.gl/SFZFD	Blake. Lear and Cordelia in Prison
	5	At Edmund's order, Cordelia is hanged, as an immediate result of which Lear himself dies of grief.	http://goo.gl/TjzLz	Barry. King Lear Mourns the Death of Cordelia
Justice	1	As a result of his unjust decisions, Lear has no choice but (metaphorically) to hand over his crown.	http://goo.gl/XyusI	David Hayman as King Lear King Lear: no need to shout your lines, Jonathan Pryce
	1	Despite his old age and faulty decisions, Lear sounds sure of himself and his judgments.	http://goo.gl/LP1to	
Power	1	Lear is a glorious king at the beginning; he has done well all those years ruling the kingdom justly.	http://goo.gl/7jvo2	Friday Video: King Lear
	1	There was once a glorious Lear who has ruled the kingdom for decades and always made just decisions.	http://goo.gl/zs9vb	King Lear by J. Seward Johnson
Betrayal Disguise	1	Both Lear and Gloucester are out maneuvered by evil progeny.	http://goo.gl/XqwXd	Jacobi's stunning King Lear...
	3	Edgar disguises himself as the beggar, Tom o'Bedlam.	http://goo.gl/yjaHg	Mortimer. Edgar
Sight vs Blind.	3	Lear is given a posture that seems to highlight his contemplation and tries to gain perception in the storm scene.	http://goo.gl/rS5OH	King Lear by J. Seward Johnson
Compassion	5	Despite Lear's misjudgement and displayed hatred, Cordelia comes back out of her compassion and love.	http://goo.gl/AuCBt	Stone. King Lear
Gender Ap. vs	5	Three male figures surround a prone female figure presumably upon her death.	http://goo.gl/ZnyLI	King Lear sculpture, Watermead Park
Reality	5	There are characters of all kinds in <i>King Lear</i> , who are not what they seem, whose true faces appear at the very end.	http://goo.gl/yRYtS	The Visionary Art of Gil Bruvel

During the analyses of the works of art, second-order interpretations were mainly developed from the researcher's interpretations of the use of colour, tone, shape, and perspective. The fact that most works illustrated certain scenes of the play helped the researcher to identify the interpretations.

Reviews and interviews

The researcher identified and analysed 25 reviews and 2 interviews focusing on the play *King Lear*, from 13 websites, ranging from blog sites to online newspapers:

- *Ashlandplayreviews.com*,
- *Blog.sfgate.com*,
- *Theatre.nytimes.com*,
- *Theatre2.nytimes.com*
- *Charlottemagazine.com*,
- *Guardian.co.uk*,
- *Independent.co.uk*
- *Playshakespeare.com*,
- *Telegraph.co.uk*,
- *Theatrescenes.co.nz*,
- *Youtube.com*,
- *Shakespeare.osu.edu*
- *Berkshireonstage.com*.

Table 9 presents the second-order interpretations derived from reviews and interviews. It sorts these interpretations by theme and act, while also providing links to the web pages of each source.

Table 9
Second-order interpretations from reviews and interviews

Theme	Act	Second-order interpretations	Web-link	Title
Family	1	A thematic link between the roles is most apparent between Edmund and Edgar, who are two sides of a coin.	http://goo.gl/KFsoV	Lear Through Another Lens
	1	There is no brotherly bond between Edmund and Edgar.	http://goo.gl/Ke2Sa	Antaeus Wins with a Pair of Kings
	1	Lear's mistaking of his daughters' affections is parallel to Gloucester's misjudgement of his sons.	http://goo.gl/SUs84	King Lear' by Royal Shakespeare Company
	1	Two elder daughters are as sympathetic as Lear in the first half of the play.	http://goo.gl/PKrBf	KING LEAR at Ashland
	1	Cordelia's unconventional ways would be charming to her father under other circumstances.	http://goo.gl/PKrBf	KING LEAR at Ashland
	1	Lear enters from the wrong end of the room, which gives ground for daughters' exasperation.	http://goo.gl/SUs84	King Lear' by Royal Shakespeare Company
	1	It is implied in Pryce's acting that Lear has sexually abused his elder daughters.	http://goo.gl/m9Nnm	King Lear - review
	1	Phoebe Fox's Cordelia stays determined and defiant even after her father's initial dismissal.	http://goo.gl/m9Nnm	King Lear - review
	1	Goneril and Regan, - as implied here- are sexually abused by Lear.	http://goo.gl/twdil	King Lear, Almeida Theatre, London
	1	Lear stands awkwardly close to his daughters, almost gripping their faces and kissing them suggestively.	http://goo.gl/H6TFQ	Faulty Lear Fails to Light
	1	Pryce places a coronet on Cordelia's head before she starts to speak.	http://goo.gl/m9Nnm	King Lear - review
	1	This Cordelia is so arrogant that you could not blame Lear for disinheriting her.	http://goo.gl/9Cnme	King Lear - Kevin Kleine - Theater Review
	1	Richard Goulding's Edgar depicts vengefulness towards Kieran Bew's Edmund.	http://goo.gl/m9Nnm	King Lear - review
	1	Rauch seems to emphasise the universal issues of parents and children.	http://goo.gl/PKrBf	KING LEAR at Ashland
	1	With the misjudged act of dividing his kingdom, Lear prepares for the breaking up of a family.	http://goo.gl/iAP6Y	King Lear 2012 - Ohio State and the RSC
	1	Goneril and Regan are united in their jealousy towards their younger sister.	http://goo.gl/YAU2w	Stratford Lear is Light on its Feet
	5	Wu has found <i>King Lear</i> to be a play very much about the very Chinese theme of filial responsibility.	http://goo.gl/KFsoV	Lear Through Another Lens
	5	The production gives hints of a familial dysfunction lying behind the cruelties of Goneril and Regan.	http://goo.gl/twdil	King Lear, Almeida Theatre, London
	5	Rebecca Mozzo's Cordelia appears as a daughter parenting her own father.	http://goo.gl/Ke2Sa	Antaeus Wins with a Pair of Kings
	5	David Graham (Lear) and Katie Pelensky (Cordelia) create a doting father-daughter relationship.	http://goo.gl/ZW17A	A Seaside Lear
	5	King Lear is a play that could be better understood by Keach, as a man having an aged father and three daughters.	http://goo.gl/rGnmo	King Lear Interview with Stacy Keach
	5	<i>King Lear</i> is a play that contains the gamut of human experience, such as family feuds.	http://goo.gl/7QFXT	REVIEW: King Lear (Summer Shakespeare)
	5	This Lear deals with the breakdown of a family.	http://goo.gl/m9Nnm	King Lear - review
5	Lear has a misguided, but authentic paternal love for his daughters.	http://goo.gl/SUs84	King Lear' by Royal Shakespeare Company	
5	The emphasis is on <i>King Lear</i> as a family, rather than a cosmic tragedy.	http://goo.gl/m9Nnm	King Lear - review	
5	This production brings you to the heart of two families in crisis, child against child, sibling against sibling.	http://goo.gl/iAP6Y	King Lear 2012 - Ohio State and the RSC	
5	Shakespeare's great tragedy <i>King Lear</i> portrays the dissolution of family ties.	http://goo.gl/Ovsld	Lear: She Rages Against the Paparazzi Element	
5	This production is all about family, Lear's royal family and the House of Gloucester.	http://goo.gl/NwJ59	Burns and Cane Review "The Tragedy of K. L."	
5	The play presents two parallel stories of pathetic and pathological patriarchal families.	http://goo.gl/IFo1o	"King Lear" - Intense and Intriguing at Oregon S	
Madness	1	Lear enters from the wrong end of the room, which highlights his mercurial nature.	http://goo.gl/YzpW9	King Lear' by Royal Shakespeare Company
	3	Jacobi's Lear recognizes madness in a subtle way, which makes him more human.	http://goo.gl/eiflP	Jacobi Unveils Profound Lear
	4	Edmund's infamous cynicism is hidden under the high pitches of hysteria.	http://goo.gl/9Cnme	King Lear - Kevin Kleine - Theater Review
	5	Except Kent and Gloucester, everyone in this production seems to be running towards a nervous breakdown.	http://goo.gl/9Cnme	King Lear - Kevin Kleine - Theater Review

Table 9 (cont'd)
Second-order interpretations from reviews and interviews

Theme	Act	Second-order interpretations	Web-link	Title
Madness	1	Winter's Lear is almost suffering from a progressive Alzheimer's like dementia from the start.	http://goo.gl/IFo1o	"King Lear" - Intense and Intriguing at Oregon S
	3	Putting Lear in a pink dress after the storm may show his total loss of sanity, authority and power even over himself.	http://goo.gl/jNCXs	The Rain it Raineth Everyday- Even in the Theatre
	3	Poor Tom via Edgar feigns madness, but Lear becomes the madness itself.	http://goo.gl/9FnL4	Lear, Set Loose in Central Park
	3	When our families, societies fail us, we become prey to merciless nature and madness.	http://goo.gl/CDqs8	Lear: She Rages Against the Paparazzi Element
	3	Pryce's Lear remains sharp, quick and observant even in madness.	http://goo.gl/m9Nnm	King Lear - review
	3	Kevin Kline's Lear is the sanest person onstage.	http://goo.gl/9Cnme	King Lear - Kevin Kleine - Theater Review
	3	In this production, one asks whether Lear is too mad not to think he could move out of the downpour even.	http://goo.gl/wd3fh	The RSC's King Lear at the Courtyard Theater
	3	Lear's descent into madness does not quite evoke that particular pain and despair you would masochistically expect.	http://goo.gl/6SudC	Lear Elicits Sympathy and Empathy
	5	<i>King Lear</i> is a play that contains the gamut of human experience, such as wisdom and madness.	http://goo.gl/7QFXT	REVIEW: King Lear (Summer Shakespeare)
	5	Throughout the play, Lear's authority, kingship and sanity fall from him, which is shown symbolically in the sets.	http://goo.gl/jNCXs	The Rain it Raineth Everyday- Even in the Theatre
	5	As Lear goes mad and leaves the stage with an insane laugh; a menacing baby in the audience laughs maniacally.	http://goo.gl/ZW17A	A Seaside Lear
	5	Hick's Lear seems suddenly mad, or suddenly recovered.	http://goo.gl/qBIPC	Faulty Lear Fails to Light
	5	Matthew's Lear follows a predestined roadmap to madness.	http://goo.gl/sqrPd	Antaeus Wins with a Pair of Kings
5	Lear never fully recovers from madness despite the new found appreciation of Cordelia in the end.	http://goo.gl/XkOMF	Stripped Back Lear a Triumph in The Round	
5	King Lear becomes crazy and mad in his denial.	http://goo.gl/hTMzr	A Noble Lear Graces Old Globe	
Power	1	David Calder's Lear is bored and careless with his power right from the beginning.	http://goo.gl/6SudC	Lear Elicits Sympathy and Empathy
	1	In <i>King Lear</i> you are looking at a ruler who has never given up power, whose rule was absolute.	http://goo.gl/aAAi7	King Lear Interview with Stacy Keach
	2	When his elder daughters cross his will, Lear helplessly reminds them of the absolute power he once had.	http://goo.gl/twdil	King Lear, Almeida Theatre, London
	2	Jacobi's Lear holds an aura of power at all times, even when he has got only a handful of men left at his court.	http://goo.gl/2mIqH	Power and Freedom Battle Within King Lear
	2	Lear tries to amplify the authority that he simply neither has nor commands any longer.	http://goo.gl/jNCXs	The Rain it Raineth Everyday- Even in the Theatre
	2	Goneril and Regan can often be so indistinguishable as they are so alike in their scheming and lust for power.	http://goo.gl/XkOMF	Stripped Back Lear a Triumph in The Round
	3	Within the accompaniment of Kent in disguise and the Fool, Lear wanders in a land that is no longer his.	http://goo.gl/9FnL4	Lear, Set Loose in Central Park
	4	Even when Goneril stumbles, Regan gathers power.	http://goo.gl/2mIqH	Power and Freedom Battle Within King Lear
5	One of the lessons <i>King Lear</i> should take to heart is that "with great power comes great responsibility".	http://goo.gl/2mIqH	Power and Freedom Battle Within King Lear	
5	<i>King Lear</i> is a play that contains the gamut of human experience, such as power and greed.	http://goo.gl/7QFXT	REVIEW: King Lear (Summer Shakespeare)	
5	The production highlights the play's theme of usurpation of the older generation by the young.	http://goo.gl/tf1ul	Burns and Cane Review "The Tragedy of K. Lear"	
The Natural Order	1	Lear, at the demise of his kingship and life, panics and makes rash decisions.	http://goo.gl/6SudC	Lear Elicits Sympathy and Empathy
	1	Jacobi's Lear is not in physical decline whatsoever.	http://goo.gl/eiflP	Jacobi Unveils Profound Lear
	3	Rauch seems to emphasise the universal issues of old age versus middle age.	http://goo.gl/PKrBf	KING LEAR at Ashland
	5	Shakespeare's great tragedy <i>King Lear</i> portrays the horror of aging.	http://goo.gl/CDqs8	Lear: She Rages Against the Paparazzi Element
	5	The play does make you think about age, and what age does to you, and what it confers on you.	http://goo.gl/6YMmw	Derek Jacobi's King Lear
5	The play holds so much life.	http://goo.gl/PKrBf	KING LEAR at Ashland	

Table 9 (cont'd)
Second-order interpretations from reviews and interviews

Theme	Act	Second-order interpretations	Web-link	Title
The Natural Order	4	Gloucester discovers his humanity in his suffering.	http://goo.gl/wd3fh	The RSC's King Lear at the Courtyard Theater
	5	Pryce's Lear undergoes a spiritual purgation through suffering.	http://goo.gl/m9Nnm	King Lear - review
	5	Shakespeare's great tragedy <i>King Lear</i> portrays the inevitability of human downfall.	http://goo.gl/CDqs8	Lear: She Rages Against the Paparazzi Element
	5	An actor may need to be older, to feel closer to the man he plays.	http://goo.gl/6YMmw	Derek Jacobi's King Lear
	5	What truly elevates <i>Lear</i> specifically from other Shakespearean plays is its focus on our weakness and mortality.	http://goo.gl/7QFXT	REVIEW: King Lear (Summer Shakespeare)
Loyalty	1	Kent does not delay running to the help and defence of the abused king.	http://goo.gl/SUs84	King Lear' by Royal Shakespeare Company
	1	Gloucester cannot measure his sons' loyalty, just like King Lear fails to measure his daughters'.	http://goo.gl/SUs84	King Lear' by Royal Shakespeare Company
	3	The Fool's face expresses unbearable sorrow at Lear's plight.	http://goo.gl/wd3fh	The RSC's King Lear at the Courtyard Theater
	3	Andrew Sellon's Fool shows genuine concern for Lear, worrying about his mental and physical health.	http://goo.gl/9FnL4	Lear, Set Loose in Central Park
	3	Andrew Sellon's Fool is a fool by trade, a caregiver by loyalty and love.	http://goo.gl/9FnL4	Lear, Set Loose in Central Park
	3	Trevor Fox's Fool struggles to surround Lear with a loving embrace throughout the storm scene.	http://goo.gl/twdil	King Lear, Almeida Theatre, London
	4	The scenes of wisdom and compassion also come to Lear's devoted ally Gloucester.	http://goo.gl/SUs84	King Lear' by Royal Shakespeare Company
Betrayal	1	Cordelia is revolted by her sisters and she regards them as grovelling liars.	http://goo.gl/PKrBf	KING LEAR at Ashland
	1	Regan (Kate MacCluggage) is already scheming and plotting in her favour against her sisters in the first scene.	http://goo.gl/9FnL4	Lear, Set Loose in Central Park
	4	The audience is reactive to Goneril and Regan as they betray their husbands in a separate kiss with Edmund.	http://goo.gl/ZW17A	A Seaside Lear
	5	Shakespeare's great tragedy <i>King Lear</i> portrays the tyranny of the selfish old.	http://goo.gl/CDqs8	Lear: She Rages Against the Paparazzi Element
	5	Edmund is an Iago with an apparent motive.	http://goo.gl/9FnL4	Lear, Set Loose in Central Park
	5	The production highlights the play's theme of usurpation of the older generation by the young.	http://goo.gl/tf1ul	Burns and Cane Review "The Tragedy of K. Lear"
Nature	3	The play focuses on the theme of nature, human nature, man in the state of nature, or man versus nature.	http://goo.gl/QXoNh	Lear's Authority Lacks Stamina
	3	Jacobi's Lear surrenders his wordly powers to the elements of the storm, merging with nature.	http://goo.gl/2mIqH	Power and Freedom Battle Within King Lear
	3	The bad weather mirrors how Lear feels.	http://goo.gl/oVIKa	Q&A with King Lear and the Actor who Plays Him
	3	In the storm scene, a single shaft of heavy rain buckets down on Lear.	http://goo.gl/wd3fh	The RSC's King Lear at the Courtyard Theater
	3	Torrent of rain falls for a good 20 minutes during the storm.	http://goo.gl/jNCXs	The Rain it Raineth Everyday- Even in the Theatre
	3	The storm wins in this production, as numerous beggars pour water into and beat on the oil drums.	http://goo.gl/QXoNh	Lear's Authority Lacks Stamina
Appearance vs Reality	1	Lear values appearances and the aesthetic over the real and the sincere.	http://goo.gl/XkOMF	Stripped Back Lear a Triumph in The Round
	1	It is easy to see when people are fawning over someone else, but harder when they are fawning over you.	http://goo.gl/oVIKa	Q&A with King Lear and the Actor who Plays Him
	1	Cordelia is revolted by her sisters and she regards them as groveling liars.	http://goo.gl/PKrBf	KING LEAR at Ashland
	1	Cordelia's reticence gives very little away of the underlying profound love.	http://goo.gl/SUs84	King Lear' by Royal Shakespeare Company
	1	Cordelia was not willing to sugarcoat her love even a little; its absolute integrity was more important.	http://goo.gl/oVIKa	Q&A with King Lear and the Actor who Plays Him
Compassion	1	Kent's immediate return to the king -as disguised- shows how deep his affection for the king remains.	http://goo.gl/SUs84	King Lear' by Royal Shakespeare Company
	1	Sara Topham's Cordelia lacks emotion in an almost hostile way.	http://goo.gl/YAU2w	Stratford Lear is Light on its Feet
	5	There are scenes that are flashed with wisdom, compassion and tenderness.	http://goo.gl/SUs84	King Lear' by Royal Shakespeare Company
	5	<i>King Lear</i> is a play that contains the gamut of human experience, such as compassion.	http://goo.gl/7QFXT	REVIEW: King Lear (Summer Shakespeare)
	5	Characters rarely make affectionate connections with each other, which causes the play to lack in emotion.	http://goo.gl/9Cnme	King Lear - Kevin Kleine - Theater Review
Disguise	2	Kent's transformation from Kent to Caius is well-thought and completed with an accent regression.	http://goo.gl/QXoNh	Lear's Authority Lacks Stamina

Table 9 (cont'd)
Second-order interpretations from reviews and interviews

Theme	Act	Second-order interpretations	Web-link	Title
Disguise	3	Edgar grows from a normal son into a human unrecognized on the streets, through costumes and the acting.	http://goo.gl/hTMzr	A Noble Lear Graces Old Globe
	3	The Fool himself undergoes a lot of changes and becomes the fool, his demeanor changes.	http://goo.gl/hTMzr	A Noble Lear Graces Old Globe
	3	The audience can see the contrast of when Edgar is playing mad poor Tom and when he is himself.	http://goo.gl/2mIqH	Power and Freedom Battle Within King Lear
	4	Even after Edgar transitions himself out of his disguise, he still seems changed by the experience.	http://goo.gl/2mIqH	Power and Freedom Battle Within King Lear
Reconciliation	5	Cordelia's reunion with her father is one of the strongest scenes.	http://goo.gl/eiflP	Jacobi Unveils Profound Lear
		Upon reuniting with Cordelia, Lear sits on a chair -the first time in the play, showing his complacency with his state.		
	5	When Cordelia sees Lear again, after he is worn down by his madness and stormy passage, she forgives all wounds.	http://goo.gl/2mIqH	Power and Freedom Battle Within King Lear
	5	Lear comes to the realisation that Cordelia has loved him best all along.	http://goo.gl/oVIKA	Power and Freedom Battle Within King Lear
	5	Lear never fully recovers from madness despite the new found appreciation of Cordelia in the end.	http://goo.gl/XkOMF	Q&A with King Lear and the Actor who Plays Him Stripped Back Lear a Triumph in The Round
Authority vs Chaos	1	With the misjudged act of dividing his kingdom, Lear prepares for the upturn of the order.	http://goo.gl/iAP6Y	King Lear 2012 - Ohio State and the RSC
	5	This is the story of a great and passionate ruler leading to the demise of a family, and an empire.	http://goo.gl/tf1ul	Burns and Cane Review "The Tragedy of K. Lear"
	5	Throughout the play, Lear's authority, kingship and sanity fall from him, which is shown symbolically in the sets.	http://goo.gl/jNCXs	The Rain it Raineth Everyday- Even in the Theatre
	5	The ruler you are looking at is one who will undergo a tremendous transformation, if not total anarchy chaos.	http://goo.gl/aAAi7	King Lear Interview with Stacy Keach
Language	1	Cordelia is represented as an outspoken rock chick, who refuses to be phony.	http://goo.gl/PKrBf	KING LEAR at Ashland
	3	Shannon Grounds makes the Fool sound more like a babble than an oracle.	http://goo.gl/CDqs8	Lear: She Rages Against the Papparazzi Element
	5	The production's intelligibility shows it is comfortable with the language of Shakespeare.	http://goo.gl/SUs84	King Lear' by Royal Shakespeare Company
	5	The energy of the language is quite invigorating.	http://goo.gl/oVIKA	Q&A with King Lear and the Actor who Plays Him
Justice	1	Lear makes a mockery of the kindgom by dividing it the way he chooses.	http://goo.gl/jNCXs	The Rain it Raineth Everyday- Even in the Theatre
	1	Lear, at the demise of his kingship and life, panics and makes rash decisions.	http://goo.gl/6SudC	Lear Elicits Sympathy and Empathy
	1	When Goneril speaks of her father's "unruly waywardness" she speaks the truth only too well.	http://goo.gl/m9Nnm	King Lear - review
Sight & Blindness	1	Kent's 'see better Lear' is a call both to the faltering monarch and the audience.	http://goo.gl/Ke2Sa	Antaeus Wins with a Pair of Kings
	3	In this production too Gloucester loses his eyes in unpleasant and bloody ways on stage.	http://goo.gl/SUs84	King Lear' by Royal Shakespeare Company
	5	Seeing is an overarching theme in <i>King Lear</i> .	http://goo.gl/Ke2Sa	Antaeus Wins with a Pair of Kings
Gender	3	Putting Lear in a pink dress after the storm, might reduce him to the subordinate position of women in those times.	http://goo.gl/jNCXs	The Rain it Raineth Everyday- Even in the Theatre
	5	The play presents two parallel stories of pathetic and pathological patriarchal families.	http://goo.gl/IFo1o	"King Lear" - Intense and Intriguing at Oregan S
Soc. & Class	1	Cordelia is bright but honest, not knowing that it makes her a target in a court of fools and liars.	http://goo.gl/2mIqH	Power and Freedom Battle Within King Lear

The researcher identified 17 themes in 126 second-order interpretations.

As Table 9 demonstrates; *family*, *madness* and *power* were found to be the most common themes; while *gender* and *society and class* were the two least mentioned themes.

Among 13 websites, the one that provided the researcher with the richest content was *playshakespeare.com*, where the researcher was able to spot 14 reviews of various *King Lear* performances.

Trailers

The researcher identified and analysed 17 trailers, all of which were accessed on *Youtube.com*.

Table 10 presents the second order interpretations that were derived from trailers, providing the links to the web pages. It also shows the themes and the acts of the play that the interpretations address.

Table 10
Second-order interpretations from trailers

Theme	Act	Second-order interpretations	Web-link	Title
Nature	3	Lear's appearance reflects the changes he has undergone during the storm, he's beaten, dirty and ragged.	http://goo.gl/01KPw	King Lear RSC
	3	Lear becomes aware of his modesty and fallibility during the storm.	http://goo.gl/AMWc2	KING LEAR TRAILER
	3	Lear's madness in the storm represents the human condition, therefore his daughter utters his lines in this version.	http://goo.gl/lbVhA	OEDIPUS, LEAR, DIDO
	3	Lear completely feels the tempest in his mind which is ever more delicate than the physical storm outside.	http://goo.gl/BLN42	King Lear Trailer
	3	The winds should blow and it should rain more heavily so that Lear comes to grips with his humanity.	http://goo.gl/UIAkn	The Tragedy of King Lear - Trailer
	3	The storm might be replaced by anything of equal severity, strength and force, as it is in this version.	http://goo.gl/lbVhA	OEDIPUS, LEAR, DIDO
	3	The lines show how the severity of nature mirrors that of Lear's nature and soul.	http://goo.gl/e7dHO	King Lear
	3	Lear personifies the storm and strengthens the link between the storm outside and that in his mind.	http://goo.gl/yWQPz	King Lear Trailer
	3	The storm's effect on Lear cannot be replaced by anything as much powerful.	http://goo.gl/y41OD	Trinity's stunning "King Lear"
	3	Lear begs nature to fall upon him, harder, crueller and severer.	http://goo.gl/e7dHO	King Lear
	3	As Lear calls out to the nature to come harder on him, the wind and rain become worse.	http://goo.gl/UIAkn	The Tragedy of King Lear - Trailer
5	<i>King Lear</i> is a play that has a lot of movement in it, representations of human feelings; passions, griefs.	http://goo.gl/56Dd9	King Lear PuSh 2013	
5	The play is acted outside, which reinforces the storm scene's effect and the relationship between nature and human.	http://goo.gl/2qTgO	Theatre In The Forest 2012	
Family	1	In this version of <i>King Lear</i> , a crime boss decides to relinquish his legacy among his three daughters.	http://goo.gl/0Zk6U	OPA King Lear Trailer
	2	For Goneril, the fact that Lear and her are different individuals seems an enough justification for her deeds.	http://goo.gl/AMWc2	KING LEAR TRAILER
	2	Lear regards gods responsible of making his daughters turn against him.	http://goo.gl/BrsL7	King Lear trailer
	2	Lear is angry at Goneril, both as a king and a father, for pushing his limits and draining him of his patience.	http://goo.gl/yWQPz	King Lear Trailer
	2	Lear's disappointed to find that Goneril is a child thankless enough to request yet more power from Lear.	http://goo.gl/yWQPz	King Lear Trailer
	4	Lear's complaints are not only those of a king but also those of a father, as his elder daughters defy him.	http://goo.gl/5kqF4	King Lear Trailer by Flock Theatre
5	There is a lot of interaction in both Lear's and Gloucester's families, in both of which relationships perish.	http://goo.gl/mdBPU	Trailer: King Lear	
Madness	1	Lear's realisation that he has misjudged and offended his only loving daughter, marks a stage of his madness.	http://goo.gl/3vaXI	Jonathan Pryce Stars in King Lear
	1	Lear's madness is in early stages in Act 1, but his speeches show his madness is about to get worse.	http://goo.gl/0Zk6U	OPA King Lear Trailer
	2	Lear fears his daughters will drive him mad, which he is already liable to because of his age, experiences as a king.	http://goo.gl/yWQPz	King Lear Trailer
	3	The storm scene depicts Lear's madness.	http://goo.gl/0Zk6U	OPA King Lear Trailer
	3	Lear calls out to the storm to become more severe, and the rain to pour down on him harder.	http://goo.gl/AMWc2	KING LEAR TRAILER
5	Madness pervades the play, infecting each and every character to a variety of extents.	http://goo.gl/mdBPU	Trailer: King Lear	
The Natural Order	2	Lear admits that he is wretched both in grief and old age.	http://goo.gl/BrsL7	King Lear trailer
	3	Upon their reconciliation, Lear admits to Cordelia that he is old and foolish.	http://goo.gl/idIZu	Everyone is King Lear in His Own...
	4	Lear's hands smell of mortality after his transformation during the storm, so he wants to wipe them.	http://goo.gl/idIZu	Everyone is King Lear in His Own...
	5	Lear is crushed by Cordelia's death.	http://goo.gl/AMWc2	KING LEAR TRAILER
	5	Cordelia's death and the fact that she shall never breathe again strike Lear deeply.	http://goo.gl/3vaXI	Jonathan Pryce Stars in King Lear
Betrayal	5	Characters share one common experience, which is to find themselves at the edge of the cliff in the end.	http://goo.gl/BLN42	King Lear Trailer
	4	Regan is ready to betray Goneril, too, by talking to Oswald and informing him of the love triangle she is in.	http://goo.gl/AMWc2	KING LEAR TRAILER
	5	Goneril poisons Regan in order to have Edmund and power all to herself.	http://goo.gl/0Zk6U	OPA King Lear Trailer

Table 10 (cont'd)
Second-order interpretations from trailers

Theme	Act	Second-order interpretations	Web-link	Title
Betrayal	2	Goneril tries to make believe that Lear is being unjust by thinking she has offended him.	http://goo.gl/AMWc2	KING LEAR TRAILER
	2	Lear demands an answer to why his elder daughters have turned out this way.	http://goo.gl/BrsL7	King Lear trailer
	2	Lear demands an answer to why his elder daughters have turned out this way.	http://goo.gl/BrsL7	King Lear trailer
	4	Goneril and Regan betray Lear, abusing his age, pretending loving daughters until they get power.	http://goo.gl/5kqF4	King Lear Trailer by Flock Theatre
Justice	1	Lear defies and misjudges Kent very early in the play.	http://goo.gl/AMWc2	KING LEAR TRAILER
	1	Two wrongful choices lead to the destruction of an empire.	http://goo.gl/0Zk6U	OPA King Lear Trailer
	4	As Gloucester has figured in his illumination, Gods kill humans for their sport, as the humans are like flies to them.	http://goo.gl/idIZu	Everyone is King Lear in His Own...
	5	There is an unwritten image of divine justice that decides for what will happen in the future.	http://goo.gl/idIZu	Everyone is King Lear in His Own...
	5	Edmund and Edgar are in an everlasting conflict and fight because of what the laws have bestowed upon them.	http://goo.gl/0Zk6U	OPA King Lear Trailer
Authority vs Chaos	5	Lear's misjudgements bring about not so much a gradual as a sudden chaos to the kingdom.	http://goo.gl/y41OD	Trinity's stunning "King Lear"
	5	The trailer of this version of <i>King Lear</i> depicts the chaos that takes over and wipes out a kingdom.	http://goo.gl/YVWdx	Ran Trailer - Akira Kurosawa
	5	In <i>King Lear</i> love fades, friendships fall off, cities discord.	http://goo.gl/yWQPz	King Lear Trailer
Loyalty	1	Gloucester is a loyal and honest father to his sons.	http://goo.gl/AMWc2	KING LEAR TRAILER
	1	One of Gloucester's sons is driven by loyalty towards his father and the empire.	http://goo.gl/AMWc2	KING LEAR TRAILER
	3	Edgar, even disguised as Poor Tom, watches Gloucester, making sure he is alright.	http://goo.gl/0Zk6U	OPA King Lear Trailer
Reconciliation	4	Edgar and Gloucester have strange reconciliation in the heath.	http://goo.gl/idIZu	Everyone is King Lear in His Own...
	5	Cordelia and Lear are reunited in Act 5, which is the biggest moment of reconciliation.	http://goo.gl/0Zk6U	OPA King Lear Trailer
	5	The brief reunion of Lear and Cordelia is ended by Cordelia's death.	http://goo.gl/3vaXI	Jonathan Pryce Stars in King Lear
Compassion	1	Regan is right to think that Lear has always loved Cordelia most.	http://goo.gl/AMWc2	KING LEAR TRAILER
	1	Only one of the three daughters is filled with pure love for her father.	http://goo.gl/0Zk6U	OPA King Lear Trailer
Sight & Blindness	1	Another parallelism between Lear and Gloucester is the story of their blindness and seeing feelingly right after.	http://goo.gl/mdBPU	Trailer: King Lear
	4	It is soon after the scene where Gloucester's eyes are plucked out that he can see better.	http://goo.gl/AMWc2	KING LEAR TRAILER
Power	1	One of Gloucester's sons is driven by greed, craving more power.	http://goo.gl/0Zk6U	OPA King Lear Trailer
Soc. & class	1	Burgundy refuses to take Cordelia after what happened, as he was solely after her father's money and thus her dowry.	http://goo.gl/AMWc2	KING LEAR TRAILER
Language	2	Kent and Oswald have a quarrel, which is particular in its language.	http://goo.gl/AMWc2	KING LEAR TRAILER
Disguise	3	Disguised Edgar tells the story of Poor Tom in third person, like a narrator creating his character.	http://goo.gl/AMWc2	KING LEAR TRAILER
A. vs reality	4	Lear faces the fact that Goneril's and Regan's flattery is sugar-coated, and nothing like the reality.	http://goo.gl/5kqF4	King Lear Trailer by Flock Theatre

The researcher analysed and clustered 60 interpretations, and as a result, identified 16 themes. *Nature*, *family*, and *madness* were the themes that were highlighted most often; while *appearance versus reality*, *disguise*, *language*, *power*, and *society and class* were highlighted in one second-order interpretation each.

Relatively more interpretations were derived from the trailer of Olmsted Performing Arts theatre performance (“OPA King Lear Trailer”) and the trailer of the *King Lear* performance by Bard in the Barracks Theatre Company (“KING LEAR TRAILER”). However, perhaps the most original and quirky trailer was the trailer of “Everyone is King Lear in His Own Home”, a re-imagining of the tragedy performed at the Dublin Theatre Festival in 2012. The trailer includes presumably a father and a daughter, in their living room, portraying them in a variety of motions and movements which represents the family relationships, difficulties, and responsibilities of daily, domestic life.

Podcasts

The researcher identified 9 podcasts from 5 different websites, which are: *bbc.co.uk*, *npr.com*, *playshakespeare.com*, *sccenglish.ie*, *castroroller.com*.

Table 11 presents themes, the related second-order interpretations, and the links to the web pages where the podcasts were spotted. It also categorises the interpretations according to the acts of the play.

Table 11
Second-order interpretations from podcasts

Theme	Act	Second-order interpretations	Web-link	Title
Family	1	Something was a miss in Lear's family.	http://goo.gl/ymJux	The World of King Lear
		In Act 1, we are alerted to the idea that this play will be about the relationship between parents and children, the primary and subsidiary.	http://goo.gl/vgM4H	SCC English: King Lear revision podcast 1
	1	Lear's relationship to his daughters as a father turns wrecked, because he has never adopted the role in this way before.	http://goo.gl/ymJux	The World of King Lear
	1	In the very first act, it is absolutely clear that Lear strongly believes in his elder daughters, and their guardianship.	http://goo.gl/ymJux	The World of King Lear
	5	There are two interlocking stories in Lear, first being that of Lear's family, the second being that of Gloucester's.	http://goo.gl/ymJux	The World of King Lear
	5	<i>King Lear</i> is Shakespeare's most mature examination of the parent-child bond.	http://goo.gl/tLdb3	Reduced Shakespeare: 'King Lear' in 34 Seconds
	5	A big theme we explore throughout the play is parent-child relationship.	http://goo.gl/iyicF	BBC Radio 4 - In Our Time, Lear
	5	The second plot, that of Gloucester's, addresses the strong theme of family.	http://goo.gl/iyicF	BBC Radio 4 - In Our Time, Lear
				Reduced Shakespeare: 'King Lear' in 34 Seconds
	5	The play is all about dynasty.	http://goo.gl/tLdb3	Seconds
	5	Shakespeare was a great observant at this time, of people, of their understanding of themselves, family relationships.	http://goo.gl/ymJux	The World of King Lear
	5	There are invisible ties in families, nations and even in our psyches.	http://goo.gl/ymJux	The World of King Lear
	5	<i>King Lear</i> is about a horrible family tragedy.	http://goo.gl/ow9Nh	Fool! A Funny, Ribald Retelling of King Lear
	5	<i>King Lear</i> is a family drama that everyone can relate to.	http://goo.gl/oMks4	McKellen Takes On Another Dark Mountain
	5	Families, despair, unfulfilled desires, longings dominate <i>King Lear</i> .	http://goo.gl/oMks4	McKellen Takes On Another Dark Mountain
5	The folktale that <i>King Lear</i> comes from has themes of family, marriage, inheritance.	http://goo.gl/iyicF	BBC Radio 4 - In Our Time, Lear	
5	Family is the place of the most intense emotions, most passionate hatred and cruelty.	http://goo.gl/iyicF	BBC Radio 4 - In Our Time, Lear	
Nature	1	Edmund knows his destiny is all in his hands, he has understood the function of himself and the nature.	http://goo.gl/ikxZF	SCC English: King Lear revision podcast 2
		Lear finds out that he is not in charge, and comes to the big turning point in human journey; learning that we are not in control.	http://goo.gl/ymJux	The World of King Lear
	2		http://goo.gl/iyicF	BBC Radio 4 - In Our Time, Lear
	3	The place of human race in the natural world is constantly referred to and questioned in the play.	http://goo.gl/COlno	SCC English: King Lear revision podcast 4
	3	Lear is clearly beginning to realise some profound truths about human nature.	http://goo.gl/COlno	SCC English: King Lear revision podcast 4
	3	The storm is a metaphor for the chaos in Lear's life, initiated by the fool in his own acts.	http://goo.gl/oMks4	McKellen Takes On Another Dark Mountain
	4	Lear's question of what is the origin of ill behaviour, whether we are born with it, is of human condition still discussed today.	http://goo.gl/COlno	SCC English: King Lear revision podcast 4
	4	This is a play that examines what depths human experience can bare, how low people can go without cracking.	http://goo.gl/ymJux	The World of King Lear
	5	The power of <i>King Lear</i> lies in the centrality of a father/leader who has never known himself, his humanity, fallibility.	http://goo.gl/ymJux	The World of King Lear
5	Lear is about an 80 year old father and leader who confronts questions of his humanity, and his diminishing power.	http://goo.gl/ymJux	The World of King Lear	
			Reduced Shakespeare: 'King Lear' in 34 Seconds	
5	<i>King Lear</i> is Shakespeare's analysis of nature and the power of nature.	http://goo.gl/tLdb3	Seconds	
Justice	1	Lear takes the map and divides his kingdom by measuring his daughters' love for him, which is unjust and irresponsible.	http://goo.gl/vgM4H	SCC English: King Lear revision podcast 1
	1	Edmund highlights the point that humans are generally mistaken to blame the gods, nature, wind, etc. for their own faults.	http://goo.gl/COlno	SCC English: King Lear revision podcast 4
	3	In the play, characters often invoke a greater power, calling it the 'gods', to do their command, to help them in time of need.	http://goo.gl/ymJux	The World of King Lear

Table 11 (cont'd)
Second-order interpretations from podcasts

Theme	Act	Second-order interpretations	Web-link	Title
Justice	3	Lear is more confident in divine intervention during the storm.	http://goo.gl/ikxZF	SCC English: King Lear revision podcast 2
	4	Shakespeare makes it a pagan world, a godless world where there is no order; but sometimes there are gods and they are malicious.	http://goo.gl/iyicF	BBC Radio 4 - In Our Time, Lear
	4	The biggest moment in the play is when Lear calls out to gods and asks whether there is any cause in nature why people are gone bad.	http://goo.gl/oMks4	McKellen Takes On Another Dark Mountain
	5	The gods are often invoked in <i>King Lear</i> , as if it is a very religious society, but on the other hand heaven is not active or effective.	http://goo.gl/ikxZF	SCC English: King Lear revision podcast 2
	5	Shakespearean audience had a living Cordelia in the end, as they had to be given that grace and divine intervention they believed in.	http://goo.gl/ymJux	The World of King Lear
	5	The idea of justice versus injustice is central to the play.	http://goo.gl/COLno	SCC English: King Lear revision podcast 4
Madness	1	Everything Lear has come to know about himself and others around him are shattered from very early on in the play.	http://goo.gl/ymJux	The World of King Lear
	2	Lear degenerates into madness.	http://goo.gl/oMks4	McKellen Takes On Another Dark Mountain
	3	When mad, Lear realises the truths of this world, from it being a stage of fools to the true love of Cordelia.	http://goo.gl/ikxZF	SCC English: King Lear revision podcast 2
	3	So many themes in the play are universal; but today we have an extremely scientific understanding of dementia and mental illness.	http://goo.gl/ymJux	The World of King Lear
	5	<i>King Lear</i> makes us wonder if our ill-behaviour is sign of madness.	http://goo.gl/oMks4	McKellen Takes On Another Dark Mountain
	5	Throughout the play Lear is frightened that he would go mad.	http://goo.gl/iyicF	BBC Radio 4 - In Our Time, Lear Reduced Shakespeare: 'King Lear' in 34
Language	5	<i>King Lear</i> is about madness.	http://goo.gl/tLdb3	Seconds
	5	<i>King Lear</i> poses ever relevant questions of aging, power, betrayal, madness, and familial and political loyalty.	http://goo.gl/ymJux	The World of King Lear
	5	The questions Lear faces lead him to madness and homelessness.	http://goo.gl/ymJux	The World of King Lear
	5	Cordelia refuses to play the court game, of speaking effusive, flattering language.	http://goo.gl/iyicF	BBC Radio 4 - In Our Time, Lear
	5	How you speak Shakespeare's iambic pentameter is a crucial question (in this book).	http://goo.gl/8Oz3I	PlayShakespeare.com: Shakespeare Talks
	5	You have a slight pause at the end of an iambic pentameter-ed line, as everything resonates within the integrity of that one line.	http://goo.gl/8Oz3I	PlayShakespeare.com: Shakespeare Talks
Compassion	5	Language is an excellent device that gives each line a fresh energy, as the actor reads it enthusiastically, and plays with it.	http://goo.gl/8Oz3I	PlayShakespeare.com: Shakespeare Talks
	5	Shakespeare told what he had to say four hundred years ago and in iambic pentameter.	http://goo.gl/ow9Nh	Fool' A Funny, Ribald Retelling of King Lear
	5	The force of the language justifies for how things turn out the way they do in the play.	http://goo.gl/iyicF	BBC Radio 4 - In Our Time, Lear
	5	Shakespeare is to be taken light-heartedly, instead of like some out-of-this-world-writer who is very difficult to understand.	http://goo.gl/ow9Nh	Fool' A Funny, Ribald Retelling of King Lear
	5	The incredible simplicity in Lear's closing speech is astonishing.	http://goo.gl/iyicF	BBC Radio 4 - In Our Time, Lear
Compassion	4	Edgar and Cordelia are similar as he, too, has true and everlasting love for his father, and he stays loyal to him until the very end.	http://goo.gl/ymJux	The World of King Lear
	5	Cordelia proves she is the one who loves Lear most as the play goes on.	http://goo.gl/iyicF	BBC Radio 4 - In Our Time, Lear
	5	Lear's compassion to Cordelia, which comes at the very end, is like a parody of what should have been there in the opening.	http://goo.gl/iyicF	BBC Radio 4 - In Our Time, Lear

Table 11 (cont'd)
Second-order interpretations from podcasts

Theme	Act	Second-order interpretations	Web-link	Title
	1	France is a decent character, who can see the truth, both embodies true love in his own words and recognises that of Cordelia's.	http://goo.gl/COlno	SCC English: King Lear revision podcast 4
	3	An unnamed servant defies Cornwall and asks for mercy on behalf of Gloucester, risking his own life out of compassion for an old man.	http://goo.gl/COlno	SCC English: King Lear revision podcast 4
	5	The idea of love being measured is pretty strong throughout the play.	http://goo.gl/iyicF	BBC Radio 4 - In Our Time, Lear
Power	2	Lear has something to do with loss of power, not being in control any more.	http://goo.gl/ymJux	The World of King Lear
	2	Lear thinks he is in charge of himself and the universe, and the universe is on his side.	http://goo.gl/ymJux	The World of King Lear
	5	<i>King Lear</i> is a drama on the folly of age, the cruelties of futility and ambition.	http://goo.gl/iyicF	BBC Radio 4 - In Our Time, Lear
	5	A link between Lear and our time is the people in positions of authority lose their power, owing to several reasons, still today.	http://goo.gl/iyicF	BBC Radio 4 - In Our Time, Lear
	5	<i>King Lear</i> poses ever relevant questions of aging, power, betrayal, madness, and familial and political loyalty.	http://goo.gl/ymJux	The World of King Lear Reduced Shakespeare: 'King Lear' in 34 Seconds
Loyalty	5	<i>King Lear</i> is Shakespeare's analysis of nature of power and the power of nature.	http://goo.gl/tLdb3	The World of King Lear
	5	Cordelia remains loyal to Lear, out of her true love for him.	http://goo.gl/ymJux	SCC English: King Lear revision podcast 4
	3	The unnamed servant in Act 3 is a hope of light that loyalty is the only path for some.	http://goo.gl/COlno	SCC English: King Lear revision podcast 4
	3	Fool knows that Lear can only trust people who are loyal to him.	http://goo.gl/COlno	The World of King Lear
	5	<i>King Lear</i> poses ever relevant questions of aging, power, betrayal, madness, and familial and political loyalty. Fool's loyalty to the king is noteworthy, so in this production the Fool stays in the play until the end, reminding the audience of his role.	http://goo.gl/ymJux	The World of King Lear
The Natural Order	1	Lear's reaction to Cordelia is childish, inconsiderate, rude, irresponsible all of which could partly be attributed to his old age.	http://goo.gl/vgM4H	SCC English: King Lear revision podcast 1
	5	<i>King Lear</i> poses ever relevant questions of aging, power, betrayal, madness, and familial and political loyalty.	http://goo.gl/ymJux	The World of King Lear
	5	The actor has had an aging problem with his parents for about 10 years, which helped him feel for Lear.	http://goo.gl/ymJux	The World of King Lear
	5	<i>King Lear</i> is a drama on the folly of age, the cruelties of futility and ambition.	http://goo.gl/iyicF	BBC Radio 4 - In Our Time, Lear Reduced Shakespeare: 'King Lear' in 34 Seconds
Appearance vs Reality	5	People need to see <i>King Lear</i> for themselves and decide what it has to say for their own human experiences.	http://goo.gl/tLdb3	The World of King Lear
	1	Lear never anticipates that the daughter who truly loves him will be unable to declare her affection with empty words.	http://goo.gl/ymJux	SCC English: King Lear revision podcast 4
	1	France hits on an important issue in the play, the intrinsic value of something or someone and how it can be understood.	http://goo.gl/COlno	SCC English: King Lear revision podcast 1
Authority vs Chaos	1	What matters to Lear is word or value, and it can be measured, and does not have to speak truly to the real feelings.	http://goo.gl/vgM4H	Fool' A Funny, Ribald Retelling of King Lear
	2	The Fool is the only character with a sense of reality.	http://goo.gl/ow9Nh	The World of King Lear
	1	The play covers the chaos that ensues when the elderly king of Britain, Lear decides to divide his kingdom.	http://goo.gl/ymJux	SCC English: King Lear revision podcast 1
	1	In the first scene as readers we find ourselves in the middle of a conversation which hits the main theme, division and disorder.	http://goo.gl/vgM4H	SCC English: King Lear revision podcast 1
	1	Shakespeare was fascinated by what might happen if the great central maintaining of social order was withdrawn or withdrew itself.	http://goo.gl/vgM4H	SCC English: King Lear revision podcast 1
	5	War, chaos, breakdown of the society are issues that earn the play its continuing popularity even in the 21st century.	http://goo.gl/iyicF	BBC Radio 4 - In Our Time, Lear

Table 11 (cont'd)
Second-order interpretations from podcasts

Theme	Act	Second-order interpretations	Web-link	Title
Sight & Blindness	1	The play is fundamentally about blindness.	http://goo.gl/vgM4H	SCC English: King Lear revision podcast 1
	1	Edmund hits on the idea that we are blind not to others but to our own faults and inadequacies.	http://goo.gl/COlno	SCC English: King Lear revision podcast 4
Blindness	5	Some characters are blind and they need to learn that it is only them, no gods can help them.	http://goo.gl/ikxZF	SCC English: King Lear revision podcast 2
	5	The characters who know gods are not there to help them, are the ones with the clearest sight, e.g. Kent, Edgar and the Fool.	http://goo.gl/ikxZF	SCC English: King Lear revision podcast 2
Betrayal	1	Goneril and Regan betray Lear's confidence, deny him his only wish which was for his daughters to be his guardians.	http://goo.gl/ymJux	The World of King Lear
	5	<i>King Lear</i> poses ever relevant questions of aging, power, betrayal, madness, and familial and political loyalty.	http://goo.gl/ymJux	The World of King Lear
	5	Edmund's all bad behaviour reinforces the portrayal of the villainous type.	http://goo.gl/iycF	BBC Radio 4 - In Our Time, Lear
Society & Class	1	Lear should be representing stability, not division, as a model to the society.	http://goo.gl/vgM4H	SCC English: King Lear revision podcast 1
	5	The question of a person in power or of a certain rank losing their authority and place in the society is a contemporary theme.	http://goo.gl/iycF	BBC Radio 4 - In Our Time, Lear
Disguise	3	Lear confronts Edgar in disguise, and wants to feel what the wretches feel, how it is like to be a plain, naked man.	http://goo.gl/iycF	BBC Radio 4 - In Our Time, Lear

The researcher clustered 92 second-order interpretations, in which she identified 15 themes which were chosen from the list of themes, put together beforehand (Table 3).

When the researcher listened to the podcasts and analysed the interpretations, she found that *family*, *nature* and *justice* were the top three themes that emerged. *Society and class* and *disguise* were the least mentioned themes in podcasts.

Among the podcasts that the researcher listened to and analysed, the ones that produced the highest number of interpretations were BBC Four's podcast, "In Our Time, Lear", and "The World of King Lear" by KERA Unlimited.

Wikis

The researcher identified 5 wikis focusing on Shakespeare's *King Lear*, from the following four sites; *wikianswers.com*, *jedge.wikispaces.com*, *funtrivia.com*, *mypoorfool.wikispaces.com*

Wikipedia was not considered among the wikis for the reason that it is already very well-known and used by internet users to a large extent.

Table 12 presents the second-construct interpretations derived from wikis, themes and act that these interpretations address and links to the wiki sites.

Table 12
Second-order interpretations from wikis

Theme	Act	Second-order interpretations	Web-link	Title
Compassion	1	Of those men with ranks in the first scene, France shows true compassion by taking Cordelia in, valuing her as a human.	http://goo.gl/f6j4O	King Lear - Fun Facts and Information
	3	It is only when Lear is stripped of his rank that he starts feeling compassion towards those who suffer.	http://goo.gl/HUJG7	jedge - King Lear
	4	Edgar goes beyond the obligations of a son to the father, and loves Gloucester because he is a human being.	http://goo.gl/HUJG7	jedge - King Lear
	5	The daughters' love and compassion cannot be measured by the words, but by their treatment of their father.	http://goo.gl/HUJG7	jedge - King Lear
	5	Although Lear banished Cordelia from his kingdom without second thoughts, Cordelia comes back for him.	http://goo.gl/zKwGi	How does king lear change?
	5	Cordelia and Edgar show true love to their fathers ,even after they have been utterly wronged by them.	http://goo.gl/HUJG7	jedge - King Lear
Sight & Blindness	1	Lear is blind to Cordelia's love.	http://goo.gl/zKwGi	How does king lear change?
	1	Lear's vanity blinds him and prevents him from seeing his daughters' real motives.	http://goo.gl/HUJG7	jedge - King Lear
	4	After the storm scene, Lear sees through his mistakes.	http://goo.gl/zKwGi	How does king lear change?
	4	Gloucester's blindness does take away many things but also gives him a new insight much like Oedipus.	http://goo.gl/xHqVU	Mrs Jee's King Lear Wikispace
	5	In order to have perception (=sight), characters need to move beyond the boundaries of societal ranks and duties.	http://goo.gl/HUJG7	jedge - King Lear
	5	Characters of rank lack perception (=sight), because they are protected (=blinded) by their authority.	http://goo.gl/HUJG7	jedge - King Lear
Nature	1	The second meaning of nature embodies the Middle Age ideal of the king having divine right to the throne.	http://goo.gl/HUJG7	jedge - King Lear
	1	As Edmund highlights, there is a sense of nature as the material world itself in the play.	http://goo.gl/HUJG7	jedge - King Lear
	3	During the storm, Lear is gradually stripped of his vanity; gained his humanity and humility.	http://goo.gl/HUJG7	jedge - King Lear
	3	Powerless in the storm, Lear gains compassion and and humbleness as the play goes on.	http://goo.gl/K9oI8	Mrs Jee's King Lear Wikispace
	3	The storm is sort of an outward manifestation of Lear's grief and rage.	http://goo.gl/f6j4O	King Lear - Fun Facts and Information
Madness	3	Lear's madness is represented by the storm scene.	http://goo.gl/zKwGi	How does king lear change?
	3	In the play, madness serves as a vehicle to escape the constructs of the society.	http://goo.gl/HUJG7	jedge - King Lear
	3	Most truthful talks happen when characters are mad.	http://goo.gl/HUJG7	jedge - King Lear
	3	No matter how much the Fool tries to keep Lear sane, he cannot prevent his eventual descent into madness.	http://goo.gl/MyN62	What's the Fool's purpose in King Lear?
Appearance vs Reality	1	Cordelia sees through the sinister motives of her sisters; while Lear cannot.	http://goo.gl/zKwGi	How does king lear change?
	1	Goneril, Regan and Edmund can manage to appear loving and responsible, despite reality.	http://goo.gl/HUJG7	jedge - King Lear
	5	The Fool represents reason, therefore, a sense of reality in the play.	http://goo.gl/MyN62	What's the Fool's purpose in King Lear?
Family	1	All the evil characters - Regan, Goneril, Edmund-, give the impression that they are dutiful children.	http://goo.gl/HUJG7	jedge - King Lear
	4	Edgar goes beyond the obligations of a son to the father, and loves Gloucester because he is a human being.	http://goo.gl/HUJG7	jedge - King Lear
	5	The play is concerned with obligations of children to their parents.	http://goo.gl/HUJG7	jedge - King Lear
Power	2	Goneril and Regan take all of Lear's power and drive him mad.	http://goo.gl/zKwGi	How does king lear change?
	2	Goneril has a strong drive for power.	http://goo.gl/JYei0	Mrs Jee's King Lear Wikispace
	4	Cornwall represents the epitome of what happens to those who become corrupted by their power	http://goo.gl/ol4S1	Mrs Jee's King Lear Wikispace
Betrayal	2	Goneril and Regan betray Lear's confidence in them by teaming up against him.	http://goo.gl/zKwGi	How does king lear change?
	2	Goneril takes advantage of her aging father's attempt for self assurance.	http://goo.gl/JYei0	Mrs Jee's King Lear Wikispace
Language	3	Fool's advice is usually in the form of song.	http://goo.gl/PgmKi	Mrs Jee's King Lear Wikispace
	3	The fool uses irony, sarcasm and humour.	http://goo.gl/PgmKi	Mrs Jee's King Lear Wikispace
Society & Class	1	Societal structures and systems can sometimes make it difficult for people to see what is truly happening.	http://goo.gl/HUJG7	jedge - King Lear
	1	Characters enter a world where kings are fools and honest men are condemned as traitors.	http://goo.gl/K9oI8	Mrs Jee's King Lear Wikispace

Table 12 (cont'd)
 Second-order interpretations from wikis

Theme	Act	Second-order interpretations	Web-link	Title
Loyalty	3	Despite everything, the Fool maintains his loyalty to the king until the very end of his appearance in the play.	http://goo.gl/MyN62	What's the Fool's purpose in King Lear?
Justice	1	The Fool is to constantly remind Lear of his mistakes, esp. that of abdicating the throne.	http://goo.gl/MyN62	What's the Fool's purpose in King Lear?

The researcher identified 12 themes in 37 second-order interpretations that she clustered.

The results of the analyses of these 5 wikis showed that the themes of *compassion* and *sight and blindness* were relatively more commonly discussed in the available wiki entries. *Loyalty* and *justice* were referred to only once.

On *wikianswers.com*, two questions were asked about the play; which are “How does King Lear change?” and “What’s the Fool’s purpose in *King Lear*?”.

CHAPTER 5: DISCUSSION

Introduction

The purpose of this study was to explore how Wolff and Mulholland's *Curatorial Inquiry Learning Cycle* could be used to curate web-based differentiated content, design a personal learning environment (PLE) and provide third-order interpretations, within the context of teaching Shakespeare's *King Lear*. In this chapter, the researcher will first focus on *Curatorial Inquiry Learning Cycle*, and then demonstrate and discuss how the curated and published content was used to develop third-order interpretations with the help of Freytag's *Pyramid*, charting the structure of a tragedy to inform practice.

Third-order interpretations

According to Freytag's *Pyramid*, adapted from Freytag's *Technik des Dramas* (1863), the structure of a tragedy consists of nine different components: inciting moment, exposition, rising action, complication, climax, reversal, falling action, catastrophe, moment of last suspense. Some of these are complementary, while some are primary components. The five primary ones are; exposition, rising action, climax, falling action, and catastrophe.

Exposition

According to Freytag's *Pyramid*, exposition is where the playwright prepares for the development of the themes, introduces the main characters and gives clues of the conflict to follow throughout the rest of the play

Introduction to characters

Table 13 provides third-order interpretations that refer primarily to the events happening in exposition. To begin with, there are interpretations that refer to characters and provide clues about their nature and development in Act One.

Teachers can make use these arguments by selecting a line of argument per character and refer to the source within the study of exposition to enrich the discussions on a particular character.

There are also interpretations where part of the play is parodied. These arguments could be used in the classroom as either hook or attention seeker. Making use of humour in the classroom could also change the atmosphere for the better, where needed.

As can be seen from the table (Table 13), there are third-order interpretations that introduce Lear, Cordelia, Regan, France, Gloucester, Edmund, and Edgar, in the sense that they emphasise characters' personality.

Table 13
Third-order interpretations: Exposition

	Blogs	Videos	Comics	Slides	Arts	Reviews & Interviews	Trailers	Podcasts	Wikis
Introduction into characters	Goneril Regan speak selfishness (http://goo.gl/Io5hq)	Edmund rebels against fate (http://goo.gl/Uabuv)	Edmund regards Edgar as a fool (http://goo.gl/CEwKz)	Goneril Regan fake, Cordelia genuine (http://goo.gl/IIIv5)	Gon. & Regan serpentine figure (http://goo.gl/F0Mr3)	Lear values appearance (http://goo.gl/XkOMF)	Lear loves Cordelia the most (http://goo.gl/AMWc2)	France acknowledges intrinsic value (http://goo.gl/COLno)	France shows true compassion (http://goo.gl/f6j4O)
	Cordelia too proud-principled http://goo.gl/XwBlt	Edmund is determined (http://goo.gl/I06vk)	Brotherhood btw Edmund-Edgar http://goo.gl/CEwKz		Cordelia stands sure and firm http://goo.gl/cGzDm	Goneril-Regan grovelling liars (http://goo.gl/PKrBf)	Only one daughter has true love (http://goo.gl/0Zk6U)	France embodies true love (http://goo.gl/COLno)	Regan, Goneril, Edmund... (http://goo.gl/HUJG7)
	Edmund a burden, not blessing (http://goo.gl/avtrv)				Cordelia is the truest of sisters http://goo.gl/cGzDm	Topham's Cordelia lacks emotion http://goo.gl/YAU2w	Gloucester loyal and honest (http://goo.gl/AMWc2)	Lear, old and childish (http://goo.gl/vgM4H)	
	Cordelia is Lear's favourite http://goo.gl/XwBlt				Once-glorious king, Lear... (http://goo.gl/zs9vb)	Edmund-Edgar two sides of a coin (http://goo.gl/KFsoV)	Edgar driven by loyalty (http://goo.gl/AMWc2)		
Exposition of the subplot	Gloucester misjudges the good son (http://goo.gl/oz4I2)	Edmund tricks his father (http://goo.gl/I06vk)	Edmund fools Gloucester (http://goo.gl/ijmgb)	Edmund has to debase himself (http://goo.gl/07zDS)	Evil progeny betrays both L & G (http://goo.gl/XqwXd)	Brotherhood btw Edmund-Edgar (http://goo.gl/Ke2Sa)	Edmund craves for more power (http://goo.gl/0Zk6U)		
	Edmund is proud of his nature (http://goo.gl/lnGly)	Edmund betrays father and brother http://goo.gl/Y3QgB	G admits Edmund's illegitimacy (http://goo.gl/ijmgb)			Lear and Gloucester parallel (http://goo.gl/SUs84)	Edmund, about blindness (http://goo.gl/COLno)		
	Edmund questions society's view (http://goo.gl/fsFDm)		The need for justice for Edmund (http://goo.gl/56yLH)						
			The laws are against Edmund (http://goo.gl/H04fB)						

Table 13 (cont'd)
Third-order interpretations: Exposition

	Blogs	Videos	Comics	Slides	Arts	Reviews & Interviews	Trailers	Podcasts	Wikis
			Edmund's nature his goddess (http://goo.gl/56yLH) Edmund wants to take over... (http://goo.gl/56yLH)						
	Goneril's deceiving love (http://goo.gl/lo5hq)	Lear misreads Cordelia (http://goo.gl/Uabuv)	Goneril defies Lear http://goo.gl/CCyHT	Lear makes multiple mistakes (http://goo.gl/10qmm)	Goneril and Regan victorious http://goo.gl/yDSOZ	The misjudged division of lands (http://goo.gl/iAP6Y)	Lear misjudges Kent (http://goo.gl/AMWc2)	To Lear only words matter (http://goo.gl/vgM4H)	Two sisters and Edmund appear loving (http://goo.gl/HUJG7)
Early hints of the conflict	Lear deceived by Goneril and Regan http://goo.gl/xclhN	Lear's lack of insight brings tragedy (http://goo.gl/106vk)	Lear wants to hear words of love (http://goo.gl/d8hnC)	Cordelia's love based on honour (http://goo.gl/AWuV0)	His daughters are everything to him http://goo.gl/cGzDm	Regan plots and schemes the first (http://goo.gl/9FnL4)	Two wrongful choices (http://goo.gl/0Zk6U)	Division-disorder felt in 1st scene (http://goo.gl/vgM4H)	Lear's blind to Cordelia's love http://goo.gl/zKwGi
	Intent of Goneril and Regan's words (http://goo.gl/lo5hq)	Goneril immediately gets ready (http://goo.gl/MeHX6)	Cordelia and Lear, crossed (http://goo.gl/NBC0B)	Large moment of injustice (http://goo.gl/10qmm)	Lear is sure of his judgments (http://goo.gl/LP1to)	Goneril-Regan united against Cor. http://goo.gl/YAU2w		Lear's role as a father collapses (http://goo.gl/ymJux)	A world where kings are fools (http://goo.gl/K9oI8)
	Lear's disowning Cordelia (http://goo.gl/avtrv) Lear fails to see what Kent explains http://goo.gl/xclhN	Lear fails to understand relations (http://goo.gl/106vk)	Cordelia thinks deeper, fails (http://goo.gl/d8hnC)		Lear's old age is the trigger... (http://goo.gl/07uaV)				

Lear

There are four third-order interpretations that refer to Lear's characteristics, one per four different types of source each, including a work of art, a review, a trailer, and a podcast.

The review of a *King Lear* performance at Tobacco Factory Theatre, titled "Stripped Back Lear a Triumph in The Round" indicates one of the most predominant features of Lear; i.e. the fact that he values appearance and aesthetics over the genuine words or acts that come from the bottom of the heart (<http://goo.gl/XkOMF>).

The trailer titled "KING LEAR TRAILER" includes a very short scene where Goneril utters the obvious fact that Lear loves Cordelia the most (<http://goo.gl/AMWc2>). This highlights the fact that Lear, as a father who loves his children to varied extents, cannot hide the truth about her affection for Cordelia from his elder daughters.

Lear's faults are mainly attributed to his old age. This is brought up in the podcast, SCC English: King Lear revision podcast 1, from 06:00 onwards, in the critic, Tony Tanner's words (<http://goo.gl/vgM4H>). The researcher also discovered that the critic also touches on Cordelia through Lear, by stating how precise she is, on her own precision.

Last but not least, a Lear statue by J. Seward Johnson could be used, as depending on the viewer's perspective it might or might not represent a king that was one glorious, but not anymore (<http://goo.gl/zs9vb>).

Cordelia

When it comes to the character of Cordelia, third-order interpretations offered a wide range of perspectives.

One obvious fact about Cordelia's presence in the play is that she is Lear's favourite daughter. This is stated in the blog entry titled "Love Train", in the AP College English blog (<http://goo.gl/XwBlt>). The very truth that Lear loves Cordelia the most is also uttered by Regan in the trailer titled "KING LEAR TRAILER" (<http://goo.gl/AMWc2>). In another trailer, "OPA King Lear trailer", Cordelia is acknowledged as the only daughter with true love (<http://goo.gl/0Zk6U>).

The AP College English blog can be used to talk about Cordelia's characteristics. In this blog, the eighth entry from the top, titled "The Perfect Daughter", mentions that some critics find Lear agreeable, because Cordelia is too proud for not wanting to utter her love to begin with (<http://goo.gl/XwBlt>). Here, the idea that Cordelia lives her life by unnecessary rules could be brought up.

Reviews also suggest that Cordelia is too cold and rude in the "love game", appearing arrogant enough to assume she is better than her elder sisters. According to reviews, Cordelia stands out in three performances. The review, "Stratford Lear is Light on Its Feet", states that Sara Topham's Cordelia is hard to sympathise with, because she is too cold and lacks emotion (<http://goo.gl/YAU2w>). Kristen Bush's Cordelia in the performance at Kevin Klein Theatre could not be less agreeable either. As stated in the review, the audience could not blame Lear for banishing and disinheriting Cordelia (<http://goo.gl/9Cnme>).

Of course the Cordelia described in reviews are evaluations of particular performances; therefore it is only natural for the impression(s) they give to be different from the ones in other sources. For instance, contrary to what is suggested in the previously mentioned two reviews, the presentation titled “King Lear Analysis”, prepared by Mackie Lockhart suggests that Cordelia’s quietness and different behaviour is genuine (<http://goo.gl/II1v5>).

The third review titled “King Lear - review” refers to Phoebe Fox’s performance at Almeida Theatre, and highlights her brave posture even after her father dismisses her (<http://goo.gl/m9Nnm>). This could be supported by a snapshot from the famous 2008 performance with Ian McKellen portraying Lear. In this photo, retrieved from “Shakespeare Solved: Shakespeare’s *King Lear*”, Cordelia stands subtly sure of herself (<http://goo.gl/cGzDm>). In the same source, Cordelia is regarded as the truest of sisters, which parallels the difference of the way she looks in the photograph.

Goneril and Regan

There are five third-order interpretations that highlight characters of Goneril and Regan. Perhaps the most predominant feature of the sisters is mentioned in Mackie Lockhart’s presentation on Prezi. He states that Goneril and Regan are fake, being the complete opposite of their younger sister (<http://goo.gl/II1v5>).

Similarly, the review “King Lear at Ashland” mentions the fact that in most *King Lear* productions Cordelia regards her elder sisters as liars, and she is openly revolted by them (<http://goo.gl/PKrbf>). When it comes to the issue of the difference among the different types of children, the wiki entry, “Filial duty” in *judge* –

wikispaces could also be useful. It regards Goneril, Regan (and also Edmund who will be looked at later) as the bad children, since their treatment of their fathers provide enough proof for the emptiness of their words (<http://goo.gl/HUJG7>).

The blog entry titled “Twisted sisters”, found in the blog *into the study of imagination* dwells on Goneril and Regan’s egocentric side, by stating that their speeches are full of remarks that originate from the internal struggle due to the greed and selfishness within (<http://goo.gl/lo5hq>). Last but not least, the fact that Goneril and Regan are not simply evil and that there must be a tragic cause or history behind their evil deeds could be elaborated on by showing the serpentine figure in “Sculpting tragedy”, which represents Goneril, Regan and the torments they have brought upon Lear (<http://goo.gl/F0Mr3>).

Edmund and Edgar

Edmund and Edgar are two characters that can be considered both as individuals and in relation to each other. Interpretations range in that variety as well.

For instance, “King Lear comic strip 5” demonstrates Edmund and Edgar by parodying the fact that Edgar is unbelievably naive (<http://goo.gl/CEwKz>). The same comic could be used to argue what kind of a brotherhood there is between the two.

To elaborate further on the relationship between Edmund and Edgar, in the review titled “King Lear through another lens”, it is mentioned that the brothers are like



Figure 5. King Lear Comic Strip 5. Edmund and Edgar

“two sides of a coin”, as it is perhaps in their characters where the thematic dynamics are most clearly embedded (<http://goo.gl/KFsov>).

As stated previously, Edmund and Edgar have significant characteristics as individuals as well. In the blog, *into the study of imagination*, the entry titled “Gender in *King Lear*” draws attention to the fact that his illegitimacy makes Edmund a burden to the family, like a daughter, rather than a blessing, which a son would be to a family in Shakespearean society (<http://goo.gl/avtrv>).

As the son who is born as an outcast, Edmund rebels against fate, as mentioned in the video “King Lear - Themes” (<http://goo.gl/Uabuv>) and he is regarded as tough and determined in the video “The Themes of Shakespeare - King Lear” (<http://goo.gl/l06vk>).

Edmund has got characteristics that make him unique, and so has Edgar. The trailer titled “KING LEAR TRAILER” gives Edgar credit by stating that loyalty is his long-life motive in all his deeds (<http://goo.gl/AMWc2>).

France

There are three second-order interpretations that highlight France’s character. In fact they all state the same fact about him: That he speaks and loves truly in a society where material is mostly valued over feelings and love. In the podcast “SCC English: King Lear revision podcast 4”, France is considered to be a character who embodies true love and therefore, values the essence of things and people (<http://goo.gl/COlno>).

Similarly, in the wiki “King Lear - Fun Facts and Information”, France’s true compassion is acknowledged (<http://goo.gl/f6j4O>).

Exposition of the subplot

Characters

The main characters of the subplot are Gloucester, Edmund, and Edgar. As can be concluded from the distribution of third-order interpretations, characters develop within the main plot as well as in the subplot.



Figure 6. King Lear comic strip 1

There are two blogs that provide information about the place of Edmund's character in the subplot. The blog entry titled "Contexts in Lear" in the blog, *King Lear – a critical study* refers to Edmund's pride (<http://goo.gl/lnGly>). Edmund is sure of himself. As pointed out in the blog *Team Shakespeare*, he just questions society's views, which is a reflection of his self-esteem (<http://goo.gl/fsFDm>).

His illegitimacy always stands in the way of Edmund. King Lear comic strip 1 plays around that fact in a light-hearted way, by demonstrating a careless Gloucester who mixes up his sons (<http://goo.gl/H04fB>).

In Ian Pollock's drawings, pt. 2 (Figure 9), the scene between Gloucester and Kent is depicted, where Gloucester admits Edmund's illegitimacy (<http://goo.gl/ijmgb>). In the same resource, a representation of Edmund's famous soliloquy on nature can be found.

Edmund as a Machiavelli defies society's rules. In the presentation titled "Shakespeare's *King Lear* analysis - Stoicism, Depression, and Redemption", it is mentioned that Edmund resents his position in society, and therefore works hard to "debase" himself (<http://goo.gl/07zDS>). The review of the performance at The Antaeus Company points out the fact that there simply is no brotherly bond between Edmund and Edgar, which is important in terms of the roles they play as characters within subplot (<http://goo.gl/Ke2Sa>).

Conflict

When it comes to the exposition of subplot, the hints of the conflict in the subplot become important as well. There are interpretations that introduce these hints. It is stated in the blog entry "Sight and blindness in Shakespeare" that Gloucester misjudges Edgar, which of course marks the beginnings of the conflict in their family (<http://goo.gl/oz4l2>).

Edmund is a trickster, which in itself calls for conflict and trouble. Both the video "The themes of Shakespeare – King Lear" and "King Lear – THEME 1" refer to this fact. The former mentions that fact that Edmund tricks his father (<http://goo.gl/l06vk>). The latter is a summary of all the betrayals in *King Lear*, including Edmund's betrayal of both her father and brother (<http://goo.gl/Y3QgB>). Similarly, the comic on "Drawing style on Lear" portrays the scene where Edmund fools Gloucester (<http://goo.gl/ijmgb>).

Last but not least, the third comic from the top in "Pictures from an old book, part 2" Edmund's wish to take over is depicted (<http://goo.gl/56yLH>). The trailer "OPA

King Lear Trailer” also includes a part from the performance which highlights Edmund’s always craving for more power (<http://goo.gl/0Zk6U>).

The conflict of the subplot eventually leads to Gloucester’s tragedy. The review, ““King Lear” - Intense and Intriguing at Oregon Shakespeare” draws attention to the similarities between Lear’s and Gloucester’s stories. Lear’s misconceptions of his daughters’ affections parallel Gloucester’s lack of ability to measure the loyalties of his sons. In addition, both men find compassion and peace at great cost (<http://goo.gl/SUs84>).

Early hints of the conflict

Third-order interpretations focus hints of the conflict between Lear and his daughters, as well as signals of disorder and chaos, which are the outcomes of the conflict as will be seen in the interpretations addressing the following acts. There are also a few that highlight intrapersonal conflict, i.e. conflict characters have inside them.

Familial conflict

The blog titled *into the study of imagination by possessingshakespeare.blogspot.com* dwells on familial conflict in three different blog entries. To begin with, in “Twisted Sisters”, it is mentioned that Goneril’s love is deceiving and their love for their father- if there is any- is subdued by the rationale behind their flattery (<http://goo.gl/lo5hq>).

It is ironic that these contribute to the conflict, because as depicted in a comic from *The Complete Plays of William Shakespeare*, Lear wants to hear words of love

(<http://goo.gl/d8hnC>). The fact that Goneril and Regan (together with Edmund) are deceitful is acknowledged also in the wiki, “jedge- King Lear” (<http://goo.gl/HUJG7>).



Figure 7. King Lear Comic Strip 3, conflict between Lear and Cordelia

The blog entry “King Lear and Imagination” from *into the study of imagination* dwells on the fact that Lear is deceived by his two elder daughters (<http://goo.gl/xclhN>). The sixth comic from *Mangashakespeare.com* supports this idea by depicting Goneril defying her father (<http://goo.gl/CCyHT>). Also in the video, “King Lear - Sir Lawrence Olivier”, it is mentioned that Goneril gets her speech ready as soon as she hears about Lear’s plan (<http://goo.gl/MeHX6>). On the other hand, the review, “Lear, Set Loose in Central Park”, makes it clear that in this particular performance it is Regan who immediately starts plotting against Lear and in her favour against her sisters (<http://goo.gl/9FnL4>).

All of this deceit, insincerity, and wickedness that resonate through Goneril and Regan's behaviour also affect Cordelia and her relationship with Lear and the sisters. As mentioned in "Gender in King Lear" from the blog *into the study of imagination*, Lear disowns Cordelia. This also marks how his daughters are like a possession he can choose to dispose of (<http://goo.gl/avtrv>).

Lear is confused about his roles as a father and as a king, which accelerates the development of familial conflict. From the very first scene, as mentioned in the podcast, "The World of King Lear", Lear's role as a father collapses (<http://goo.gl/ymJux>). The video, "King Lear - Themes" mentions that Lear misreads Cordelia (<http://goo.gl/Uabuv>). Furthermore, "King Lear Comic - Strip 3" portrays Cordelia and Lear getting crossed at each other, parodying the fact that Lear conditions himself to react aggressively to anything other than an even more voluminous series of love remarks from her favourite daughter (<http://goo.gl/NBC0B>). The comic offered by "The Complete plays of William Shakespeare" also depicts how Cordelia fails by thinking too deep for Lear to perceive (<http://goo.gl/d8hnC>).

The first painting titled "Abbey. Cordelia's Farewell", on *King Lear (and Cordelia) on canvas*, where Goneril and Regan stand victoriously, can be used to show the hits of the conflict to fall upon the sisters (<http://goo.gl/yDSOZ>).

Disorder and chaos

The researcher found that several interpretations give hints of the conflict that will eventually bring about the state's downfall.

According to “King Lear revision podcast 1” offered by *SCC English*, the reader finds themselves in the middle of a conversation in the first scene that signals division and disorder (<http://goo.gl/vgM4H>). The blog entry “King Lear and Imagination” refers to the fact that Lear fails to see Kent’s explanation (<http://goo.gl/xclhN>). This initial mistake is followed by many more. Lear’s misjudgement in dividing the lands is mentioned in the review “King Lear 2012 - Ohio State and the RSC” (<http://goo.gl/iAP6Y>). In the video, “The Themes of Shakespeare - King Lear”, it is suggested that Lear lacks insight and it eventually brings him nothing but tragedy. In the same source, one of Lear’s mistakes is considered to be his failure at judging the relationships he holds with those nearest to him. (<http://goo.gl/106vk>).

Many of Lear’s mistakes could be attributed to his old age. Some works of art could be used in the classroom to discuss Lear’s aging, its implications and results. The painting and photograph offered by “Shakespeare’s King Lear” in *Shakespeare Solved* portray Lear and his daughters, almost highlighting the reality that he has nobody else (<http://goo.gl/cGzDm>). Lear’s old age is very much visible in Paula Stern’s sculpture (<http://goo.gl/07uaV>).

It is stated in “King Lear revision podcast 1” by *SCC English* that Lear only values words, and whether they speak to heart-felt emotions or not does not matter (<http://goo.gl/vgM4H>).



Figure 8. Paula Stern's terra cotta sculpture.

Last but not least, “Mrs Jee’s *King Lear* Wikispace” touches upon the fact that the world depicted in the play is one where kings are fools (<http://goo.gl/K9oI8>). This suggestion could be brought up alongside Lear’s faults in the first act.

Rising action

According to Freytag’s pyramid, rising action in a play marks an increase in either tension or uncertainty as a result of the developing conflict. In *King Lear*, rising action is marked by the former. Uncertainty is inevitably embedded in tension because after all the reader/audience cannot tell what is next. However, it is tension that drives the play to its end.

Table 14 shows the third- order interpretations that put forward an increase in tension and increase in uncertainty. These arguments are narrated as third-order interpretations in this section.

Increase in tension

Interpretations that suggest an increase in tension do not only highlight certain events that take place in the Second Act of *King Lear*, but they also can be divided into two in terms of the role(s) of which characters they talk about.

Elder daughters

It can be concluded from the third-order interpretations that the ‘star’ of the rising action is Goneril, and her role in the increase of tension cannot be understated.

Mrs Jee’s King Lear Wikispace mentions that Goneril takes advantage of her father’s old age and that she has a strong drive for power (<http://goo.gl/JYei0>). Similarly, the wiki entry “How does king lear change?” from ... points out that Goneril and Regan betray Lear’s confidence, that they take everything and start driving him mad (<http://goo.gl/zKwGi>).

The video, “King Lear: THEME 1” also refers to the fact that the elder daughters turn against Lear (<http://goo.gl/Y3QgB>). The very same truth is included in the trailer, “King Lear trailer”, with an additional claim that Lear holds gods responsible for his daughters’ treachery (<http://goo.gl/BrsL7>). Another trailer, also depicts the moments in the rising action where Lear is disappointed and angry at Goneril as a

Table 14
Third-order interpretations: Rising action

	Blogs	Videos	Comics	Slides	Arts	Reviews & Interviews	Trailers	Podcasts	Wikis
Increase in tension	Lear declines into bad health (http://goo.gl/fPPRM)	Elder daughters turn against Lear (http://goo.gl/Y3QgB)	Goneril and Regan, fake sisterhood (http://goo.gl/CCyHT) Goneril and Regan against Lear http://goo.gl/amwMW	Lear regrets misjudging Cordelia (http://goo.gl/II1v5)			Betrayed, Lear's demands answers (http://goo.gl/BrsL7) Lear's daughters turn against him (http://goo.gl/BrsL7) Lear angry at Goneril as a father (http://goo.gl/yWQPz) Lear disappointed at Goneril (http://goo.gl/yWQPz)		G and R betray Lear's confidence (http://goo.gl/zKwGi) Goneril takes advantage (http://goo.gl/JYei0) Goneril and Regan take everything (http://goo.gl/zKwGi) Goneril has a strong drive for power (http://goo.gl/JYei0)
	The king's loss of royal authority (http://goo.gl/SVJjc) The king's loss of paternal authority (http://goo.gl/SVJjc)	Edgar disguises himself as a beggar (http://goo.gl/106vk)	The number of soldiers Lear has http://goo.gl/amwMW	Not having any lands, no power http://goo.gl/II1v5	The king in need of a mother figure http://goo.gl/cGzDm The mad Lear's vision changes http://goo.gl/6N7w1		Kent's transformation (http://goo.gl/QXoNh) Lear tries to amplify his authority (http://goo.gl/jNCXs) Goneril & Regan indistinguishable (http://goo.gl/jNCXs)		Lear degenerates into madness http://goo.gl/oMks4 Lear's loss of power and control http://goo.gl/ymJux Lear thinks he is in charge http://goo.gl/ymJux

father, as well as a king, for pushing his limits and trying to drain him of his patience (<http://goo.gl/yWQPz>).

The sixth comic offered by the webpage of Manga Shakespeare offers another presentation of Goneril and Regan, by depicting the fake sisterhood they perform against Lear (<http://goo.gl/CCyHT>). The same matter is at hand in “King Lear-Comic Strip 8”, where Goneril and Regan unite in order to rob more of their father’s wealth (<http://goo.gl/amwMW>).

Increase in tension is not irrelevant to Lear’s youngest daughter. As also pointed out in Mackie Lockhart’s “King Lear Analysis”, Lack of Cordelia’s presence strikes Lear, and he regrets misjudging her (<http://goo.gl/II1v5>).

Of course all of these affect Lear’s health. The blog entry “the sickly Lear” from *into the study of imagination* elaborates on this fact by stating Lear declines into bad health (<http://goo.gl/fPPRM>).

Lear’s circumstances

Increase in tension within the rising action can also be attributed to two other facts that concern Lear the most: Firstly, Lear’s lack of power and authority creates tension. Secondly, other characters’ certain acts cause tension, because their acts contribute to the development of the conflict.

The blog entry, “The sickly Lear” from *into the study of imagination* elaborates on the fact that Lear further declines into bad health (<http://goo.gl/fPPRM>).



Figure 9. King Lear Comic Strip 8, Goneril and Regan unite against Lear

In the podcast, “The World of King Lear”, it is stated that Lear at first thinks he is in charge and the wheel of fortune is turning in his favour (<http://goo.gl/ymJux>).

Similarly, “The Rain it Raineth Everyday... Even in the Theatre”, the review of the performance at the Young Vic, dwells on the fact that Lear self-consciously tries to maintain authority, if any remains (<http://goo.gl/jNCXs>). However, as all of the other third-order interpretations suggest, he is losing control, no matter what he thinks.

The blog entry titled “Bog Spring and a Mad King” refers to Lear’s loss of both royal and paternal authority (<http://goo.gl/SVJjc>). Losing royal authority stems from losing lands and power, which is also mentioned in Mackie Lockhart’s “King Lear

Analysis” on Prezi. In addition, “King Lear - Comic Strip 8” depicts the scene where Goneril and Regan talk Lear into reducing the number of soldiers he holds in his service, which increases the uncertainty in relation to kingdom’s future (<http://goo.gl/amwMW>).

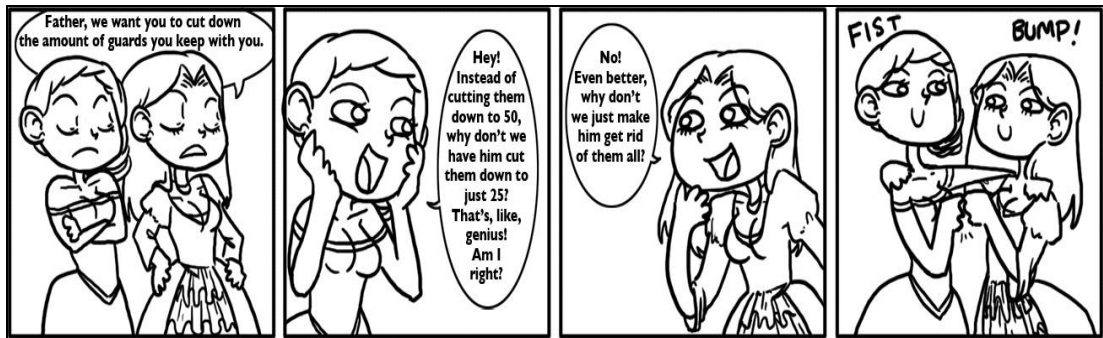


Figure 10. King Lear Comic Strip 8. Goneril and Regan against Lear.

The podcast titled “The World of King Lear” also mentions that the play is about loss of power and not being in charge any more (<http://goo.gl/ymJux>).

The more Lear loses control, the more the uncertainty increases, because the reader/audience is unaware of what the consequences will be for the whole kingdom. Minor characters’ deeds are also a sign of uncertainty. In the video, “The Themes of Shakespeare – King Lear”, Edgar’s disguise is mentioned (<http://goo.gl/l06vk>). To consider another case of disguise, the review, “Lear’s authority Lacks Stamina”, from *Play Shakespeare* evaluates Kent’s transformation to Caius in this particular performance (<http://goo.gl/QXoNh>). Uncertainty lies in the definition of disguise itself, therefore third-order interpretations that refer to disguise could be used to talk about increase in uncertainty.



Figure 11. John Gielgud as Lear in King Lear, the 1960 movie

Lear is already becoming mad at this stage of this play and his madness changes his vision, which creates an uncertainty. Lear's photo from John Gielgud's 1950 movie could be used to show a well-acted mad Lear, whose head is full of questions (<http://goo.gl/6N7w1>).

Climax

Climax is the name given to a series of moments that entail great tension, uncertainty and audience involvement. The last one cannot be derived from the third-order interpretations, because it becomes an issue only with the presence of an audience during a performance. The interpretations do not highlight uncertainty either, for the same reason why no uncertainty was highlighted in the rising action. Yet, tension itself can be traced within them (Table 15).

Tension

In Act three, tension is developed in Lear's journey. Lear is a king who wanders through madness in accompaniment of a defying nature. Third-order interpretations

Table 15

Third-order interpretations: Climax

	Blogs	Videos	Comics	Slides	Arts	Reviews & Interviews	Trailers	Podcasts	Wikis
Climax; tension	The king turns truant and defies... (http://goo.gl/lnGly)	Madness as betrayal of the mind (http://goo.gl/Y3QgB)		Lear's level of madness is 7. (http://goo.gl/ll1v5)	Lear is mad with grief (http://goo.gl/TQgof)	Lear's pink dress position of women (http://goo.gl/jNCXs)		The storm as a metaphor (http://goo.gl/COlno)	Fool cannot prevent Lear's madness (http://goo.gl/MyN62)
	The storm - Cordelia's suffering (http://goo.gl/XwBlt)	Madness as betrayal of the mind (http://goo.gl/jRjGX)			Lear's tearing his clothes (http://goo.gl/Fq4TW)	Jacobi's Lear's subtle madness (http://goo.gl/eiflP)			Storm manifests Lear's grief & rage (http://goo.gl/f6j4O)
	The storm mirrors the king's strife (http://goo.gl/sDYza)	Lear's madness climax of suffering (http://goo.gl/106vk)			Lear in the storm of mental anguish (http://goo.gl/9mZqv)	Kleine's Lear is the sanest person (http://goo.gl/9Cnme)			
		The storm, external and internal (http://goo.gl/106vk)			Lear, in red, mad, passionate (http://goo.gl/8rKAL)	Jacobi's Lear surrenders to nature (http://goo.gl/2mlqH)			
		The storm reflects Lear's mind... (http://goo.gl/106vk)			Lear begs nature to grow stronger (http://goo.gl/5kVZk)				
					Lear looks up, surrenders to nature (http://goo.gl/TQgo)				
					Lear's stripping of his clothes (http://goo.gl/zs9ml)				

that address the climax can be divided into two: those that highlight Lear's madness and those that emphasise nature, her power and the relationship between nature and Lear's state of mind.

Madness

Because climax is when Lear turns completely mad, most third-order interpretations emphasise the same matter. Mackie Lockhart's "King Lear Analysis" on Prezi, claims that Lear's level of madness reaches 7 in climax, which is as a matter of fact the highest it gets throughout the play (<http://goo.gl/II1v5>).

There are two videos that highlight Lear's madness within the climax. "King Lear': THEME 1" dwells on the theme of betrayal and considers it as a betrayal of the mind (<http://goo.gl/Y3QgB>). "King Lear': MOTIF 2" also regards madness as a betrayal of the mind, while focusing on madness as a motif (<http://goo.gl/jRjGX>). In addition "The Themes of Shakespeare – King Lear" states that Lear's madness constitutes the climax of his suffering (<http://goo.gl/I06vk>).

The wiki entry titled "What's the Fool's entry in King Lear?" from *Wiki Answers* gives the Fool credit for all he has done for Lear; yet also makes it clear that the Fool, with all his loyalty, patience, and wisdom, cannot prevent Lear's madness either (<http://goo.gl/MyN62>).

The blog entry "Contexts in Lear" from *King Lear - A critical study* talks about Lear as a king who turns truant, by defying God's order, bringing disharmony and chaos upon his kingdom (<http://goo.gl/lnGly>).



Figure 12. Snapshots from Wu-Hsing Kuo's production

As part of the discussion of Lear's madness in Climax, the teachers can refer to theatre performances of the play. For instance, "Jacobi Unveils Profound Lear" can be used to give an example for 'subtle madness', which as stated in the review, is marked by Jacobi's performance (<http://goo.gl/eiflP>). In another review of the same performance, "Power and Freedom Battle within King Lear", Jacobi's surrender to nature is mentioned (<http://goo.gl/2mIqH>). While Jacobi's Lear is praised for the madness he acts out, Kevin Kleine's 2007 performance is criticised in Brantley's review, titled "Howl? Nay, Express His Lighter Purpose", for being 'the sanest person on stage' (<http://goo.gl/9Cnme>).

Rupert Goold's production at the Young Vic is also noteworthy, because in this production, Lear is put in a pink dress, which could be an interesting point to make, by means of which Lear's madness and gender implications could be discussed (<http://goo.gl/jNCXs>).



Figure 13. Romney's painting (n.d.)

As can be found among the third-order interpretations (Table15), there are works of art that can be used to talk about madness as a characteristics of the climax of *King Lear*. To illustrate, Benjamin West's 1788 painting *King Lear* depicts a Lear mad with grief, while Kent is trying to persuade him to find a shelter and hide from the storm (<http://goo.gl/TQgof>). George Romney's painting, *King Lear in the tempest tearing off his robes* (Figure 16) can also be used to show one of the scenes where the tension is the greatest (<http://goo.gl/Fq4TW>).

Wu-Hsing Kuo's production in Taiwan's Contemporary Legend Theatre is also a unique take on the tragedy, and it provides the teachers with snapshots of Lear as a mad, passionate, quick-tempered king (<http://goo.gl/8rKAL>). Paula Stern's sculpture depicts Lear with no clothes on. Therefore, it can be shown as a representation of mad Lear who has stripped off his clothes in his climax (<http://goo.gl/zs9ml>).



Figure 14. West's painting (1788)

Defying/accompanying nature

In *King Lear*, nature plays a significant role in Climax. Interpretations that are about nature refer to nature's power and the relationship between Lear's emotions and nature.

In the AP College English Blog, the sixth entry titled "A Reflection on *King Lear*" draws attention to Lear's speech, where he compares the storm to Cordelia's, as well as his own, suffering, which serves as a realisation not only for himself but also for the reader (<http://goo.gl/XwBlI>).

There are more arguments that relate nature to Lear's suffering only. For instance, "The storm in *King Lear*" from the blog, *into the study of imagination* acknowledges the fact that the storm embodies the characteristics of Lear's emotional journey (<http://goo.gl/sDYza>). Similarly, in the video "The Themes of Shakespeare – *King Lear*", it is mentioned that during the storm Lear suffers both internally and

externally, referring to the physical storm and the metaphorical storm in Lear's mind (<http://goo.gl/106vk>). The video also mentions that the storm reflects Lear's mind. The same argument is told in SCC English's podcast, "King Lear revision podcast 4". Here, storm is regarded as a metaphor (<http://goo.gl/COlno>). In addition, the wiki, "King Lear - Fun Facts and Information", it is pointed out that the storm is a manifestation of Lear's anger and grief (<http://goo.gl/f6j4O>).

Just like they can be used while elaborating on madness, works of art can also be shown in the classroom as visuals to exemplify the employment of nature in climax. To illustrate Barry Wood Johnston's sculpture (Figure 15) almost depicts a Lear who peers at the viewer through his mental anguish (<http://goo.gl/9mZqv>). The website of Kocaeli Municipality provides the photos of a Turkish production of the play, in one of which Lear's pleas to nature to grow stronger can be conceived (<http://goo.gl/5kVZk>).



Figure 15. King Lear sculpture by Barry Woods Johnston

Falling action

According to Freytag's pyramid, somewhere between Climax and Falling Action occurs the realisation of the tragic hero. Looking at the third-order interpretations (Table 16) the teacher can find extra material to support the idea that in Act Four of *King Lear*, the hero either realises - or utters that fact that he does - his misjudgement(s).

Realisation

It is stated in the video, "The Themes of Shakespeare - King Lear", that Lear gradually becomes a more compassionate man in the second half of the play (<http://goo.gl/106vk>).

Similarly, in several interpretations, it is pointed out that it is only after physically becoming blind that characters begin to see through people's motives and intentions. For example, in the video "King Lear: SYMBOLS", it is mentioned that Lear recognises the truth about his daughters only after he has become mentally impaired (<http://goo.gl/puFr4>).

Table 16
Third-order interpretations: Falling action

	Blogs	Videos	Comics	Slides	Arts	Reviews & Interviews	Trailers	Podcasts	Wikis
Falling action	The husbands are legal formality (http://goo.gl/avtrv)	Lear gets more compassionate (http://goo.gl/106vk)	Lear admits his misjudgement (http://goo.gl/ijmgb)	Cordelia reappears, replaces Fool (http://goo.gl/9e9Lg)		The audience's reaction to affair (http://goo.gl/ZW17A)	Lear faces the sugar-coated love (http://goo.gl/5kqF4)	Lear's questions of human nature (http://goo.gl/oMks4)	After the storm, Lear sees.. (http://goo.gl/zKwGi)
	Act 4 signals reconciliation (http://goo.gl/t1dcp)	Lear, mentally impaired, sees truth (http://goo.gl/puFr4)	When Cordelia comes back, Lear..(http://goo.gl/ijmgb)			Goneril stumbles, Regan rises (http://goo.gl/2mIqH)	Goneril and Regan abuse Lear's age (http://goo.gl/5kqF4)		
		Those who are blind see the truth (http://goo.gl/puFr4)	Cordelia forgives her father (http://goo.gl/ijmgb)			Gloucester discovers humanity (http://goo.gl/wd3fh)	Gloucester sees Gods' justice (http://goo.gl/idIZu)		
	Gloucester loses sight, yet sees... (http://goo.gl/106vk)	Gloucester becomes aware (http://goo.gl/d8hnC)	Lear makes some conclusions (http://goo.gl/yuf5v)			Gloucester & Edgar's reconciliation (http://goo.gl/idIZu)	Soon after he's blinded, G. sees (http://goo.gl/AMWc2)		
						Lear's hands smell mortality (http://goo.gl/idIZu)			

The comic from Manga Shakespeare illustrates Lear admitting his misjudgements (<http://goo.gl/ijmgb>). Furthermore, the comic from the cartoonist, Frank Hansen uses a quotation from *King Lear* which marks Lear's realisation (Figure 16), as his words show that he manages to reach conclusions about human nature (<http://goo.gl/yuf5v>).

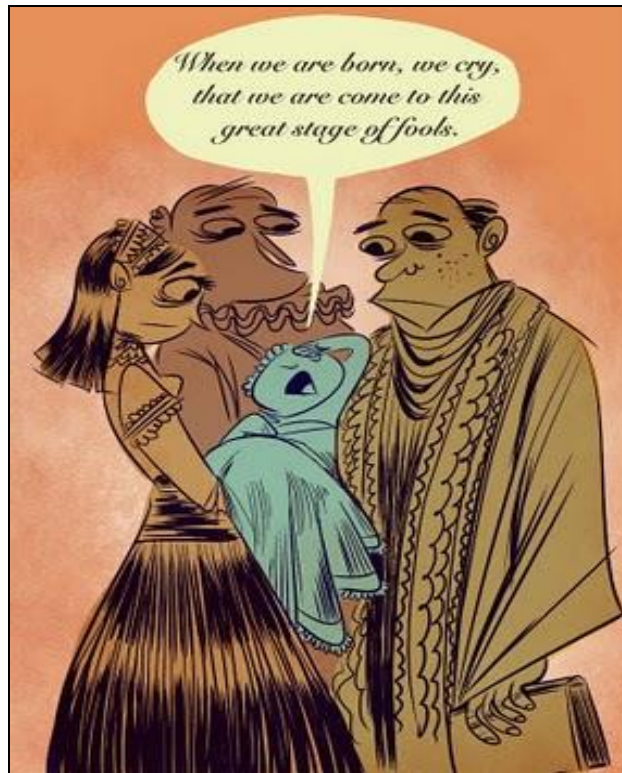


Figure 16. Frank Hansen's comic.

The comic titled "03_Drawing style on King Lear" depicts the scene where Lear thinks they are in France when Cordelia comes to him (<http://goo.gl/ijmgb>). Lear achieves conscience in the Falling Action, and as referred to in the trailer, "Everyone's King Lear in His Own Home", his hands smell of mortality in Act Four (<http://goo.gl/idIZu>). Last but not least, the wiki entry titled "How does king lear change?" from *Wiki Answers* states that Lear hits the bottom in the storm; but after the storm he understands his mistakes (<http://goo.gl/zKwGi>).

Gloucester's story parallels Lear's in the second half of the play as well. The video "The Themes of Shakespeare - King Lear" refers to Gloucester blinding and states that he loses sight, but recognises the true nature of his sons (<http://goo.gl/l06vk>). In addition, the comic from *The Complete Play of William Shakespeare* depicts Gloucester's realisation, when he becomes aware of his capability to see the truth only after he has become literally blind (<http://goo.gl/d8hnC>).

To further elaborate on the similarities between Gloucester's and Lear's realisation; the teacher can also enrich the discussion by referring to reviews, trailers, and wikis. Spencer's review of David Farr's *King Lear* production at the RSC mentions fact that Gloucester discovers his humanity in his suffering (<http://goo.gl/wd3fh>). The trailer titled "KING LEAR TRAILER" includes the scene where Gloucester is blinded on stage, and can be used to refer to the fact that he sees better after that (<http://goo.gl/AMWc2>). Recognising the truth about his sons, Gloucester also appreciates gods' justice and realises they have a kind of treaty with people (<http://goo.gl/idIZu>).

Apart from the interpretations that highlight the moments of realisation, there are a few that draw attention to the transitory aspect of the falling action, in the sense that it provides links between Climax and Catastrophe. For example, as stated in a WordPress blog, *King Lear Father Child Relationships* the theme of reconciliation is signalled in Act Four, because Catastrophe will be mostly about reunions and new order (<http://goo.gl/t1dcp>).

Catastrophe

As can be concluded from Freytag's pyramid, in Catastrophe, the tragic hero suffers from his early mistakes. His mistakes also cause his most loved ones to suffer. In addition to bringing a tragic ending to the play, Catastrophe also embodies the features of a closure in which problems are resolved, and there are implications of a new order.

The third-order interpretations can be used to facilitate the studying of catastrophe in this play (Table 17).

Tragic ending

Reunion of Lear and Cordelia

Not surprisingly, Cordelia, being Lear's most beloved in the play, majority of the relevant interpretations (Table 17) highlight Lear's brief reunion with Cordelia, as well as Cordelia's death in the end.

The video, "The Themes of Shakespeare – King Lear" (<http://goo.gl/106vk>); the presentation, "King Lear Analysis" by Mackie Lockhart (<http://goo.gl/II1v5>); and the trailer "OPA King Lear Trailer" (<http://goo.gl/II1v5>) all refer to the tragically brief, final encounter between Lear and Cordelia, considering it as one of the biggest moments of reconciliation in the play.

Table 17
Third-order interpretations: Catastrophe

	Blogs	Videos	Comics	Slides	Arts	Reviews & Interviews	Trailers	Podcasts	Wikis	
Catastrophe	Good triumphs evil in the end (http://goo.gl/XwBlt)	Cordelia dies, her goodnes remains (http://goo.gl/106vk)	Edgar, Kent, Albany are promising (http://goo.gl/8LVxa)	Edgar's loyalty is rewarded (http://goo.gl/10qmm)		Lear doesn't recover from madness (http://goo.gl/XkOMF)	Cordelia and Lear are reunited (http://goo.gl/0Zk6U)	A living Cordelia in the end (http://goo.gl/ymJux)	Cordealia comes back for Lear (http://goo.gl/zKwGi)	
	Cordelia had to die- poetic justice (http://goo.gl/XwBlt)	Cordelia and Lear are reunited (http://goo.gl/106vk)		Cordelia and Lear are reunited (http://goo.gl/II1v5)			Cordelia's reunion with Lear (http://goo.gl/eifIP)	The brief reunion btw Lear and Cor. (http://goo.gl/3vaXI)	Cordelia remains loyal to Lear (http://goo.gl/ymJux)	
				Cordelia's death, <i>Heart of Darkness</i> (http://goo.gl/qW9jd)			Lear, upon reuniting with Cordelia (http://goo.gl/2mIqH)	Lear crushed by Cordelia's death (http://goo.gl/AMWc2)		
							Lear's new found appreciation of C. (http://goo.gl/XkOMF)	Cordelia's death strikes Lear (http://goo.gl/3vaXI)		
							Chrs share one human experience (http://goo.gl/BLN42)			

Cordelia's death

As included in the trailer, “Jonathan Pryce Stars in King Lear”, the brief reunion of Lear and Cordelia comes to an abrupt ending when Cordelia dies (<http://goo.gl/3vaXI>). The trailer, “KING LEAR TRAILER” draws attention to Lear’s sadness after Cordelia’s death (<http://goo.gl/AMWc2>). The same mourning scene is included in the trailer, “Jonathan Pryce Stars in King Lear” (<http://goo.gl/3vaXI>).

The fifth entry from the top titled “Why Are You Dead?” in The AP English Literature blog mentions that Cordelia is a Christ-like figure and has to die in Catastrophe in order to maintain that status (<http://goo.gl/XwBlt>). The video “The Themes of Shakespeare – King Lear” also refers to Cordelia’s death by suggesting that even though she dies, her goodness remains (<http://goo.gl/106vk>).

In a presentation on Prezi, titled “King Lear: Everything’s Connected”, a connection is established between Cordelia’s death and that of Kurtz’s, in the sense that in both works the characters’ deaths are considered as “unspeakable events” (<http://goo.gl/qW9jd>).

Denouement

In Shakespearean tragedy, this is the part of the play where suspense completely ends, and the seeds of hope are sown. Interpretations suggest that the future of the kingdom is not entirely lost to its people.

The comic from Ian Pollock's book depicts the very last scene of the play, where there is hope that the kingdom will be in good hands, namely, in the hands of Edgar and Kent (<http://goo.gl/8LVxa>).



Figure 17. Comic by Ian Pollock. The future of the kingdom.

The ending of *King Lear* is also marked by union and balance. In the blog entry titled “Why Are You Dead?” from AP College English Blog, it is stated that good triumphs evil at the end of the play, which is a cause for happiness, even though it is a tragedy (<http://goo.gl/XwBlI>).

To elaborate further on the idea that the plays is bound up in union, “King Lear Trailer” can be used. In this trailer, characters are shown in such a way that one can suggest that in the end they are brought together sharing the same human experiences (<http://goo.gl/BLN42>).

Implications for practice

There are so many readily available materials online that teachers and students can make use of. They allow users to interact with the information, and shape their learning processes. They also allow peers or other audience to establish connections with other interested parties through the means of re-curation.

Teachers could consider using a content curation tool, and devise a personal and professional learning environment, and facilitate student understanding of what they intend to teach by curating and differentiating content.

Also, teachers might make use of second-order interpretations while preparing lessons. Teachers may find it easy to come up with, further interpret, second-order interpretations related to each theme.

Teachers could also either utilise the generated third-order interpretations in this study, or re-interpret second order interpretations available to generate their own third-order interpretations. Alternatively, the steps of the Curatorial Inquiry Learning Cycle might be followed to bring forth some second and third order interpretations with regard to other literary works.

Teachers could also consider having students prepare a personal learning environment, and letting them curate their own content to enhance their understanding. They could also encourage their students to share what they generate through online curation tools.

Students may also be asked to use second order interpretations in order to generate third-order interpretations by allocating each Act to different groups of students.

Implications for research

Wolff and Mulholland's Curatorial Inquiry Learning Cycle could be replicated by using another content curation tool.

The cycle could also be replicated by focusing on another Shakespearean play or another literary work. Similarly, it could also be replicated to develop a content-based language teaching purposes.

The study used Freytag's Pyramid to generate third-order interpretations. Other means could be explored to this end. For example, physical features of a literary piece could be taken as a base onto which the interpretations are built. Literary divisions of a play, such as the dialogues, narration and stage directions could be handled individually, instead of an act by act analysis.

Limitations

This study is limited to the researcher's own journey into following the steps of Wolff and Mulholland's Curatorial Inquiry Learning Cycle.

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APPENDICES

Appendix A

Sample published *Scoop.it* web page

The image shows a screenshot of a Scoop.it web page. At the top left, there is a small cartoon icon of a person with a lightbulb above their head, next to the text "King Lear in Blogs". The main title "King Lear in Blogs" is in a large, bold font. Below it, the subtitle reads "Blogs or blog posts referring to Shakespearean tragedy, King Lear" and "Curated by I_Curate".

Below the header, there is a search bar with the text "Enter/paste a link to start creating a new scoop" and a green "Publish" button with a red "10" next to it. Below the search bar, there are two links: "Scoop without url" and "Upload your own document".

The main content area is a grid of six scooped items. Each item has a "Scoop" icon, the text "Scoop by I_Curate", a title, a green "13" icon, a portrait of Shakespeare, and a source link. The titles of the scooped items are:

- Into the study of Imagination: Supernatural King Lear
- Into the study of Imagination: King Lear and Imagination
- Into the study of Imagination: Gender In King Lear
- Into the study of Imagination: The sickly King Lear
- Into the study of Imagination: The Storm In King Lear
- Into the study of Imagination: Twisted Sisters

Each item also includes a small portrait of Shakespeare and a source link: "From possessingahakespeare.blogspot.com - April 5, 2013 12:20 PM" (or 11:05 PM for the last item).

Scooped by L_Curate

Turning off King Lear

From roasmariyahh.wordpress.com - April 3, 2013 3:57 PM

"Slowly it dawns on me that my friends who are outside the church tend to think that Maundy Thursday and Good Friday services are in the nature of theatrical performances, something to which I go so..."



between 1605 and 1606. King Lear is a particularly timely drama, representative of Shakespeare's own litera..."

Scooped by L_Curate

Sources



From stagefooladotcom.wordpress.com - April 3, 2013 3:43 PM

"The story of a king dividing his kingdom among his daughters was not an unfamiliar one for Shakespeare's audiences. King

Leir's mythic tale had been told and retold in various styles for centuries..."

Scooped by L_Curate

Production History



From stagefooladotcom.wordpress.com - April 3, 2013 3:43 PM

"Before the Kings Maiestie As the title page of the 1608 quarto proudly proclaims, King Lear was 'played before the Kings Maiestie at Whitehall upon S. Stephens night in Christmas Hollidayes,' confi..."

Scooped by L_Curate

Nothing Comes of Nothing



From onstageandbackstage.wordpress.com - April 3, 2013 3:42 PM

"Guest Blogger: Bruce Miller is the author of The Actor as Storyteller and the Roadmap to Success acting series from Limelight Editions. Visit his blog on EdTA for more acting insight. I am current..."

Scooped by L_Curate

Lear's Indian Daughters



From bitnotjustanewlich.com - April 3, 2013 3:40 PM

"From a blog post by Preti Taneja: On the eve of International Women's Day, I sat in the elegant old auditorium of Indraprastha College, an all-women's institution and one of the oldest colleges in ..."

Scooped by L_Curate

Bog Spring and a Mad King



From dougwykstra.wordpress.com - April 3, 2013 3:38 PM

"My days seem divided in two recently. As such, I thought it appropo to split this post in two as well. In the early morning, my friend

Scooped by L_Curate

Word Choices - AP English Literature - Blog: King Lear

From criticaandbuilders.typepad.com - April 3, 2013 3:11 PM

And We All Sit Down: Status In King Lear -Folger Shakespeare Library



From www.folger.edu - April 3, 2013 2:54 PM



KING LEAR -- BACKGROUND AND ANALYSIS

From www.arivc.net - April 3, 2013 2:49 PM



Scooped by L_Curate

King Lear

From glind.customer.netspace.net.au - April 3, 2013 2:29 PM



Scooped by L_Curate

The Casting Game: King Lear

From zimmertyna.wordpress.com - April 3, 2013 2:59 PM

"Round one of the casting game is to take the show you're working on and cast it with famous people, your "dream cast". King Lear - Vincent Price Goneril - Bebe Neuwirth Regan - Susan Sarandon C..."



Scooped by L_Curate

King Lear « The Daily Blog



From thedailyblog.co.nz - March 22, 2013 7:27 PM



Suggested by Pluto

King Lear-A critical study » Contexts In Lear



From kinglear.edublogs.org - March 25, 2013 8:42 PM



Scooped by L_Curate

sarah's king lear blog

From sarahnealla.blogspot.com - March 22, 2013 6:41 PM

