

**TEACHING SHAKESPEARE:
A QUALITATIVE META-ANALYSIS**

A MASTER'S THESIS

BY

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THE PROGRAM OF CURRICULUM AND INSTRUCTION
BILKENT UNIVERSITY
ANKARA

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“O this learning, what a thing it is!”

(The Taming of the Shrew, I.ii.)

TEACHING SHAKESPEARE:
A QUALITATIVE META-ANALYSIS

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May 2013

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Arts in Curriculum and Instruction.

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ABSTRACT

TEACHING SHAKESPEARE: A QUALITATIVE META-ANALYSIS

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May 2013

The purpose of this study is to explore studies conducted in the past twenty-five years on teaching Shakespeare, and to prepare guidelines to inform classroom instruction. Principles of qualitative-meta analysis are employed to analyse the studies, and to identify purposes, methods, conclusions and implications. The results are used to prepare aggregated tables depicting the structure of the studies, and to bring to the fore any instructional guidelines that may be considered for teaching Shakespeare. The guidelines that are outstanding are as follows: implementing differentiated instruction and performance-based methodology while teaching Shakespeare is the most fruitful approach, and learning language through Shakespeare's work is influenced by various elements such as age, language level, background knowledge, culture and even gender.

Key words: Teaching Shakespeare, teaching English, qualitative meta-analysis

ÖZET

SHAKESPEARE ÖĞRETİMİ: NİTEL BİR META-ANALİZ

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Yüksek Lisans, Eğitim Programları ve Öğretim

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Bu çalışmanın amacı son yirmi beş yıl içerisinde Shakespeare oyunlarının öğretimi konusunda yürütülmüş çalışmaların araştırılması ve sınıf öğretiminde kullanılmak üzere bir kılavuz hazırlanmasıdır. Çalışmaların analiz edilmesi; amaç, yöntem, sonuç ve çıkarımlarının belirlenmesi için meta analiz yönteminin prensiplerine başvurulmuştur. Sonuçlar, çalışmaları bir araya getiren ve yapılaşlarını anlatan tabloları hazırlamak ve aynı zamanda Shakespeare öğretirken göz önünde bulundurulabilecek ilkeleri ön plana çıkartmak için kullanılmıştır. Göze çarpan ana çıkarım, öğrenim sırasında performansa dayalı ve farklılaştırılmış öğretimin uygulanmasının en verimli yaklaşım olduğu ve Shakespeare aracılığıyla dil öğrenmenin yaş, dil seviyesi, geçmiş bilgi birikimi, kültür ve hatta cinsiyet gibi çeşitli yönlerden etkilendiğidir.

Anahtar Kelimeler: Shakespeare öğretimi, İngilizce öğretimi, nitel meta-analiz

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CHAPTER 1: INTRODUCTION

Introduction

This chapter intends to provide an overview of the study by shedding light on the background for teaching Shakespeare in EFL classes, the problem, and why I chose to investigate it as a researcher.

My relationship with Shakespeare started a few years ago when I was an undergraduate student at the department of English Language and Literature where this relationship had its ups and downs for many reasons such as the use of archaic language, my lack of familiarity with some of the cultural concepts involved and the limited variety in its instruction. However, in time, I gained a better understanding and soon immensely enjoyed each page I read.

My next encounter with Shakespeare was when I became a student-teacher at a high school, but this experience was altogether quite different; this time I was the one who was supposed to teach his plays. I tried to draw on my own experience as a literature student to get a better sense of students' expectations and reflect on how to teach it. However, there was something I needed to take into account in my assumptions of their expectations: I had been older than my high school -aged students and my purpose of studying Shakespeare at university as a literature major had been different.

From that point onwards, I started to observe teachers of Shakespeare closely and tried to learn how they approach texts and how they manage to link it with high school students' lives. Eventually, I realized that there should be some kind of resource for pre-service teachers about the methods used by different teachers.

The research question of this study was shaped in the light of these experiences, asking how studies on teaching Shakespeare conducted in the past twenty-five years have informed and been reflected in instruction. A qualitative meta-analysis was conducted by collecting and analysing previous research according to data sources, methods used, focus of the studies as indicated in the problems, purposes and research questions, main outcomes of the studies as indicated in the results, conclusions and discussion sections, and main implications for further research and practice. As a researcher, I hope to create awareness on how to teach Shakespearean texts as well as pave the way for curriculum development in teacher training.

Background

Teaching literature has been practiced through different approaches by teachers according to their own understanding of how and why to teach a literary text (Carter & Walker, 1989). Carter and Walker (1989) emphasize that literature not only provides authentic material but is also an essential source offering many “complexities and subtleties encouraging discussion and different interpretations that cannot be found in any other material” (as cited in Mate, 2005). Therefore, they propose three models for embracing literature in class; the language model, the

cultural model and the personal growth model embodying specific purposes for teaching literature and representing particular characteristics.

Literature is used in language teaching for various purposes. Through literary texts, students are trained to understand certain components of language such as target grammar and linguistic structures, and improve their ability to express themselves through class discussions based on these materials. To achieve such purposes, there are five common approaches with specific methodologies; Maley's (1989a) approaches, Amer's (2003) approaches to teaching L1 narrative texts in EFL/ESL literature, Van's (2009) approaches, and Timucin (2011) and Savvidou's (2004) integrated approach.

Teaching Shakespeare in language classrooms has been much an investigated topic in English language teaching since the 1980s (Mate, 2005). It has been investigated because of the opposite views about whether to include Shakespearean texts in an English language class or not. Thus, there are many research studies justifying or criticizing the inclusion of Shakespeare plays in language curricula and explaining the methodology of how to teach Shakespeare in EFL/ESL classrooms.

The arguments *for* teaching Shakespeare plays in language classrooms revolve around the richness of the language in his works and the cultural heritage that his plays embody. Though passionate debates surround the appropriateness of his works for high school students, their value is clearly stated in the Department of Education and Science (DES) document dated 1989, published in England, called *English for*

Ages 5-16 as follows: “Many teachers believe that Shakespeare’s work conveys universal values, and that his language expresses rich and subtle meanings beyond that of any other English writer” (as cited in Blocksidge, 2003, p.13). Others point to the difficulty of the language and syntax of his plays, the importance of student profile and the background knowledge of the teacher who is teaching a Shakespearean play (Haddon, 2009).

Problem

Within the literature taught in Turkish private high schools, Shakespeare holds a primary place. Especially in IB classes, the most famous Shakespearean plays such as *Romeo and Juliet*, *As You Like It*, *Macbeth* and *Hamlet* are taught in great detail, and students are expected to develop an understanding of these Shakespearean plays through various methodologies implemented by their teachers.

However, Turkish teachers have limited or no background and training in teaching literature in general, and teaching Shakespeare in particular, when they start their profession. This is mainly because teachers of English in Turkey are usually the graduates of the following programs:

- English Language and Literature, which exposes students to some plays of Shakespeare with limited or no emphasis on how to teach them,
- American Language and Literature, which may provide some exposure to Shakespeare through elective courses with limited or no emphasis how to teach them ,

- English Language Teaching, which may provide some exposure through elective courses, with limited or no emphasis on teaching these texts,
- Linguistics, which may provide some exposure through elective courses with limited or no emphasis on how to teach them.

Beginning, and experienced, teachers in private or IB schools need to know about the challenges and opportunities a teacher may experience while teaching Shakespeare. However, given the profile of teachers of English in Turkey, some assistance is needed, and there is a lot to learn from previously conducted studies. There are some studies exploring issues arising while teaching Shakespeare, but there is no research synthesizing what these studies offer with a view to acting as a guide.

Purpose

This study used qualitative meta-analysis to analyze previously conducted research on teaching Shakespeare. The main intent is to provide guidelines for pre-service and beginning language teachers in Turkey who are, or who might be, teaching Shakespeare to inform instruction. To this end, the researcher collected research studies on teaching Shakespeare conducted within the past twenty-five years in English language and language arts classrooms, and to prepare aggregate tables depicting the structure of the studies, and to bring to the fore any instructional guidelines that may be considered for teaching Shakespeare.

Research question

This study intends to address the following research question:

What guidelines do the studies on teaching Shakespeare conducted within the past twenty-five years provide to inform classroom instruction?

To address this question, the researcher collected and analysed data with regard to the following: data sources, methods used, focus of the studies as indicated in the problems, purposes and research questions, main outcomes of the studies as indicated in the results, conclusions and discussion sections, and main implications for further research and practice.

Significance

As a trainee teacher, I visited several prestigious private schools in Turkey and England, observing and teaching English literature classes in several contexts, including the International Baccalaureate (IB) Programme. In Shakespeare classes, experienced teachers used a variety of methods, such as the close analysis of Shakespeare's language, class discussion, introducing Shakespeare with games, reading important parts aloud and staged reading. Observing various teachers in different schools with varying years of experience gave me the idea that it might be possible to gain at least a unified background about what has been done in the area before actually teaching the material. I realized that there could be many different ways of teaching Shakespeare, and that pre-service, and beginning, teachers planning to work in such schools may benefit from the outcomes of existing efforts.

In-service teachers may also benefit from reading about the outcomes of previous research studies about teaching Shakespeare. The study hopes to provide a background and rationale for teaching Shakespeare with all its aspects including the common problems encountered, and student and teacher attitudes towards it. Additionally, the study presents recommended methods, techniques, strategies and approaches towards teaching Shakespeare, which practitioners can make use of by adapting suggested activities to their own classrooms.

The study could also be used as a stepping stone for further research as it looks into the procedures of the current studies on teaching Shakespeare by presenting the existing studies' methodology, context, tools and participants.

Lastly, this study may also lead to curriculum development or teacher training on how to teach Shakespeare in private and international schools in Turkey.

Definition of key terms

L1: L1 refers to the language that an individual learns first. In other words, it is a person's native language or mother tongue (Thornbury, 2006).

L2: It refers to any language other than the first language learned; second language (Thornbury, 2006).

CHAPTER 2: REVIEW OF RELATED LITERATURE

Introduction

This chapter firstly explores the classroom implementation of literature within the language teaching context. Next, it focuses on teaching Shakespeare mainly because it is considered a major medium in teaching English, and remains an important part of English classes in private schools in Turkey, including IB schools.

This literature review tracks down the place of literature in language classes since the implementation of the Grammar-Translation Method. It reveals the reasons for the use of literature in EFL classes with particular attention to the methodological approaches developed to teach literary works. Next, it discusses the place of Shakespeare in language classes. Since teaching Shakespeare has been questioned mainly on the grounds of outdated and difficult language, justifications for embracing Shakespearean literature in contemporary classes will be highlighted.

Teaching literature in EFL/ESL classes

Written work from the 1970s-80s reveals little about teaching literature in language classrooms (Long & Carter, 1991). Teaching literature within the English speaking world has long been associated with ‘old-fashioned’ motivations such as gaining a basic understanding of the classics; novels used to be read for the sake of being knowledgeable. Since improving second language knowledge in an authentic context through novels was neglected, teaching literature in this sense did not come up often,

resulting in a lack of noteworthy resources on the significance of literature in foreign language teaching or on its methodology. In short, there was hardly any consideration about the relationship between literature and language teaching (Long & Carter, 1991).

Over time, the position of literature changed as different methodologies of language teaching were applied. For example, during the Grammar-Translation period, which remained in English language classes from the 18th century until the 1960s, literary texts were the main source of input, and the main medium of teaching English was translation. With the advent of the audio-lingual and communicative language teaching (CLT) methods during the 1980s, special attention was given to authentic conversations and dialogues rather than literary texts. Literature was neglected due to the practicality of these short texts providing appropriate and real world contexts (Khatib, 2011). However, during the mid-1980s the situation changed again, this time dramatically in favour of literature.

Many publications confirmed the merits of literature with empirical and action research carried out in small scale in the field of foreign language teaching (Khatib, 2011). This reconsideration of the place of literature in language classrooms was due to the primary authenticity of literary texts and the recognition of “the fact that more imaginative and representational uses of language could be embedded alongside more referentially utilitarian output” (Carter, 2007, p.6). According to Nostrand (1989), the 1980s refashioned the perception of literature as a means to achieve cultural competence and promote understanding of a foreign culture; therefore,

literary texts were made available in language classrooms. By the same token, literature was seen as an “opportunity to develop vocabulary acquisition, the development of reading strategies, and the training of critical thinking, that is, reasoning skills” (Kramersch & Kramersch, 2000, p.567). Further discussions and debates took place with further publications coming out in professional journals, books and curricular reviews about teaching literature (Long and Carter, 1991). Thus, the place of literary texts in EFL classrooms was reconsidered with a more open mind rather than simple banishment on the grounds of language or complexity handicaps.

Going back to the arguments for teaching literature in language classes; Khatib (2011) summarizes the merits of literature in EFL/ESL classes as proposed by several scholars in the field. Khatib (2011) maintains that literature provides students with a variety of language skills and personal benefits: authenticity, motivation, cultural and intercultural awareness, intensive and extensive reading practice, sociolinguistic and pragmatic knowledge, grammar and vocabulary knowledge, emotional intelligence and critical thinking.

Authenticity is regarded as a major benefit of literature used in the teaching of a second language as it provides students with an input that is personally related with their own lives. While studying prose and drama, authenticity comes naturally with contextualized conversations, dialogues and expressions through which the nature of the language is revealed. Thus, authenticity, another fundamental advantage of literature, combined with meaningful contexts, is a great recipe for student

motivation. As students are exposed to literature for language learning purposes, they have the potential to achieve more (Van, 2009). Cultural and intercultural awareness can also be instilled through literature by supplying students with universal topics that are available in every culture and language. This is another source of motivation for students to learn a language (Maley, 1989a). Apart from these personal benefits, Khatib emphasizes gaining language skills through literature such as extensive reading habits as well as grammar and vocabulary knowledge. Novels are the perfect tool with which to provide students training in reading and engage them in close analysis, guess meaning from context or read aloud.

The natural consequence of using literary texts such as a novel or poem in class is that students get exposed to a much wider range of grammar and vocabulary than they might if limited merely to the contents of course books. Therefore, not only is syntactic knowledge accelerated, but also vocabulary knowledge is enriched through literary texts (Arthur, 1968).

On the other hand, Arthur (1968) also reveals that there are arguments against teaching literature in EFL/ESL classrooms such as syntactic difficulty, lexical difficulty, phonological and semantic deviations of certain words that can cause misunderstandings, selection of appropriate materials, unfamiliarity with literary concepts and notions, literary and academic English, and cultural barriers that can make understanding literature frustrating. McKay (1982) offers several solutions to these obstacles. Using simplified versions of literary texts for language learning purposes, using easier texts that are appropriate to the level of learners and, lastly,

using young adult texts which are less complex stylistically are some useful ways of dealing with these handicaps.

According to Long and Carter (1991), reasons for teaching literature are categorized under three main models, each of which avails a particular set of learning objectives for students of literature. These models are the cultural model, the language model and the personal growth model (Figure 1).

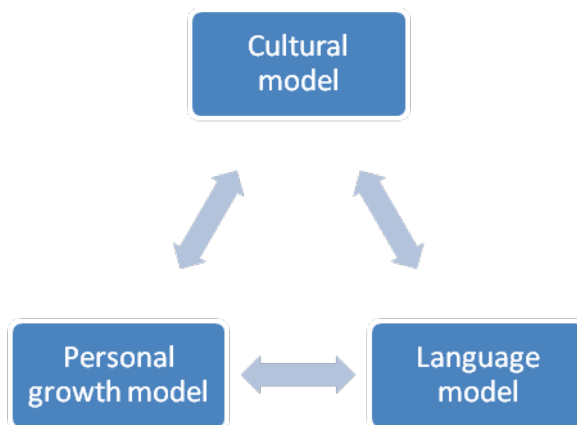


Figure 1. Reasons for teaching literature (Long & Carter, 1991)

Related to particular pedagogical practices, these models embody specific purposes for teaching literature and represent as distinctive characteristics embraced by teachers.

Cultural model

The cultural model emphasizes the role of literature in condensing values, ideas and wisdom that have accumulated within a culture over historical periods (Long and Carter, 1991). The main purpose of this kind of approach is to help students to find

their way in a text by “putting them in touch with some of the more subtle and varied creative uses of language” (Long & Carter, 1991, p.2). The reason is that literature is made of language and by exposure to a literary text students are able to come to terms with it. However, in this approach, the pleasure of reading literature is as important as the language analysis (Lazar, 1993). Otherwise, it would result in “mechanistic and demotivating teaching practices” and manipulating literary text just to teach vocabulary and grammar (Long & Carter, 1991, p.2).

Studying literature while being aware of the cultural background of a literary text gives students the opportunity to understand and appreciate ideas, ideologies, traditions and cultures different from their own. Students become more capable of perceiving the cultural heritage that literature promotes which naturally leads to comparisons between cultures, and greater awareness. Long and Carter assert that “[i]t is this particular human sense that gives literature a central place in the study and teaching of the humanities in many parts of the world” (1991, p.2). As McKean (2004, p.45) also states, “[l]iterature is part of a cultural heritage which is available to everyone, and which can enrich our lives in all kinds of ways”. As well as adding to one’s cultural knowledge and appreciation, literature efficiently promotes intercultural awareness in the contemporary world with its focus on common global needs rather than individual ones (Khatib, 2011). Literature deals with universal themes such as love, hatred, betrayal or death, and concepts attributed to whole humanity. These similarities can extend the understanding of the world as a whole through literature.

Language model

The language model deals with teaching certain language structures, grammar and vocabulary through literary texts. In this model, literature is used as an instrument to introduce a variety of uses of language to students. According to Long and Carter (1991), this model uses literature as a medium for introducing the elements of the target language and culture, and it emphasizes the role of literature, as mentioned above, in condensing values, ideas and wisdom that have accumulated within a culture over historical periods. Studying literature and exploring the cultural background of a literary text raises students' awareness in that it opens their eyes to other ideas, ideologies, traditions and cultures. Thus, literature enables students to see their own culture and others' through the multidimensional lens of literature and the cultural heritage that is manifested in it.

Like cultural awareness, students gain language awareness through literature by reading more and more (Long & Carter, 1991). As Maley (1989) states, literature presents a potpourri of language types such as slang, vernaculars or formal language. Moreover, Arthur (1968) believes that since literary texts endow a certain level of syntax and vocabulary, they enrich students in these areas. According to Collie, "[l]iterature provides a rich context in which the lexical and the syntactical items are made easier to memorize" (2004, p.3). In other words, when learners read and study a text, they encounter different types of complex sentence structures such as dangling structure, inversion or subjunctives (Khatib, 2011). Thanks to these frequent encounters while reading, they are able to more easily comprehend certain

characteristics of language, how sentences are formed, how conjunctions are used in different sentences, or how sentences are ordered.

The language model defends the idea that literature is *formulated* by the language itself (Long & Carter, 1991); therefore, the more students read, the more familiar they get with target language structures and vocabulary. Many studies demonstrate empirical evidence of the effectiveness of using literature in language classes to improve L2 learners' reading ability and comprehension skills. According to them, students show increased competence in abilities such as vocabulary, word recognition, integrating background knowledge, and recognizing narrative structures when a course involves reading literature (Edgar & Padgett, 1999; Huckin & Haynes, 2002; Coady & Johns, 1995; Lazar, 1993).

Recent research at the Lebanese American University featured a survey implemented in English 101 and 102 classes comprising 400 Lebanese students. The students took five English courses, during each of which they had to read a classic novel. At the end of the study, the undergraduate students stated that their vocabulary skills such as spelling, understanding words in context, using words in class writing, using words in class discussion, using words in other courses and using words outside the classroom improved after reading the novels assigned for the English course (Bacha, 2010). The same research also showed that the students indicated developed reading skills, significant improvement in identifying minor and major ideas, faster pace in reading with a better understanding of the text, better interpretation of events and behaviours of characters and inference of ideas from the

text (Bacha, 2010). Students also showed improvement in writing and stated that after reading the novels, they were more successful at constructing correct sentences, making better links between sentences and using a variety of sentence types and openings (Bacha, 2010).

In similar research done on reading strategies, 100 EFL Japanese sophomores were required to read more than 100 pages per month, and write a report including how many pages they read, the amount of time they spent reading, the degree of their interest in the subject of the novel, and any difficulties in grammar and comprehension (Hayashi, 1999). The students then answered the researcher's questions related to their improvement. In the study, 95.5% of students stated that their reading skills had improved after reading their self-selected books. The students' vocabulary skills also improved due to extensive reading; the vocabulary knowledge improved by 10% for intermediate level students and 20% for beginners from pretest to posttest (Hayashi, 1999). Research shows that even the number of pages that students read results in the improvement of reading and vocabulary skills.

In the same vein, a recent study (Sapitmaz, 2005) carried out among the EFL classes of a Turkish university reveals that students engage more in learning English when they study it through literary texts, particularly through poems and short stories. Having conducted an informal case analysis in her English classes at the Gebze Institute of Technology with students aged 22-23 during the 2003-2004 Academic Year, Sapitmaz (2005) concluded that reading literary texts helped students learn English without even being aware. She states that "literature has been an effective

medium to motivate students to participate in all language activities in an upper intermediate English class of adult students” (Sapıtmaz, 2005, p. 43). In her case analysis, Sapıtmaz integrated pre, while and post reading activities while reading a literary text. She also received evaluations from the same students, asking them to evaluate a newspaper article and a short story based on their effectiveness as language learning tools. Sapıtmaz states that their feedback was in favour of the short story, the reasons stated being that it was more interesting in terms of context and also easier to read than the article.

Personal growth model

The personal growth model stresses the personal engagement of students with the action of reading itself. The main goal of this model is to create a love of literature in students; i.e., to develop a genuine interest in literary texts instead of using texts as a means of passing a class. Facilitating pleasure beyond the classroom, this approach to teaching literature promotes personal growth, helping learners improve their relationships with their environment (Long & Carter, 1991). In this model, the reader is encouraged to appreciate and cherish literature and not necessarily study the linguistic or literary aspects. The text is associated with the reader’s own life in some ways (Long & Carter, 1991). It stresses students’ personal engagement with the text through the action of reading itself and focuses on the possibility of literature having a place in students’ lives in the long term by teaching them how to “appreciate and evaluate complex cultural artefacts” (Long & Carter, 1991, p.3).

In this context, as Long and Carter state in their book *Teaching Literature*, teachers should make clear distinctions between the study of literature and use of literature in the class as a source. Using literature as a source requires a serious approach to the text while reading, but the study of literature involves more academic purposes (1991).

Methodological approaches to teaching literature

According to Divsar and Tahriri (2009) one of the objectives of teaching literature in the EFL classroom is to make students understand certain components of language and literature such as the linguistic structures, literary styles, figures of speech and rhetoric. Improving students' understanding of the target culture and their ability to express themselves can also be listed as purposes for studying literature in EFL classes (Divsar & Tahriri, 2009). To these ends, there are at least five common approaches addressing specific methodologies for teaching literature as categorized by Khatib in his research article (Figure 2): Maley's (1989a) approaches, Amer's (2003) approaches to teaching L1 narrative texts in EFL/ESL literature, Van's (2009) approaches, Timucin (2011) and Savvidou's (2004) integrated approach (Khatib, 2011).

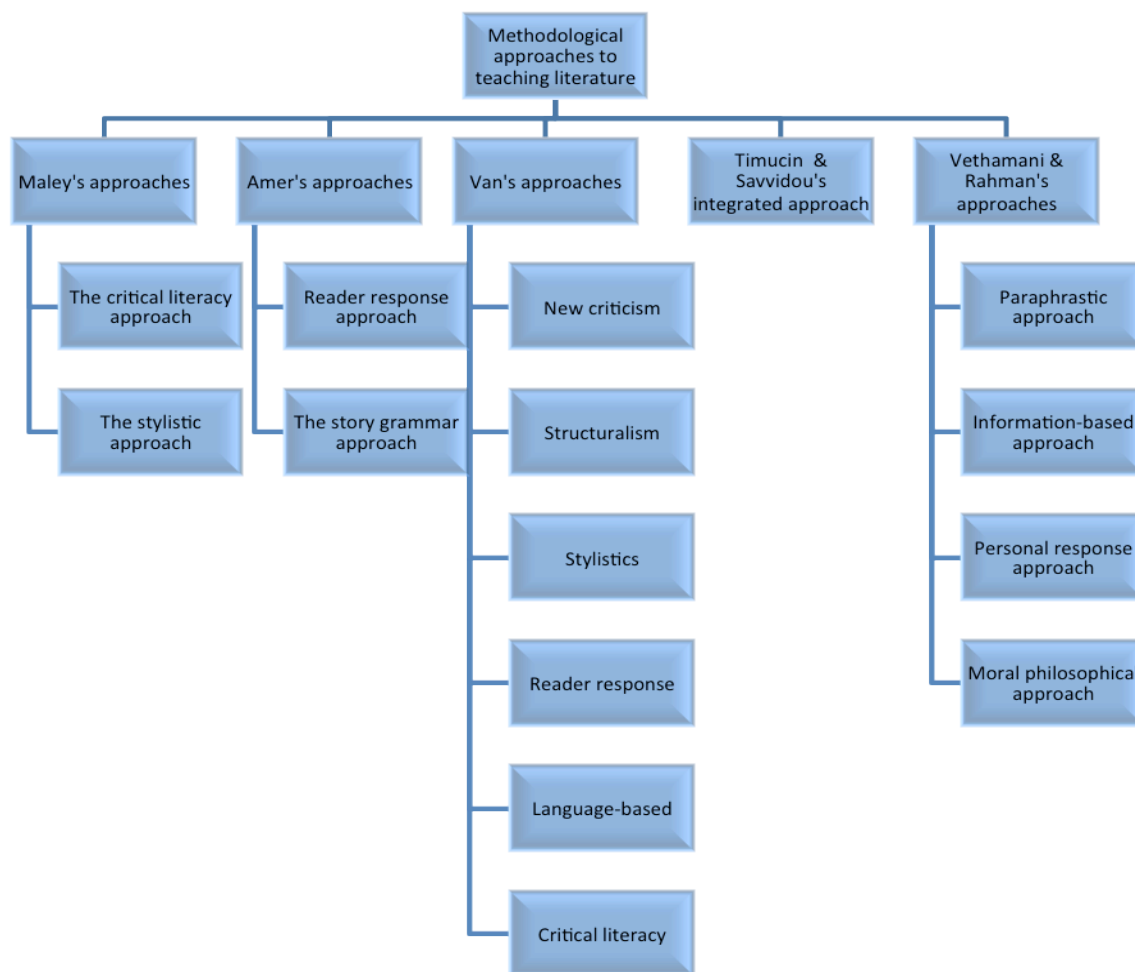


Figure 2. Methodological approaches to teaching literature in EFL contexts (Khatib, 2011)

Maley's approaches to teaching literature

The critical literary approach

In critical literacy approach, the teacher focuses on the literary elements of a text including features such as “plot, characterization, motivation, value, psychology, background, etc.” (Maley, 1989, p.10). In other words, the teacher uses the basic elements of literary text as a guide to explore and analyze the whole text. Teachers should be careful when adopting as students should already have a certain level of competence and familiarity with the language as well as some basic knowledge of

literary practices in order to be able to understand the instructions given (Maley, 1989).

The stylistic approach

According to Maley (1989), in the stylistic approach the teacher perceives the literature piece mainly as a text, and analyzes the linguistic aspects of the text before making any interpretations about the context. This method is appropriate for the EFL language classroom, where the sentences are broken into sections and words are analyzed according to their linguistic roles. Contrary to the first approach, the literary elements and analyzing the text through themes and characters are of secondary importance in stylistic approach as the priority is afforded to the analysis of the language.

Amer's approaches to teaching L1 narrative texts in EFL/ESL literature

Reader response approach (RRA)

Reader response approach focuses on literature for the sake of learning and appreciating literature rather than for language learning purposes. In reader-response approach, each reader is encouraged to interpret and respond to the literary text differently. RRA supports multiple interpretations to a text rather than a single one. With RRA, each individual builds his or her own version of the text and appreciates literature in his or her own way. While doing this, the students study the text by looking up unknown vocabulary from the dictionary until they understand the text: Their focus is therefore not on the while-reading experience but on the facts that they elicit from the text in order to build their own responses (Amer, 2003). For this

reason, the model supports activities in the classroom that enable students to draw on their personal experiences, thoughts and feelings while interpreting literature. In this perspective, there is a two-way relationship between the text and the reader, and the reader uses previous knowledge and familiarity with the topic in order to comprehend and interpret the new information (Van, 2009). As each reader has different experiences and opinions, there will be multiple interpretations of the text, which is one of the goals of the reader response approach. As a result of interpreting and analyzing according to personal experience, the learner becomes an active participant in the learning process and extracts personal meaning from the literature.

The story grammar approach (SGA)

This approach focuses on the idea that reading a text is an interactive process and comprehension is the result of this interaction. This interaction occurs through interchanging and transacting ideas, which means the reader should be consciously aware of the text structure to understand a text (Amer, 2003). By “text structure”, Amer means two types of writing; narrative and expository, and he states that since these two types of writing are organized differently, the reader should learn reading strategies and process them (2003). Therefore, in this approach, the reader is encouraged to become aware of the text structure, develop a genre-awareness and identify the differences between various types of texts such as expository or narrative.

According to Dimino, Gersten, Carnine and Blake (1990), the story grammar approach focuses on identifying elements like conflict, major character, resolution,

twist, character information, theme, setting and reactions, all of which are considered important elements of this approach. The teacher can make use of direct instruction in order to explain these elements to the students. In addition, the teacher can divide the story into meaningful chapters, and ask comprehension and guiding questions related to each chapter (Amer, 2003).

Van's approaches

New criticism

In this approach, the text is considered independent from its author and context. The elements such as historical, political or social background of the text are eliminated during the literary study (Van, 2009). Therefore, elements such as the author's intention or the current context are omitted while analyzing the text; the meaning is sought solely within the literary text. The reader can reach this meaning only through close reading, and analysis of features such as rhyme, meter, imagery and theme (Van, 2009). In this approach the context and author are not relevant to the work; hence the reader should read and analyze the work objectively. However, this approach is criticized because it leaves no room for personal interpretation and it makes literature bland, offering students little enjoyment and possibly even fostering a negative attitude towards literature (Khatib, 2011).

Structuralism

Structuralism focuses on the linguistic aspects and structure of the text rather than literary aspects. Like New Criticism, *Structuralism* also refers to analyzing the text in an objective manner as an individual entity denying any impact the reader's personal

experiences or responses may have. Structuralism focuses on structures that create the meaning rather than the aesthetic value of literature (Van, 2009). According to Long and Carter (1991) structuralism treats a literary text like a scientific object and emphasizes the formal and mechanical relationship between the different components of the narrative (as cited in Van, 2009). Like New Criticism, structuralism is also criticized because of the over-emphasis on the linguistic aspects of the text. It is considered less relevant for the purposes of teaching literature as both teachers and learners lack the scientific approach to analyze the text as required by the approach. Lastly, it can result in lack of motivation for learning literature just like in *New Criticism* (Van, 2009).

Stylistics

In stylistics, the emphasis is on linguistic knowledge and the delivery of the language. The stylistics approach analyzes the literary language especially in unconventional structures of literature such as poetry, where there can be non-grammatical and loose structures. The teacher has a significant role because it is the teacher who encourages the students to use their linguistic knowledge in order to discover the aesthetic aspects of the text (Van, 2009). One useful method for teaching literature through this approach is to introduce different registers and help students see different uses of language. With this method, students can compare literary texts with non-literary ones, and realize the power of language in creating ideas and feelings. Stylistics is likened to the teaching of literature since it highlights the aesthetic value of literature and exposes students to the attractive language of poetry, drama and fiction (Van, 2009).

Reader-response

In reader response, the reader has an active interaction with the text and derives its meaning out of this interaction. Therefore, it is similar to Maley's (1989a) approach as highlighted previously.

Language-based

As its name suggests, language-based approach focuses on the importance of the language of literature as in the stylistics. However, it differs from the stylistic approach in that it involves the experiences and responses of students to a greater extent. The reason is that in language-based approach, certain language-based activities are implemented, such as brainstorming, summarizing, making predictions, rewriting the end of the stories or jigsaw reading in order to get the meaning of the text. The teacher's role is to introduce technical terms, provide prompts and scaffolds, and offer appropriate classroom procedures for these activities (Van, 2009). According to Van (2009), language-based approach is suitable for EFL classrooms as it enables students to gain the necessary skills they need to access texts; moreover, students learn how to study collaboratively through group tasks, and they become active learners as the teacher guides them during the learning process.

Critical literacy

The purpose of critical literacy approach is to promote critical awareness in the reader. Drawn from a variety of theories such as educational sociology, feminism and sociology, according to Luke and Freebody (1997), critical literacy encourages the reader to seek the hidden meanings behind the text with a critical eye. This

approach shows the interrelationship between language use and the social aspects of language. One of the objectives of critical literacy is to encourage students to investigate how social and political factors shape language and raise students' critical awareness of the role of language in social relationships (Van, 2009). In his criticism, Van (2009) supports the critical literacy approach since it gives students a sense of how texts are related to issues of identity, culture, political power, gender, ethnicity, class and religion. Van also suggests that a teacher who adopts critical literacy should consider freedom of speech, students' social background, their degree of being open to different cultures and ideas as well as their world views (2009).

Timucin and Savvidou's integrated approach

Timucin (2001) and Savvidou (2004) developed a model in which all the models mentioned above are implemented in a systematic way in the classroom. In his study conducted in a Turkish EFL context with 60 undergraduate students in the English Language and Literature department, Timucin found that an integrated approach comprising language-based approaches and stylistics increased students' motivation and influenced their attitudes to literature positively and enabled them to understand the texts better (2001).

In her integrated approach, Savvidou proposes certain steps: preparation and anticipation; focusing; preliminary response; working at it –I; working at it – II; and interpretation and personal response (2004). Savvidou (2004) also suggests that there are linguistic, methodological and motivational reasons for adopting such an integrated approach. In addition to Timucin and Savvidou, O'Brien (1999) proposes

an integrated approach to teaching literature, in which linguistic analysis and interpretation of the text are mixed in accordance with the students' language proficiency level (as cited in Divsar and Tahriri, 2009).

Apart from what Khatib presents, Vethamani and Rahman (2010) propose four other approaches to the teaching of literature in EFL classrooms. These are paraphrastic approach, information-based approach, personal response approach and moral philosophical approach.

Paraphrastic approach

Originated from the word "paraphrasing", paraphrastic approach enables teachers and students to deal with "the surface meaning of the text" (Hwang & Embi, 2007, p.5). Teachers employing this approach use paraphrasing and re-wording the text in a simpler form in order to foster comprehension of the text. In some cases, teachers may even use translation. The focus is on understanding the language; therefore it is suitable for beginner level students, as suggested by Rosli (as cited in Hwang & Embi, 2007). Activities include the teacher retelling the story, paraphrasing the text, rewriting the story in a simpler form and translation (Hwang & Embi, 2007).

Information-based approach

Information-based approach puts the concept of literature at the centre of the study and, as proposed by Ganakumaran (2007), it requires a great amount of input from the teacher concerning philosophy, culture, morality and humanities (as cited in Rashid, Vethamani and Rahman, 2010). The information-based approach sees

literature as a way to reach a source of information; therefore, as Long and Carter (1991) suggest, it intends to provide students with knowledge about literature related to critical concepts, literary conventions, meta-language to help them use relevant terminology when talking about literature (as cited in Rashid, Vethamani and Rahman, 2010).

Personal-response approach

According to Rashid, Vethamani and Rahman (2010), personal-response approach is closely linked with Long and Carter's personal growth model since it intends to enrich students' personal development through literature. Students are encouraged to interpret the themes, characters and the events in the literary text according to their own experiences and link them with their own lives.

Moral philosophical approach

Moral philosophical approach gets students to think about their moral values through the literary text. Incorporating moral values across the curriculum, the moral philosophical approach tries to find philosophical and moral reflections behind the reading (Rashid, Vethamani & Rahman, 2010). During implementation, teachers can do activities such as a discussion of moral values after the literature lesson, reflective sessions, considering and searching for moral values while reading (Hwang & Embi, 2007).

Teaching Shakespeare

A brief history of teaching Shakespeare in England

The teaching of Shakespeare in England goes back to the early 20th century, when secondary education became compulsory in the country and attitudes towards Shakespeare were shaped considerably by nationalistic pride (Irish, 2008).

Shakespeare was considered a part of high culture and the greatest poet of all time due to the timeless characters and themes in his plays.

Until the 1980s, the teaching of Shakespeare was bland and boring to students. However, Adams (1985) noted that despite their boredom, students respected Shakespeare.

As a matter of fact, there were those advocating active approaches in the *The Teaching of Shakespeare in Schools* pamphlets that were published in England in 1908 (Irish, 2008). These pamphlets proposed reading aloud and drama as ways to learn Shakespeare; the textbook versions of the plays were seen as a danger that could make students forget about what drama is. Names like Henry Caldwell Cook, and A. K. Hudson (1954) were early advocates of active approaches in teaching Shakespeare as well. However, at the time, critics like Tillyard and Knight regarded the plays of Shakespeare as pieces of literature transmitting cultural values and not as pieces of texts to be performed in classrooms, a way of thinking which influenced classrooms for many years.

By the mid 1960s, writers such as Whitehead and Creber initiated the pragmatic view that Shakespeare is not suitable, and too difficult for the majority of students (1965).

By the 1980s, scholars acknowledged the need for change in instruction towards performance-based strategies, but they were confused about how to put them into practice (Irish, 2008). In 1984, an entire issue of the *Shakespeare Quarterly* was devoted to performance-based methods and activities (Schaefer, 2005).

Teaching Shakespeare in English classes today

The main reasons for teaching Shakespearean plays in English language classes in both language arts and second language learning contexts are because of the richness of his language and for literary knowledge (Yen, 2010). Shakespeare's language abounds with literary devices that every language student should learn at some point in order to understand the target language in a literary context. However, the biggest problem with Shakespearean language is that it is old; the plays are written in Elizabethan English, which is very different from contemporary English.

In his book *Teaching Reading Shakespeare*, Haddon (2009) argues that the difficulties of Shakespeare's language are at the levels of lexis, syntax and "discourse organization". Besides these, Haddon (2009) adds that there are other elements of difficulty in teaching Shakespeare such as metaphors, allusions and cultural references, which are particularly hard to understand for learners of English as a second/foreign language. Such literary devices require students to read as much as possible to truly grasp a literary piece, but since all of the difficulties listed above are encountered simultaneously in a Shakespeare play, students learning and teachers teaching may find it difficult to identify the focal points. Therefore, as Murray (1985, p.21) states, "a teacher might have fired students' enthusiasm to give them the energy

to attack the biggest difficulty with Shakespeare for a newcomer: the language”. On the other hand, Crystal (2003, p.69) claims that this particular difficulty is what makes Shakespeare more special because students “learn how it is possible to explore and exploit the resource of language in original ways, displaying its range and variety in the service of the poetic imagination”. Once breaking the language barrier, the students experience the satisfaction and enjoyment of further understanding and analyzing Shakespearean plays. This provides them with greater confidence towards Shakespeare before reading any other play of his.

Another barrier to reading Shakespeare is prejudice. Although it is not seen as frequently as the difficulty of the language, it affects the entire learning and teaching process of a Shakespeare work. As Metzger (2004) indicates, “students rarely came to his work free of preconceptions – even if they have never read a word the Bard wrote. The same is true for teachers”(p.100). Besides, there are those who oppose Shakespeare’s relevance to the contemporary world. In his article, McEvoy (2003) discusses a newspaper article as evidence for these arguments. In an article published in the *Independent* on 24 April 2004, the writer Jonathan Myerson pronounced Shakespeare’s day to be over. According to him, the gap between old and modern English has become too vast and Shakespeare’s language is almost incomprehensible and therefore tedious. For some cultures, the difficulty stems not only from language, but also from the culture and the people – kings, nobles, and great citizens of England mix around Shakespeare’s time.

Especially in EFL contexts, pre-assumptions can be largely negative as the work may seem entirely strange to learners of the English language. For this reason, it is

necessary to overcome negative preconceptions before reading and teaching Shakespeare.

On the other hand, in his article, Marder (1964) claims that there are several reasons why Shakespeare's plays should be taught and prejudice should be abandoned. These reasons are at the literary, dramatic, social and personal levels.

The literary aim of teaching Shakespeare deals with an appreciation of Shakespeare's language, structure and poetry. Another aim is to introduce learners with drama *basics* such as history of theatre, acting, stage and dramatic reading. The social aim is related with the themes occurring in Shakespearean plays; learners are expected to develop an understanding of mankind, his culture and environment. The personal aim has much to do with improvement of the learner as an individual: reading Shakespeare provides students with "imaginative exercise, ability to understand man under tension, the ability to laugh at life, to listen, read, observe, think, speak and write" (Marder, 1964, p.480).

Shakespeare plays have also always been appreciated because of their universal themes such as love, hatred, betrayal or disappointment. Though the plays are hundreds of years old, what still makes them appealing is that their subject matter never gets old. These plays deal with basic human emotions and themes and for this reason they still apply. For many teachers Shakespeare continues to be popular because of his plays' "universal, timeless greatness and relevance" (McEvoy, 2003, p.101). Therefore, while working on his plays, the historical context or background

becomes secondary to Shakespeare's characters, plots and themes (McEvoy, 2003). In Turkish context, Shakespeare's sonnets and plays have been translated in Turkish as well. Based on a personal communication with Talat Halman, he reportedly said that he translated *Macbeth* into Turkish but it was never been published (personal communication, May 3, 2013).

CHAPTER 3: METHOD

Introduction

This chapter starts with the explanation of the research design, defines the qualitative-meta -analysis and content analysis highlighting their purposes in research, and shows the steps of the data collection. The chapter ends with the data analysis procedure demonstrating the details of the data aggregation and clustering.

Research design

This study uses qualitative meta-content analysis to address the research questions focusing on previous research carried out on teaching Shakespeare in language classes in the last twenty-five years. To this end, the study intends to sift through and sort data with respect to topics, research questions, research designs, participants, tools, findings, discussions, and implications for further research and practice.

Qualitative meta-analysis

A qualitative meta-analysis is used to analyze studies in qualitative terms, and it is “an attempt to conduct a rigorous secondary qualitative analysis of primary qualitative findings” (Timulak, 2009, p.591). Its basic aim is to provide a general picture of what has been done in the research topic. As Schreiber, Crooks, and Stern (1997) propose, qualitative meta-analysis is characterized by “the aggregating of a group of studies for the purposes of discovering the essential elements and

translating the results into an end product that transforms the original results into a new conceptualization” (p. 314). Finfgeld (2003), another qualitative meta-analysis theoretician, characterized qualitative meta-analysis as “a new and integrative interpretation of findings that is more substantive than those resulting from individual investigations” (p. 894).

Although both qualitative and quantitative meta-analysis approaches have the same rationale and aims, qualitative meta-analysis is different than quantitative analysis in that it does not use statistical methods; rather it tries to understand and analyze the meaning of a collection of studies via descriptive narratives (Ren, 2008). In addition, unlike the quantitative approach, the qualitative approach only addresses qualitative or partially qualitative studies (Timulak, 2008). There are, however, other qualitative meta studies focusing on both quantitative and qualitative data (Dixon-Woods et al, 2006). A qualitative meta-analysis is chosen not only to formulate useful information about findings but also for its ability to contribute to existing research by drawing connections among a variety of studies. As Ren (2008) suggests in his dissertation, a well-designed qualitative meta-analysis does not only summarize the differences and similarities between different studies, it also leads researchers to identify knowledge gaps for further research. In that sense, one of the main purposes of qualitative meta-analysis is its contribution to knowledge in a specific area (Timulak, 2009).

The idea of synthesizing qualitative findings from various studies was initiated by the creators of grounded theory, Glaser and Strauss, in the field of sociology

(Zimmer, 2004). Despite the fact that grounded theory was not originally designed for published literature review or meta-analysis, Glaser and Strauss suggested that collecting data from libraries or databases is parallel to gathering research data from fieldwork such as interviews or observations (Chen, 2005). Glaser and Strauss (1967) explain this analogy as follows: “When someone stands in the library stacks, he is, metaphorically surrounded by voices begging to be heard. Every book, every magazine article, represent at least one person who is equivalent to the anthropologist’s informant or the sociologist’s interviewee.” (p. 163)

The first qualitative meta-analysis design appeared in Stern and Harris’s (1985) study in the nursing field, in which they documented a meta-synthetic approach to qualitative findings and named that design ‘qualitative meta-analysis’. In their study, Stern and Harris developed a “model to guide nursing assessment of women’s self-care readiness” by analyzing the data and results from seven different qualitative nursing studies (Zimmer, 2004). Currently, this methodology is used in disciplines such as education, sociology, anthropology and mostly in nursing.

Content analysis

This study is a mixture of a qualitative meta-analysis and a content analysis, or a *meta-content analysis*. Content-analysis is a technique for categorizing certain data into themes systematically and interpreting the data according to recurring themes. The researcher determines dominant findings and, therefore, makes some generalizations (Mays, Pope & Popay, 2005). A meta-content analysis is conducted when a meta- analysis cannot be administered because the existing studies might

have used various methodologies and address to different research questions.

Therefore, a meta-content analysis provides the “first systematic review of the primary studies” (Sydow & Reimer, 1998, p.464).

The primary studies of this research are all qualitative in nature except for one in which the researcher uses the *California Critical Thinking Skills Test* in order to determine the effectiveness of performance-based methodology in the teaching of Shakespeare. Meta-content analysis has been conducted to analyze the different variables of each research study including their problem, significance, purpose, research questions, research design, participants, context, data collection and data analysis procedure, tool, findings, discussion, implications for future research and implications for practice.

Data collection procedures

To identify the research studies focusing on teaching Shakespeare in the last twenty-five years, the researcher referred to the following databases: ISI Web of Knowledge, ProQuest (for MA and PhD studies) and EBSCOhost Electronic Journal Service databases.

More specifically, the following were analysed systematically through the EBSCO Journal Database;

- Arts and Humanities Index
- Cambridge Journals Online
- Educational Research Complete
- ERIC
- Informaworld Journals

- Oxford Journals Online
- Periodicals Archive Online
- SAGE Journals Online
- SpringerLink
- ULAKBİM

To ensure that all relevant studies were included, the researcher also targeted several journals including:

- Shakespeare Bulletin
- Shakespeare Quarterly
- Shakespeare Studies
- William Shakespeare
- English in Education
- Asian EFL Journal
- Educational Review
- Wiley Online Library
- Taylor & Francis Online

Studies were identified by using the following key words: Shakespeare teaching, Shakespeare and education, Shakespeare and English, Shakespeare and English education, Shakespeare and classroom, Shakespeare and ESL/ EFL, teaching literature and teaching Shakespeare.

In selecting the studies, the researcher selected empirical studies written in English that were published in the last 25 years.

Data analysis procedures

During analysis, comparing, contrasting, looking for commonalities and delineation of differences were the main strategies used to come up with credible conclusions

(Thorne, Jensen, Kearney, Noblit & Sandelowski, 2004). A *Microsoft Excel* file was created, and all the data were processed using fifteen excel sheets within the same file including the following sections:

- name of the study,
- name of the author,
- the year of publication,
- methodology and research type,
- problem of the study,
- purpose of the study,
- research questions,
- research design,
- participants,
- context,
- data collection and data analysis procedures,
- tools,
- findings,
- discussion,
- implications for future research, and
- implications for practice.

Excel sheets were used systematically to record, sift through and sort data (Table 1).

Each sheet explored one, or a group, of these sections.

Table 1

A sample from the Excel file: name, author, year research and research method of the studies.

| Name | Author | Year | Research Type | Quest | |
|---|----------------------------|------|---------------|--|-----|
| Is love ever enough: Teaching Shakespeare at the secondary level | Kendra Dodson | 2009 | QUAL | Questionnaire | MA |
| Performing Composition: Playing Shakespeare and Teaching of composition | Erik Good | 2009 | QUAL | Descriptive , | MA |
| Shakespeare in high school drama: A model for Active Learning | Marie Rose | 1996 | QUAL | Descriptive Study | MA |
| Standing up for Shakespeare: Moving toward a pedagogy of embodiment | Christy Ann Lemaster | 2002 | QUAL | Descriptive Study | MA |
| Teaching Shakespeare: An Action Research Study | Linda Marie Allen-Hardisty | 2002 | QUAL | Action Research | MA |
| Using dance to teach Shakespearean literature | Delphia Maria Brichfield | 2009 | QUAL | Action Research | MA |
| Using a new historical approach in the Shakespeare classroom | Anne Tracy Bruner | 2003 | QUAL | Action Research | MA |
| A Study of high school teachers' responses to questions about their teaching of Shakespearean drama to average classes | Vicellio, Phyllis Lee, PhD | 1988 | QUAL | Questionnaire | PhD |
| "The strawberry grows under the nettle" how an integrated performance- based approach to the teaching of Shakespeare at the secondary level affects critical thinking skills as measured by the california critical thinking skills test. | Brent Strom | 2011 | QUAN | CALIFORNIA CRITICAL THINKING SKILLS TEST | PhD |
| Bridging the divide: Integrating drama techniques into the study of Shakespeare in a high school English Class | Margaret Schaefer | 2005 | QUAL | Action Research | PhD |

Additionally, the researcher also generated Microsoft Excel sheets to demonstrate aggregated data, clustering:

- a) results, conclusions and discussion of findings,
- b) implications for further research, and
- c) implications for practice (Table 2).

Table 2

Sample Excel sheet showing aggregated data concerning methodology:

| | | Questionnaire | Survey | Action research | Case Study | Action research based case study | Descriptive Stud |
|-----------------|---------------------------|---------------|--------|-----------------|------------|----------------------------------|------------------|
| PhD | Vicellio (1988) | * | | | * | | |
| PhD | O'Brien (1994) | * | * | | | | |
| Journal Article | Wade & Sheppard (1994) | * | * | | | | |
| Journal Article | Collins (1995) | | | * | | | * |
| MA | Rose (1996) | | | * | | | |
| Journal Article | Rothenberg & Watts (1997) | * | * | | | | |
| Journal Article | Batho (1998) | | | * | | | |
| PhD | Kirk (1998) | | | | * | | |
| Journal Article | Schwartz (1998) | | | * | | | |
| MA | Allen-Hardistry (2002) | | | * | | | |
| MA | LeMaster (2002) | | | * | | | |
| MA | Bruner (2003) | | | | | * | |
| PhD | Heller (2005) | | | * | | | |
| PhD | Schaefer (2005) | | | | | | * |
| Journal Article | Gregory (2006) | | | | * | | |
| PhD | Racette (2007) | * | * | | | | |
| MA | Breitsprecher (2009) | | * | | | | |
| MA | Brichfield (2009) | | | * | | | |
| Journal Article | Coles (2009) | | | * | | | |
| Journal Article | Desmet & Bailey (2009) | | | * | | | |
| MA | Good (2009) | | | | | | * |
| PhD | Wood (2010) | | | * | | | |
| Journal Article | Yen (2010) | | | | * | | |
| Journal Article | Cheng & Winston (2011) | | | | | * | |
| Journal Article | Irish (2011) | | | | | | * |
| Journal Article | Lighthill (2011) | | | | | | * |
| Journal Article | Ribes (2011) | | | | * | | |
| PhD | Strom (2011) | | | | | | |

Table 2 shows how the methodologies of the studies were aggregated and recorded.

CHAPTER 4: RESULTS

Introduction

This research explores how the studies on teaching Shakespeare conducted in the last twenty-five years inform classroom instruction. This chapter presents the outcomes of the qualitative meta-analysis of twenty-eight research studies focusing on teaching Shakespeare in terms of:

- (a) data sources, authors, and titles,
- (b) methods, tools, participants and research contexts,
- (c) problems, purposes and research questions,
- (d) results, conclusions and discussion of major findings,
- (e) implications for further research, and
- (f) implications for practice.

Gathering data sources

There are twenty-eight studies in total, coming from three data sources: MA studies, PhD studies and journal articles (JA) between the years 1988 and 2011 (Table 3).

The number of MA studies is seven, the number of PhD studies is eight, and the number of journal articles is thirteen. The first empirical studies concerning teaching Shakespeare in school contexts were conducted in 1988, when there were strong disagreements on the place of studying Shakespeare in education (Irish, 2008).

Table 3
Data sources

| Source | Author | Title |
|--------|---------------------------------|---|
| JA | Batho, R. | Shakespeare in Secondary Schools |
| JA | Cheng, A. & Winston, J. | Shakespeare as a second language: playfulness, power and pedagogy in the ESL classroom |
| JA | Coles, J. | Testing Shakespeare to the limit: Teaching <i>Macbeth</i> in a Year 9 classroom |
| JA | Collins, M.J. | Using Films to Teach Shakespeare |
| JA | Desmet, C. & Bailey, R. | The Shakespeare Dialogues: (Re) producing <i>The Tempest</i> in Secondary and University Education |
| JA | Gregory, M. | From Shakespeare on the Page to Shakespeare on the Stage: What I Learned about Teaching in Acting Class |
| JA | Irish, T. | Would you risk it for Shakespeare? A case study of using active approaches in the English classroom Using Films to Teach Shakespeare |
| JA | Lighthill, B. | 'Shakespeare' – an endangered species? |
| JA | Ribes, P. | Competency-based teaching of Shakespeare: How to master <i>King Lear</i> |
| JA | Rothenberg, S. S. & Watts, S.M. | Students with learning difficulties meet Shakespeare: using a scaffolded reading experience |
| JA | Schwartz, H.J. | Teaching Shakespeare: Materials and outcomes for Web based instruction and class adjunct |
| JA | Wade, B. & Sheppard, J. | How teachers teach Shakespeare |
| JA | Yen, A. C. | Our Languages Clicked: Shakespeare in EFL Classes |
| MA | Allen-Hardisty, L.M. | Teaching Shakespeare: An action research study |
| MA | Breitsprecher, K.D. | Is love ever enough: Teaching Shakespeare at the secondary level |
| MA | Brichfield, D.M. | Using dance to teach Shakespearean literature |
| MA | Brunner, T.A. | Using a new historical approach in the Shakespeare classroom |
| MA | Good, A.E. | Performing composition: Playing Shakespeare and the teaching of writing |
| MA | LeMaster, C.A. | Standing up for Shakespeare: Moving toward a pedagogy of embodiment |
| MA | Rose, L.M. | Shakespeare in high school drama: A model for active learning |
| PhD | Heller, W. | Teaching Shakespeare in the inner-city fifth-grade classroom using drama-in-education, theatrical production, and technology integration: An action research-based case study |
| PhD | Kirk, F.D. | Take center stage: The perceived effect of performance-based teaching methodology on students' understanding of Shakespeare's <i>A Midsummer Night's Dream</i> |
| PhD | O'Brien, M. H. | "The Play is the thing": The effect of performance-based teaching methodology on student attitudes toward Shakespeare study |
| PhD | Racette, A. | Shakespeare in the body: An exploration of student audiences at the Stratford Festival |
| PhD | Schaefer, M. | Bridging the divide: Integrating drama techniques into the study of Shakespeare in a high school English Class |
| PhD | Strom, B. | "The strawberry grows under the nettle" how an integrated performance-based approach to the teaching of Shakespeare at the secondary level affects critical thinking skills as measured by the california critical thinking skills test |
| PhD | Viccellio, P. L. | A Study of high school teachers' responses to questions about their teaching of Shakespearean drama to average classes |
| PhD | Wood, T. H | Teaching Shakespeare in performance: Recent trends and annotated bibliography. Traumatic Stress in <i>Macbeth</i> and <i>Shylock</i> |

Assembling methods and tools

Table 4 shows the studies by author, date of publication, data source, method, tools, participant and context in a chronological order. All but one used a qualitative methodology. Twenty-six studies were conducted in high school contexts and only two in university contexts.

Table 4
Studies by methods and tools

| Study | Data source | Method | Tools | Participant | Context |
|---------------------------|-----------------|-------------------|--|--|---|
| Viccelio (1988) | PhD | Case Study | Questionnaire | 133 high school teachers of English who teach Shakespeare in 15 different high schools | Suburban public school system in the Middle Atlantic region of the United States |
| O'Brien (1994) | PhD | Survey | The Teacher Screening Questionnaire | secondary school students participating in 30 English classes in 30 different American high schools and middle schools. The sample was made up of boys and girls in 7th grade through 12th grade, 12 to 18 years of age. Approximately 382 Ss attended from different cultural and economic backgrounds. | Secondary school Ss participating in 30 English classes in 30 different American high schools and middle schools. The Ss are from large and small; public and private; urban, rural, suburban schools and across the United States. |
| Wade & Sheppard (1994) | Journal Article | Survey | Questionnaire | Teachers in 45 secondary schools in one Local Education Authority | All secondary schools in one Local Education Authority with a mix of urban and rural schools |
| Collins (1995) | Journal Article | Descriptive Study | Observations, informal questions | High school students, not particularly stated. | The researcher's own account of his workshops of using films in a high school. |
| Rose (1996) | MA | Action Research | Researcher's own experiences, suggestions | The researcher's own students. | The researcher's own account of active learning in high school. |
| Rothenberg & Watts (1997) | Journal Article | Action Research | Interdisciplinary instruction with elements of a Scaffolded Reading Experience (Graves & Graves, 1994). | Classes of eighth and ninth graders where there are one female and three males students reading below grade level and experiencing difficulties with writing and spelling. | In the class, a 10-day scaffolded reading experience made <i>Macbeth</i> accessible to a group of students. In this case, the students were one female and three males reading below grade level and experiencing difficulties with writing and spelling. One-hour literature and writing classes were combined to form a 2-hour literacy block during which the unit took place. |
| Batho (1998) | Journal Article | Survey | Questionnaire | The heads of English departments and one English teacher from the department in 45 secondary schools. | Secondary schools in two LEAs (local education authorities) which have a mix of urban and rural schools. |
| Kirk (1998) | PhD | Mixed study | The California Reading Assessment Scoring Guide (for scoring the written assignments) | 39 students who regularly scheduled into a ninth grade English class in the school year 1996-97. | High school context. The population mostly consisted of mostly white students from a rural area. |
| Schwartz (1998) | Journal Article | Case Study | The Web-based SGHs (Shakespeare Hypertext Guides), grades and student evaluations of the course | College students | College level students using hypertext in Shakespeare classes |
| Allen-Hardisty (2002) | MA | Action Research | Field notes from participant observation, research journal, Ss' reader response journals, Ss interviews and Ss surveys | The students who were registered in Grade 9 English Language Arts B. The participants, from two classes of Grade 9 Ss, were volunteers. In total, 34 participants, 19 males and 15 females. | A high school located in the middle of a small prairie city. The socioeconomic area included a range from very high to very low-income levels. The student population included fewer than 1000 students from a variety of ethnic backgrounds. |
| LeMaster (2002) | MA | Action Research | Observations, experiences | None. | The researcher assumes a classroom for her suggested lesson plans |
| Brunner (2003) | MA | Action Research | Researcher's own experiences, suggestions | None. | The researcher's own account of how to teach Hamlet with a New Historical approach. |

Table 4 (cont'd)
Studies by methods and tools

| Study | Data source | Method | Tools | Participant | Context |
|------------------------|-----------------|----------------------------------|--|---|---|
| Heller (2005) | PhD | Action research based case study | Student reflection papers, written assignments, Rubrics are used for unit assessments, observations, students' reading test scores, | fifth-grade class students | The case is one class in one school that goes through the unit project that the researcher designed. |
| Schaefer (2005) | PhD | Mixed study | Action research, logs, journals, questionnaire and interviews | 16 high school Ss who took Shakespeare elective course, 10 seniors and 6 juniors. | A public high school with approximately sixteen hundred students in a suburb of New York City. |
| Gregory (2006) | Journal Article | Descriptive Study | Researcher's own experiences, suggestions | The researcher himself | The researcher, taking acting classes as an English teacher |
| Racette (2007) | PhD | Case Study | Observation, interviews | Students, aged between 14-17, from two secondary school groups in the Greater Toronto Area. They are from various economic and sociological demographics. | Two secondary school groups in the Greater Toronto Area whose Ss attended to Stratford Festival |
| Breitsprecher (2009) | MA | Survey | Questionnaire | Nine current and recently retired Iowa secondary English teachers | Iowa middle school and secondary school |
| Brichfield (2009) | MA | Survey | Observations, questionnaires, interviews | The class of twenty college students | A study on an undergraduate, liberal arts program course—English 333 Introduction to Shakespeare—at Western Carolina University during a fifteen-week 2008 fall semester |
| Coles (2009) | Journal Article | Action Research | Observations, interviews | Two classes of Year 9 students who study <i>Macbeth</i> | A series of <i>Macbeth</i> lessons in one inner Year 9 London classroom at Eastgate School, a socially and ethnically diverse comprehensive. |
| Desmet & Bailey (2009) | Journal Article | Action Research | Observations, interviews | A small group of volunteer students from Christy Desmet's "Introduction to English Studies" class in the Department of English at the University of Georgia and the students in Roger Bailey's twelfth-grade Advanced Placement English class at Oconee County High School, Georgia | The project, which is part of a GSTEP (Georgia Systemic Teacher Education Program) initiative, was conducted by one university and one high school English teacher. |
| Good (2009) | MA | Action Research | Observation, literature review | An eclectic group of high school students, ranging from 9th graders to 12th graders | High School Ss perform a 45 min play together with the teacher and directors from the Shakespeare company |
| Wood (2010) | PhD | Descriptive Study | Researcher's own experiences, suggestions | None. | The researcher's own account of sources on performance based learning. |
| Yen (2010) | Journal Article | Mixed study | Grasha-Reichmann Learning Style Scales, writing log and discussion forum. | 15 English majors from Year 4 who took the module of Shakespeare over a semester beginning in September 2009 and ending in January 2010. | The research took place at National Dong Hwa University, Taiwan. |
| Cheng & Winston (2011) | Journal Article | Case Study | Likert Scale questionnaire, semi-structured focus group interviews, student journals, drama conventions, participant observation, field noted and research journals. | 32 17-year-old female students | A girls' senior high school in Taiwan |
| Irish (2011) | Journal Article | Action research based case study | Implementation of practical approaches for their own students and then sharing reflections and experiences | 17 teachers of secondary schools who work at state schools | An ethnically diverse comprehensive girls' school in London with nearly 60% of students speaking English as an additional language and an above average number of students with special educational needs and/or disabilities |
| Lighthill (2011) | Journal Article | Descriptive Study | Researcher's own experiences, suggestions | 11-year-old students in a Warwickshire school. | Six Sessions the researcher held with 11-year-old students in a Warwickshire school during which he used Shakespeare's story of <i>Romeo and Juliet</i> as a springboard into various PSD topics |
| Ribes (2011) | Journal Article | Descriptive Study | Researcher's own experiences, suggestions | High school students, the features are not particularly stated. | Teaching <i>King Lear</i> in a high school |
| Strom (2011) | PhD | Case Study | California Critical Thinking Skills Test | Between the two classes there were ninety participants involved in a four-week unit on a particular Shakespeare play (n=90). | In a classroom context with two different classes including 90 students. |

The majority of the researchers conducted the following types of research: mixed methods, action research, and action research based case study. Along with these methods, case study and survey were also used.

As for tools, close observation, field notes, noting down experiences, interviews, informal questions in the classroom, writing logs, participant observation, student journals, questionnaires, drama conventions, student reflection papers, student grades and course evaluations, student reader response journals, pre- and post-student

surveys, student test scores, student written assignments, rubrics, scoring guides, the California Critical Thinking Skills Test, a learning style scale and literature review were used to collect data.

In terms of participants, they include both students and teachers from different grade levels. The range of participants ranges from middle school students to college students. There are only two descriptive studies without any participants.

As for context, the research took place at middle schools, high schools in the United States of America, the United Kingdom, Canada and Taiwan.

Clustering problems, purposes and research questions

The researcher analyzed the problems, purposes and research questions in each study to identify recurring patterns, and clustered them in terms of the following

- methods and techniques,
- instructional concerns,
- assessment,
- engagement,
- reflective practice,
- responses and attitudes,
- demographics, and
- early age.

Studies focusing on teaching methods and techniques

Table 5 presents the studies concerned with different methods and techniques. Out of twenty-eight research studies, eighteen studies between the years 1995 and 2011 investigated methods and techniques on how to teach Shakespeare.

Table 5
Studies focusing on methods and techniques

| Author | Year | Data source | Problem | Purpose | Research questions |
|--------------------|------|-----------------|--|--|---|
| Collins | 1995 | Journal Article | There is limited research on using films as a part of teaching of Shakespeare. | to describe methodology for using films for teaching Shakespeare | How can teachers use films to teach Shakespeare? |
| Rose | 1996 | MA | There is a need in the United States for a philosophical change in education. Students schooled in the traditional manner of direct instruction are not graduating high school with adequate preparation to enter college or the work force. To change this trend, teachers must consider using methods other than direct instruction. This thesis presents one possible | to illustrate how teachers can attain their goals with drama in education | How can teachers attain their goals with drama in education? |
| Rothenberg & Watts | 1997 | Journal Article | Many English teachers find their students unable to independently comprehend literature selections, a necessary prerequisite for study and appreciation. The challenge for these teachers is providing appropriate support for reading the literature without giving up the time necessary for study and appreciation. | to create a scaffolded experience with an interdisciplinary unit approach | How can a teacher combine a scaffolded reading experience with an interdisciplinary unit approach to maximize student engagement and success while teaching <i>Macbeth</i> ? |
| Schwartz | 1998 | Journal Article | The results will show whether Shakespeare can be taught online. | to investigate how hypertext can help teaching Shakespeare plays | 1. How can hypertext help teach an academic subject such as Shakespeare's plays? 2. Can a class be taught completely on the Web or should Web materials simply serve as adjuncts to classroom presentations and homework sessions? |
| LeMaster | 2002 | MA | There is a pedagogical split between the fields of literature and theatre with evidence from several sources including criticism, previous university curriculum, and the history of performance technique. | (1) to explore the possible benefits of creating a more embodied approach, (2) to investigate current methodologies of teaching Shakespeare | What are the possible benefits of creating a more embodied approach to Shakespeare pedagogy? |

Table 5 (cont'd)
 Studies focusing on methods and techniques

| Author | Year | Data source | Problem | Purpose | Research questions |
|----------|------|-------------|---|--|--|
| Brunner | 2003 | MA | The researcher's own experience shows that performance pedagogy and theory often conflict with the very practical constraints of the classroom - mostly those involving time and disciplinary concerns. There are two major approaches to teaching Shakespeare, performance pedagogy and guided line-by-line interpretation; however there is a clearly middle ground is needed.\ | to offer New Historical approach as a methodology for teaching <i>Hamlet</i> | How can teachers get students to engage successfully with and to interpret the text adequately enough to give a decent (and instructive) performance? |
| Schaefer | 2005 | PhD | The researcher's own curiosity and endeavor to develop and deepen her students' understanding of Shakespeare's texts by including drama activities. Also, there is no publication on how to design a class which incorporates the drama classroom and the English classroom. The researcher wants to mix traditional text analysis methods with drama activities in order to make sure that Ss comprehend and analyze the play well rather than just acting it. | to find ways to integrate drama methods with text analysis method in Shakespeare classes | <ol style="list-style-type: none"> 1. What obstacles prevented the researcher from incorporating drama methods into teaching of Shakespeare in the past and how can she overcome them? 2. How can she use drama methods into her teaching of Shakespeare to help Ss become engaged and careful readers of the text? 3. How can she integrate drama methods and text-analysis methods in her teaching of Shakespeare in such a way that they complement and enhance each other? 4. How do Ss respond to the researcher's efforts to integrate drama methods and text-analysis methods in her teaching of Shakespeare? |
| Racette | 2007 | PhD | There is limited research on how films and performance can be integrated into teaching of Shakespeare and how they affect the learning process | to seek Ss' experiences at Stratford Festival | <ol style="list-style-type: none"> 1. Is Shakespeare literature or drama? 2. How do student audiences construct the "live" experience? 3. How do these experiences influence a student's life and learning? |

Table 5 (cont'd)
 Studies focusing on methods and techniques

| | | | | | |
|-----------------|------|-----------------|---|---|--|
| Breitsprecher | 2009 | MA | The researcher wants to examine, in much more depth, why (or even if) Shakespeare should be taught in secondary classrooms today and how this should be done. | to examine in depth why and how Shakespeare is taught | <p>1. Is Shakespeare still relevant in the twenty-first century secondary classroom?</p> <p>2. Are Iowa 7-12 teachers following national and international research in regards to the teaching of Shakespeare in their classrooms?</p> <p>3. How can teachers modify Shakespearean instruction to fit the needs of modern classrooms, focusing on the concept of differentiated instruction?</p> |
| Brichfield | 2009 | MA | Little research had been done to see whether the dancing and creative movement improved engagement in a college class. Although many writers have convincingly demonstrated that linking pedagogy to performance is a sound idea, no one has examined the value of using dance and movement therapy to teach literature | to explore integrating dance as a teaching method to improve students' engagement with the lessons | Do interpretive dance opportunities encourage students full participation while analyzing Shakespeare plays? |
| Desmet & Bailey | 2009 | Journal Article | It is surprising that the Internet has not been enlisted more widely to spark and maintain communication among the dispersed and growing body of Shakespeare students. | <p>(1) to represent one attempt to use electronic communication, both synchronous and asynchronous</p> <p>(2) to explore the understanding of Shakespeare within a U.S. high school literature class and a university- level class in adjoining counties of Georgia</p> | How does the collaboration of high school and college students work in the teaching of Shakespeare in an online setting? |

Table 5 (cont'd)
Studies focusing on methods and techniques

| Author | Year | Data source | Problem | Purpose | Research questions |
|-----------------|------|-----------------|--|---|---|
| Good | 2009 | MA | English teachers often complain about low writing performance of their students but they do not do anything specifically for it in their lessons. There is no study on how to integrate teaching writing into performing | to investigate how acting Shakespeare plays can be integrated with teaching writing | How can learning Shakespeare can be integrated into teaching writing? |
| Wood | 2010 | PhD | Despite the trend in performance-related Shakespeare pedagogy, no one has surveyed the current state of theory and scholarship (and teaching) in this area. | <ol style="list-style-type: none"> 1. to describe how many specific performance strategies are currently being used 2. to apply several of these techniques to the plays Romeo and Juliet and Hamlet 3. to provide an introduction to and overview performance-related pedagogy 4. to offer an annotated bibliography of the most important sources in the field. | <ol style="list-style-type: none"> 1. What are some current performance techniques used for teaching Shakespeare? 2. How these techniques can be used with Romeo and Juliet and Hamlet specifically? |
| Yen | 2010 | Journal Article | Shakespeare texts are dead for ESL students, because of language and cultural barriers. | to describe a Shakespeare module to help students overcome their fear of language via using thinking tools. | How to maximize the heuristic potentials of the research model in scaffolding students' skills in reading-and-thinking-and-feeling-aloud Shakespeare's plays via collaborative reading with thinking tools, concept maps and mind maps. |
| Cheng & Winston | 2011 | Journal Article | The fact that Ss in Taiwan are bound to conservative text books is a problem, which suggests that there is need to a radical change in learning English. | to attempt to map out a shared space, both conceptual and practical, for educational drama and ESL studies, using the teaching of Shakespeare as a specific example | <ol style="list-style-type: none"> 1. What are the benefits of drama in ESL classroom? 2. What are the benefits of teaching Shakespeare in particular in ESL classroom? |
| Irish | 2011 | Journal Article | Shakespeare teaching in the 21st century must allow for more than reciting quotes and received opinions. | to explore the value of active approaches for teaching Shakespeare | Do active ensemble strategies work while teaching Shakespeare? |

Table 5 (cont'd)
 Studies focusing on methods and techniques

| | | | | | |
|-------|------|-----------------|--|--|---|
| Strom | 2011 | PhD | Though Shakespeare remains the most taught author in American secondary school curriculum, and though there is growing evidence to suggest that the best practice for teaching the Bard is through a performance-based approach, there has been no empirical evidence to support one methodology over another. | <ol style="list-style-type: none"> 1. to determine the relationship between critical reading skills and reading Shakespeare at the secondary level. 2. to explore the curriculum decisions that a continuum of teaching Shakespeare provides 3. to note where the differences in the approach to teaching Shakespeare might affect a particular critical thinking score as measured by the California Critical Thinking Skills Test | <ol style="list-style-type: none"> 1. Does teaching Shakespeare to secondary (high school) language arts students help increase the development of critical thinking skills as measured by the California Critical Thinking Skills Test? 2. Is there a difference in students' critical thinking skills development when performance based versus seat-bound methods is used to teach Shakespeare? 3. Is there a difference in students' inference ability development when performance based versus seat-bound methods is used to teach Shakespeare? 4. Is there an interactive effect on students' critical thinking skills development between gender and the performance versus seat-bound methods used to teach Shakespeare? |
| Ribes | 2011 | Journal Article | Not stated. | to suggest practical approach of a competency-based teaching method for <i>King Lear</i> | How Ss can master <i>King Lear</i> with various types of tasks? |

The analysis of the studies focusing on methods and techniques highlight the following choices:

- performance-based methodology, (Rose ,1996),(LeMaster , 2002), (Gregory ,2006), (Schaefer ,2009), (Cheng and Winston ,2011), (Irish, 2011), (Strom ,2011), (Wood ,2010), (Racette ,2007)
- online teaching and technology, (Collins, 1995), (Schwartz ,1998), (Desmet and Bailey ,2009)
- integration, (Schaefer, 2005), (Good, 2009)
- using dancing in the classroom, (Brichfield, 2009)
- using competency- based approach,(Ribes, 2011)
- using graphic organizers, (Yen, 2010)
- using new historical approach, (Brunner, 2003)
- differentiated instruction, (Breitsprecher,2009)
- scaffolding. (Rothenberg and Watts, 1997)

Performance-based methodology

Among eighteen studies, nine of the studies explored performance-based methodology. Performance-based methodology is an interactive approach to the study of literature, particularly Shakespeare's plays and poems, in which students participate in close reading of text through intellectual, physical and vocal engagement (Folger Shakespeare Library, 2013). Performance-based methodology requires students to "get on their feet" literally and approach to the text from "non-traditional, non-desk-bound ways", and needs students to perform the play using their body and voice within a theatrical context. Performance-based methodology includes activities such as reading aloud, staged reading, memorization, improvisation and role-playing (Strom, 2011).

According to the related literature, performance-based methodology can mean several things such as implementing student-centred activities that get students active in the class, dramatizing scripts from the text on their feet, teaching theatrical performance history of Shakespeare's plays and watching or visiting theatrical performances (Wood, 2010). Rose (1996), LeMaster (2002), Gregory (2006), Schaefer (2009), Cheng and Winston (2011), Irish(2011), Strom (2011) and Wood (2010) focused on attaining goals through drama, benefits of embodied approach, benefits of drama in ESL classrooms, using the right modes of inquiry, performance-based techniques that are currently used and the value of active approaches. Racette (2007) intended to organize a field trip to a drama festival such as Stratford Festival as a teaching method for performance based activities and context for Shakespeare plays.

Online teaching and technology

Three of the studies explored online teaching and learning. In their studies, Schwartz (1998) and Desmet and Bailey (2009) investigated how hypertexts and the Internet could help students learning Shakespeare. Desmet and Bailey (2009) focused on collaboration between high school and college students in an online setting as a method for teaching Shakespeare plays. Collins's (1995) study revolved around a methodology for using films while studying Shakespeare in his study, arguing that although they were popular there was limited research on using films as a part of teaching Shakespeare.

Integration

Two of the studies focused on integrating performance-based methodology with writing and text-analysis methods. Schaefer (2005) focused on the integration of text analysis methods with drama in order to enable students to understand the text rather than just act it; on the other hand, Good (2009) intended to integrate drama with writing activities.

Dance

Brichfield (2009) aimed at using dancing and creative movement as a methodology in teaching Shakespeare. After conducting several surveys and observations in the classrooms, Birchfield concluded that "When students use their own movement as much as possible in the initial study of the play, and even in the final production, they establish a somewhat natural, comfortable relationship with the play's elements. This comfort enables students to relate more easily to the plot, and thus to be more at

ease with portraying its development as they stage the play.” (2009). At the end of the study, Brichfied recommends teachers of Shakespeare to review the physical explorations in the curriculum that could help with their teaching.

Competency-based approach

In his study, Ribes (2011) endeavoured to master *King Lear* with task variety, seeking a competency-based approach as a methodology to study Shakespeare plays. According to the study, competency-based approach is defined as providing students with a variety of specific tasks that they need to complete; while doing these tasks students gain the skill of reading a text with a critical eye and developing necessary skills to approach similar texts (Ribes, 2011). Therefore, competency-based approach is primarily concerned with the development of critical thinking skills through tasks such as looking at the political documents of the play’s time, analyzing authentic texts related to the time and approaching the play as a film. Ribes emphasizes that in his study, the competency-based approach proved more advantageous than traditional instructional methods because by performing various tasks, students’ “linguistic, historical, theatrical and intercultural skills are enhanced to such an extent that they acquire the competence they need to approach other early modern texts in a confident manner” (2011). In the research, students are provided with different resources while studying *King Lear* such as different textual versions, excerpts from historical documents and different filmed versions of the play.

Graphic organizers

According to Yen (2010), using accurate modes of inquiry and activating students' cognitive thinking skills through thinking tools, concept maps and mind maps could be a method especially in EFL classrooms where Shakespeare's language and cultural barriers were serious obstacles.

New historical approach

As a literary criticism approach, new historicism puts the text into the center of the history from which it arose and argues that texts are the actual products of their historical context. Giving such a background, new historicism enables students to look at the text from a historical angle and gives them a starting point on how to approach to the play. Therefore, it makes the text more meaningful for the students by providing the students with the necessary cultural, legal, economic and social information through history (Brunner, 2003). Brunner (2003) investigated a new historical approach as a way of teaching Shakespeare plays, and regarded this approach as a middle ground between performance pedagogy and line-by-line interpretation of the text. It is a middle ground because through new historicism, both teachers and students are able to place the text in a certain context "that allows students some shared basis for interpretation while still allowing them some freedom to manoeuvre on their own" (Brunner, 2003).

Differentiation

Differentiation is a teaching philosophy which enables teachers to plan their instruction strategically in order to reach diverse needs of students who differ from

each other in physical and social abilities (Gregory & Chapman, 2007) Therefore, differentiate instruction provides multiple approaches to the content, assessment and learning process. In her study, Breitsprecher (2009) provided a rationale for studying Shakespeare today. Focusing on the relevance of Shakespeare plays, Breitsprecher focused on differentiated instruction as a technique to link Shakespeare's themes to students' daily lives.

Scaffolding

Scaffolding is an instructional technique in which the teacher models the targeted task, guides the students and then gradually leaves the responsibility to them. While scaffolding, the teacher can assist students in planning, organizing or doing a specific task (Thornbury, 2006). Rothenberg and Watts (1997) emphasized scaffolding within an interdisciplinary unit approach as a method to teach Shakespeare to students who were unable to understand or appreciate Shakespeare because it meant entering a different literate activity.

Studies focusing on instructional concerns

Table 6 shows the studies dealing with instructional concerns. Out of twenty-eight research studies, five studies between the years 1988 and 2011 examined curricular concerns related to the teaching of Shakespeare.

Table 6
Studies focusing on instructional concerns

| Author | Year | Data source | Problem | Purpose | Research questions |
|-----------|------|-------------|--|--|---|
| Viccellio | 1988 | PhD | Little is known about secondary school study of S. other than it exists, at least in some school systems; what is taught, how it is taught, and what results from its being taught are yet unanswered questions. | <ol style="list-style-type: none"> 1. to investigate the teaching of Shakespearean drama to average high school English classes 2. to determine the range of Shakespearean drama taught at different grade levels and in various English courses; 3. to obtain descriptive data regarding the range of teachers' goals, concerns, methods, attitudes, and activities in their teaching of this subject matter; 4. to note any relationships between demographic data and descriptive data; 5. to compare the data from outstanding teachers of Shakespeare identified by a validated instrument of criteria with data from other teachers of Shakespeare, all of whom teach average classes | <ol style="list-style-type: none"> 1. Which Shakespearean dramas do teachers use for study in average high school classes? 2. Which goals do the teachers rank as most important for their Ss to achieve from the study of Shakespearean drama? 3. Regarding methods of teaching the Shakespearean drama; <ol style="list-style-type: none"> a) What are most popular among teachers? b) Which do teachers most often use? c) What is the strength of correlation between popularity and use of teaching methods? 4. What methods do teachers use to incorporate material about the drama and dramatist into their study of drama itself? 5. What is the range of time that teachers spend on class study of a Shakespearean drama? 6. What are teachers' strongest attitudes about teaching of Shakespearean drama? 7. On which activities for teaching Shakespearean drama do most teachers agree? 8. How do teachers measure the success of their teaching of Shakespearean drama? 9. How do the responses of a selected group of outstanding teachers of Shakespeare compare with those of other teachers of Shakespeare? 10. Is there a relationship between the demographic backgrounds of the teachers and their teaching goals, methods, attitudes, and activities? |

Table 6 (cont'd)
 Studies focusing on instructional concerns

| | | | | | |
|-----------------|------|-----------------|--|---|---|
| Wade & Sheppard | 1994 | Journal Article | There is no study on what strategies teachers prefer on their teaching of Shakespeare. | <ol style="list-style-type: none"> 1. to find out the most popular techniques for teaching Shakespeare 2. to find out the least popular techniques for teaching Shakespeare | What methodologies do teachers use when teaching Shakespeare? |
| Batho | 1998 | Journal Article | There is a need to learn which Shakespeare plays are popular, how much time spent on teaching them, and which activities are popular. | <ol style="list-style-type: none"> 1. to find out how much time is spent teaching S. To different years, 2. to find out which plays are read 3. to find out what other sources are used 4. to find out which teaching methods are employed at Key Stage 3 | <ol style="list-style-type: none"> 1. How much time is spent teaching Shakespeare to different years? 2. Which plays are read? 3. What other resources are used and which teaching methods are employed? |
| Lighthill | 2011 | Journal Article | The fact that students do not enjoy learning Shakespeare and abolition of SATS in 2008 is a problem for the researcher. | <ol style="list-style-type: none"> 1. to offer a curriculum for making Shakespeare relevant to students' lives 2. to offer exemplar lesson plans for making Shakespeare relevant to students' lives | How can Ts make Shakespeare relevant to students' lives? |
| Strom | 2011 | PhD | Though Shakespeare remains the most taught author in American secondary school curriculum, and though there is growing evidence to suggest that the best practice for teaching the Bard is through a performance-based approach, there has been no empirical evidence to support one methodology over another. | <ol style="list-style-type: none"> (1) to determine the relationship between critical reading skills and reading Shakespeare at the secondary level. (2) to explore the curriculum decisions that a continuum of teaching Shakespeare provides (3) to note where the differences in the approach to teaching Shakespeare might affect a particular critical thinking score as measured by the California Critical Thinking Skills Test | <ol style="list-style-type: none"> 1. Does teaching Shakespeare to secondary (high school) language arts students help increase the development of critical thinking skills as measured by the California Critical Thinking Skills Test? 2. Is there a difference in students' critical thinking skills development when performance based versus seat-bound methods is used to teach Shakespeare? 3. Is there a difference in students' inference ability development when performance based versus seat-bound methods is used to teach Shakespeare? 4. Is there an interactive effect on students' critical thinking skills development between gender and the performance versus seat-bound methods used to teach Shakespeare? |

Viccelio (1988), Wade & Sheppard (1994), and Batho (1998) focused on instructional concerns including the range of time allocated to teach a Shakespeare play, most popular methods, least popular methods, popular plays read, extra

sources, teacher goals, concerns, methods, attitudes and comparison of Shakespeare teachers according to their experiences. In addition, these studies aimed to provide a discussion on how and why Shakespeare was taught in current English classrooms as well as how teachers' demographic information and background affected their teaching.

Lighthill (2011) looked into a curriculum and sample lesson plans in order to make Shakespeare relevant to students' lives as he considered students' negative attitudes as a problem for Shakespeare study. Similarly, Strom (2011) concentrated on curriculum decisions within the Shakespeare study and tried to examine what kinds of decisions were needed.

Studies focusing on assessment

Table 7 shows the studies focusing on assessment related issues. Out of twenty-eight research studies, two studies between the years 1988 and 2011 investigated assessment issues related to the teaching of Shakespeare. Viccelio(1988) examined how teachers measured their own success of teaching of Shakespeare drama.

Table 7
Studies focusing on assessment

| Author | Year | Data source | Problem | Purpose | Research questions |
|----------|------|-----------------|---|---|---|
| Viccelio | 1988 | PhD | Little is known about secondary school study of Shakespeare other than it exists, at least in some school systems; what is taught, how it is taught, and what results from its being taught are yet unanswered questions. | <ol style="list-style-type: none"> 1. to investigate the teaching of Shakespearean drama to average high school English classes 2. to determine the range of Shakespearean drama taught at different grade levels and in various English courses 3. to obtain descriptive data regarding the range of teachers' goals, concerns, methods, attitudes, and activities in their teaching of this subject matter; 4. to note any relationships between demographic data and descriptive data; 5. to compare the data from outstanding teachers of Shakespeare identified by a validated instrument of criteria with data from other teachers of Shakespeare, all of whom teach average classes | <ol style="list-style-type: none"> 1. Which Shakespearean dramas do teachers use for study in average high school classes? 2. Which goals do the teachers rank as most important for their Ss to achieve from the study of Shakespearean drama? 3. Regarding methods of teaching the Shakespearean drama; a) What are most popular among teachers b) Which do teachers most often use? c) What is the strength of correlation between popularity and use of teaching methods? 4. What methods do teachers use to incorporate material about the drama and dramatist into their study of drama itself? 5. What is the range of time that teachers spend on class study of a Shakespearean drama? 6. What are teachers' strongest attitudes about teaching of Shakespearean drama? 7. On which activities for teaching Shakespearean drama do most teachers agree? 8. How do teachers measure the success of their teaching of Shakespearean drama? 9. How do the responses of a selected group of outstanding teachers of Shakespeare compare with those of other teachers of Shakespeare? 10. Is there a relationship between the demographic backgrounds of the teachers and their teaching goals, methods, attitudes, and activities? |
| Coles | 2009 | Journal Article | In much of the available literature pedagogic purpose, beyond the unspoken but obvious need to prepare students for the SATs test, remains unclear. The concern is focused more on method than on pedagogy. | to investigate what happens when the discourse of SATs tests converges with the broader exploration of a set Shakespeare play, and in what ways the means of assessment mediates students' interaction with the play text | <ol style="list-style-type: none"> 1. What happens when the discourse of SATs tests converges with the broader exploration of a set Shakespeare play? 2. In what ways the means of assessment mediates students' interaction with the play text? |

Coles (2009), on the other hand, focused on the exam for college admissions in the United States, SAT (Scholastic Assessment Test) discourse converging with

Shakespeare and what kind of effects the ways of assessment have on students' interaction with the text.

Studies focusing on engagement

Table 8 shows one study focusing on engagement. Out of twenty-eight research studies, Kirk's study, which was conducted in 1998, looked at two types of engagement; (1) engagement through performance based methodology and understanding of the play, (2) engagement with the text.

Table 8
Kirk's study on engagement

| Author | Year | Data source | Problem | Purpose | Research questions |
|--------|------|-------------|--|---|---|
| Kirk | 1998 | PhD | There is not enough research on the effectiveness of performance-based strategies. | <p>(1) to determine if the use of performance-based methodology helped 39 ninth grade Eng. Ss with the engagement of <i>A Midsummer Night's Dream</i></p> <p>(2) to determine whether or not this engagement with the text affected their understanding of the play</p> <p>(3) to determine whether or not this engagement with the text affected their dependence on the teacher for information</p> <p>(4) to determine whether or not this engagement with the text affected their attitude toward the study of Shakespeare.</p> | <p>1. Does the use of performance-based methodology foster an understanding of the text in Shakespeare's play?</p> <p>2. Does the use of performance-based methodology foster the students' direct engagement with the text?</p> <p>3. Does the use of performance-based methodology foster the students' independence from the teacher?</p> <p>4. Does the use of performance-based methodology foster positive attitudes toward the study of Shakespeare's study?</p> |

One of the purposes of Kirk' study was to determine the effectiveness of performance-based methodology in relation to student engagement with the play.

Kirk looked into four different relationships in this study; (1) the relationship between performance and engagement, (2) the relationship between engagement and text understanding, (3) the relationship between engagement and dependence on the

teacher and (4) the relationship between engagement and student attitudes towards Shakespeare.

Studies focusing on reflective practice

Table 9 shows studies focusing on reflective practice. Out of twenty-eight research studies, three studies reflective practice, showing researchers' own desires to improve their teaching and why they chose action research for their studies.

Table 9
Studies on reflective practice

| Author | Year | Data source | Problem | Purpose | Research questions |
|----------------|------|-----------------|---|---|--|
| Allen-Hardisty | 2002 | MA | The researcher's own desire to improve her teaching Shakespeare and explore different effective teaching strategies | to explore and refine the researcher's own experience of teaching Shakespeare to middle year Ss | How can I improve my teaching of Shakespeare? |
| Gregory | 2006 | Journal Article | The researcher's own desire of reading Shakespeare plays better in the class as a teacher | to represent the methodology in acting class | The researcher's question to himself: "Why have I ceased getting better at reading Shakespeare out loud in class?" |
| Breitsprecher | 2009 | MA | The researcher wants to examine, in much more depth, why (or even if) Shakespeare should be taught in secondary classrooms today and how this should be done. | to examine in depth why and how Shakespeare is taught | <ol style="list-style-type: none"> 1. Is Shakespeare still relevant in the twenty-first century secondary classroom? 2. Are Iowa 7-12 teachers following national and international research in regards to the teaching of Shakespeare in their classrooms? 3. How can teachers modify Shakespearean instruction focusing on the concept of differentiated instruction? |

Allen-Hardisty (2002) conducted her study in order to improve her own teaching just like Gregory (2006), who sought professional development for his skill related to reading out loud in the classroom. Breitsprecher's study (2009) examined whether teachers used research for their teaching. She explored whether Shakespeare teachers

follow any national or international research in regards to the teaching of Shakespeare in their classrooms.

Studies focusing on responses and attitudes

Table 10 shows studies concentrating on responses and attitudes. Out of twenty-eight research studies, two of the studies concentrated on two types of responses and attitudes; (1) student attitudes, and (2) teacher attitudes.

Table 10
Studies on responses and attitudes

| Author | Year | Data source | Problem | Purpose | Research questions |
|----------|------|-------------|--|--|--|
| Viccelio | 1988 | PhD | Little is known about secondary school study of S. other than it exists, at least in some school systems; what is taught, how it is taught, and what results from its being taught are yet unanswered questions. | <ol style="list-style-type: none"> 1. to investigate the teaching of Shakespearean drama to average high school English classes 2. to determine the range of Shakespearean drama taught at different grade levels and in various English courses; 3. to obtain descriptive data regarding the range of teachers' goals, concerns, methods, attitudes, and activities in their teaching of this subject matter; 4. to note any relationships between demographic data and descriptive data; 5. to compare the data from outstanding teachers of Shakespeare identified by a validated instrument of criteria with data from other teachers of Shakespeare, all of whom teach average classes | <ol style="list-style-type: none"> 1. Which Shakespearean dramas do teachers use for study in average high school classes? 2. Which goals do the teachers rank as most important for their Ss to achieve from the study of Shakespearean drama? 3.Regarding methods of teaching the Shakespearean drama; a)What are most popular among teachers? b) Which do teachers most often use? c) What is the strength of correlation between popularity and use of teaching methods? 4. What methods do teachers use to incorporate material about the drama and dramatist into their study of drama itself? 5. What is the range of time that teachers spend on class study of a Shakespearean drama 6. What are teachers' strongest attitudes about teaching of Shakespearean drama? 7. On which activities for teaching Shakespearean drama do most teachers agree? 8. How do teachers measure the success of their teaching of Shakespearean drama9. How do the responses of a selected group of outstanding teachers of Shakespeare compare with those of other teachers of Shakespeare? 10. Is there a relationship between the demographic backgrounds of the teachers and their teaching goals, methods, attitudes, and activities? |
| O'Brien | 1994 | PhD | Though Shakespeare is the dominant author in the American secondary school curriculum, there is no empirical evidence suggesting practical methodologies successful in the teaching of Shakespeare. | <ol style="list-style-type: none"> 1. to determine whether learning about plays through performance-based methodology influence secondary school student attitudes positively as compared to students who learn Shakespeare through traditional,methods. 2. to determine whether learning about plays through performance-based methodology influence secondary school student attitudes | Do the Ss who learn Shakespeare by performance-based activities develop more positive attitudes towards Shakespeare? |

Viccelio (1988) focused on teachers' strongest attitudes about teaching Shakespeare and compared outstanding teachers' responses with those of other teachers of Shakespeare. Likewise, O'Brien (1994) studied students' attitudes, trying to determine whether the performance-based approach affected their attitudes positively and significantly.

Studies focusing on demographics

Table 11 shows studies that concentrated on collecting demographic data.

Table 11
Studies on demographics

| Author | Year | Data source | Problem | Purpose | Research questions |
|----------|------|-------------|---|--|--|
| Viccelio | 1988 | PhD | Little is known about secondary school study of Shakespeare other than it exists, at least in some school systems; what is taught, how it is taught, and what results from its being taught are yet unanswered questions. | <ol style="list-style-type: none"> 1. to investigate the teaching of Shakespearean drama to average high school English classes 2. to determine the range of Shakespearean drama taught at different grade levels and in various English courses; 3. to obtain descriptive data regarding the range of teachers' goals, concerns, methods, attitudes, and activities in their teaching of this subject matter; 4. to note any relationships between demographic data and descriptive data; 5. to compare the data from outstanding teachers of Shakespeare identified by a validated instrument of criteria with data from other teachers of Shakespeare, all of whom teach average classes | <ol style="list-style-type: none"> 1. Which Shakespearean dramas do teachers use for study in average high school classes? 2. Which goals do the teachers rank as most important for their Ss to achieve from the study of Shakespearean drama? 3. Regarding methods of teaching the Shakespearean drama; a) What are most popular among teachers? b) Which do teachers most often use? c) What is the strength of correlation between popularity and use of teaching methods? 4. What methods do teachers use to incorporate material about the drama and dramatist into their study of drama itself? 5. What is the range of time that teachers spend on class study of a Shakespearean drama? 6. What are teachers' strongest attitudes about teaching of Shakespearean drama? 7. On which activities for teaching Shakespearean drama do most teachers agree? 8. How do teachers measure the success of their teaching of Shakespearean drama? 9. How do the responses outstanding teachers of S. compare with those of other Ts of Shak. |

Table 11 (cont'd)
Studies on demographics

| | | | | | |
|-------|------|-----|--|--|--|
| Strom | 2011 | PhD | Though Shakespeare remains the most taught author in American secondary school curriculum, and though there is growing evidence to suggest that the best practice for teaching the Bard is through a performance-based approach, there has been no empirical evidence to support one methodology over another. | <p>(1) to determine the relationship between critical reading skills and reading Shakespeare at the secondary level.</p> <p>(2) to explore the curriculum decisions that a continuum of teaching Shakespeare provides</p> <p>(3) to note where the differences in the approach to teaching Shakespeare might affect a particular critical thinking score as measured by the California Critical Thinking Skills Test</p> | <p>1. Does teaching Shakespeare to secondary (high school) language arts students help increase the development of critical thinking skills as measured by the California Critical Thinking Skills Test?</p> <p>2. Is there a difference in students' critical thinking skills development when performance based versus seat-bound methods is used to teach Shakespeare?</p> <p>3. Is there a difference in students' inference ability development when performance based versus seat-bound methods is used to teach Shakespeare?</p> <p>4. Is there an interactive effect on students' critical thinking skills development between gender and the performance versus seat-bound methods used to teach Shakespeare?</p> |
|-------|------|-----|--|--|--|

Out of twenty-eight studies two of the studies focused on student and teacher demographics, effects of gender differences and teacher backgrounds on learning and teaching Shakespeare.

Viccelio (1988) examined the relationship between demographic backgrounds of the teachers and their teaching goals, methods, attitudes and activities. Strom (2011) investigated whether there was a link between student gender and development of critical thinking skills.

Studies focusing on early age

Table 12 shows Heller's study on teaching Shakespeare to young students. Out of twenty-eight, only one study investigated the relationship between age and understanding Shakespeare's plays.

Table 12
Heller's study on early age

| Author | Year | Data source | Problem | Purpose | Research questions |
|--------|------|-------------|---|--|---|
| Heller | 2005 | PhD | Teachers are in need of practical models for providing their students with engaging and meaningful experiences that will begin a process of understanding and even appreciation of Shakespeare. | to investigate whether Shakespeare should be taught in early ages rather than at high school | Can Shakespeare be taught to a fifth-grade class? |

In her study, Heller inquired whether Shakespeare could be taught to a fifth grade class. As the problem for her study, she argued that teachers should be provided with practical models in order to start a meaningful process of understanding and appreciation of Shakespeare.

Clustering outcomes as indicated in results, conclusions, and discussion sections

This section aims to compare and contrast the results, conclusions and discussion of findings in major twenty-eight studies under five main headings (Table 13):

- Strategies, methods, techniques, and approaches.
- Instructional concerns
- Assessment
- Engagement
- Demographics

Table 13
Analysis of results, conclusions, and discussion of main findings

| | Strategies, methods, techniques and approaches | Performance-based and active methods Advantages of performance-based methodology | Online context and technology | Skills integration | Dancing | Competency-based | Language and text analysis methods | New historical | Differentiation | Scaffolding | Instructional findings | Time allocation matters | Range of popular plays | Teacher goals, aims and attitudes | Teacher background and experiences | Constraints for teachers | Assessment and assignments | Engagement | Student preferences and reasons for finding | Constraints for students | Demographics | Age level considerations | Gender differences in Shakespeare study |
|-----|--|---|-------------------------------|--------------------|---------|------------------|------------------------------------|----------------|-----------------|-------------|------------------------|-------------------------|------------------------|-----------------------------------|------------------------------------|--------------------------|----------------------------|------------|---|--------------------------|--------------|--------------------------|---|
| PhD | Viccellio (1988) | | | | | | | | | | | * | | * | * | | * | | | | | | |
| PhD | O'Brien (1994) | | * | | | | | | | | | | | | | | | | | | | | |
| JA | Wade & Sheppard (1994) | | | | | | | | | | | | | | | | | | | | | | |
| JA | Collins (1995) | | | * | | | | | | | | | | | | | | | | | | | |
| MA | Rose (1996) | * | | | | | | | | | | | | | | | | | | | | | |
| JA | Rothenberg & Watts (1997) | | | | | | | | | * | | | | | | | | | | | | | |
| JA | Batho (1998) | | | | | | | | | | * | * | | | | | | | | | | * | |
| PhD | Kirk (1998) | | * | | | | | | | | | | | | | | | | | | | | * |
| JA | Schwartz (1998) | | | * | | | | | | | | | | | | | | | | | | | |
| MA | Allen-Hardistry (2002) | | | | | | | | | * | | | | | | | | | | | | * | |
| MA | LeMaster (2002) | * | * | | | | | | | | | | | | | | | | | | | * | |
| MA | Brunner (2003) | | | | | | | * | | | | | | | | * | | | | | | * | |
| PhD | Heller (2005) | | | | | | | | | | | | | | | | | | | | | * | |
| PhD | Schaefer (2005) | * | | | | | | | | | | | | | | | | | | | | | |
| JA | Gregory (2006) | * | | | | | | | | | | | | | | | | | | | | | |
| PhD | Racette (2007) | * | | | | | | | | | | | | | | | | | | | | | |
| MA | Breitsprecher (2009) | | | | | | | | * | | | | | * | * | | | | | | | | |
| MA | Brichfield (2009) | | | | * | | | | | | | | | | | | * | * | * | * | | | |
| JA | Coles (2009) | | | | | | * | | | | | | | | | * | | | * | | | | |
| JA | Desmet & Bailey (2009) | | * | | | | | | | | | | | | | | | | | | | | |
| MA | Good (2009) | | | * | | | | | | | | | | | | | | | | | | | |
| PhD | Wood (2010) | * | | | | | | | | | | | | | | | | | | | | | |
| JA | Yen (2010) | | | | | | * | | | | | | | | | | | | | | | | |
| JA | Cheng & Winston (2011) | * | | | | | | | | | | | | | * | | | | * | | | | |
| JA | Irish (2011) | * | | | | | | | | | | | | | | | | | | | | | |
| JA | Lighthill (2011) | | | | | | | | | | | | | | | | | | | | | | |
| JA | Ribes (2011) | | | | * | | | | | | | | | | | | | | | | | | |
| PhD | Strom (2011) | * | * | | | | | | | | | | | | | | | | | | | | * |

Strategies, methods, techniques and approaches

19 out of 28 studies dealt with how teachers taught Shakespeare.

Performance-based active methods

Performance-based active methods included reading aloud, improvisation on themes and situations, role-playing, creating five-minute versions of the plays, tableaux, memorizing and acting out, rehearsing, theatre visiting, hot seat, creating silent conversations, creating snapshots of the scenes, involvement of outside agencies such as actors or acting troupes, staged reading, oral presentations, student-led seminars and student-created projects on certain topics.

The findings revealed that performance-based methodology could be practiced in different contexts such as a classroom or a drama festival. In her study, Schaefer (2005) suggested that, for the classroom context where performance-based approaches were implemented, teachers should attach the utmost importance to the classroom atmosphere. Since students were required to engage in new activities and perform in front of a small community including their peers and teacher, the class should have a safe and friendly atmosphere that prevents intimidation and initial shyness. Teachers should eliminate “the fear of failure or ridicule” in the high school classroom as students in that particular age group are more self-conscious about their physical appearance and bodies (Schaefer, 2005). Schaefer (2005) also indicated the importance of creating a classroom with rehearsal room qualities with enough space, a mini-stage and a few props that add “some kind of authenticity”. Students engaged with the drama activities more quickly and willingly in a classroom that somewhat resembled a theatre hall.

Drama festivals were other alternatives used as learning contexts for teaching Shakespeare. Racette (2007) conducted her research at the Stratford Drama festival in Canada with two student groups from different schools. In her case study, she concluded that hearing, seeing and feeling Shakespeare performed on stage added more to the students’ excitement. After her study, Racette came to the conclusion that watching a live performance increased their understanding of Shakespeare’s characters and universal themes, and inspired them. Thus, changing the learning context from the classroom to a Shakespeare festival by organizing a field trip could make his plays more accessible to students.

Advantages of performance-based methodology

Quite a few studies revealed the benefits of performance-based methodology compared to traditional methods in their findings. The benefits included in the studies are as follows:

- positive overall response towards learning Shakespeare (Strom, 2011),
- stronger sense of mastery of the subject (Cheng & Winston, 2011; Strom, 2011),
- greater sense of accomplishment and intellectual competence (Cheng & Winston, 2011; Strom, 2011),
- increased levels of student competence and confidence (Kirk, 1998),
- understanding Shakespeare's language easily (Cheng & Winston, 2011; Strom, 2011; Heller, 2005),
- perception of study of Shakespeare as a positive experience (Strom, 2011),
- greater engagement, less dependence on teacher (Cheng & Winston, 2011),
- better text exploration (Lemaster, 2002),
- thinking abstractly, understanding causality (Heller, 2005),
- use of logic to draw conclusions, greater gain in evaluation skills (Strom, 2011),
- learning how to be a character and learning different aspects of theatre (Kirk, 1998).

In other words, through performance-based methodology virtually every aspect of learning was enhanced, from affective measure such as engagement and self-

confidence to cognitive skills by interpreting different characters and using logic to draw conclusions.

Online context and technology

Another learning context was online learning as investigated by Collins, (1995), Schwartz (1998) and Desmet and Bailey (2009). In their studies, none of the researchers could argue that studying Shakespeare online was better than learning him in the classroom except for Collins who argued that movies help students to make recognition of Shakespeare's plays' power and understanding clearer (p.232). In Schwartz's study students complained more about hard work than in a traditional classroom, with the researcher herself agreeing. In Desmet and Bailey's (2009) study, high school students worked collaboratively with college students on an online chat platform, and they reported that they would prefer face to face work or extended online acquaintance because of the web's impersonal nature and inherent distance. It was stated that "the high school students complained not only about glitches in the technology, but also about its impersonal nature. They suggested face-to-face meetings, video encounters, and a longer time of online acquaintance" (Desmet & Bailey, 2009, p. 127). Moreover, it was concluded that sometimes both high school and college students "acted up" because of the distanced nature of the communication and ambivalent opinions about their roles in the project. According to Desmet and Bailey "the university students occupied a place to which the high school students aspired. On the other hand, the university students, whose curriculum is by definition generalist, expressed anxiety about their expertise and

authority” and therefore they were not able to achieve full sincerity in online platform (Desmet & Bailey, 2009, p.126).

Skills integration

Good (2009) concentrated on teaching Shakespeare and teaching composition together in his study. According to his findings, “[t]he process of memorizing and rehearsing a text inevitably leads to students appropriating the language of that text into their own daily lives”; hence, Good (2009) considered acting as a way of absorbing and understanding language. When students got a sense of this understanding through “systematic and repeated performances” (p.58), they improved their writing about Shakespeare as demonstrated in their writing assignments when they completed before, during and after the rehearsal process (Good, 2009, p.58). In terms of this argument, Good (2009) shows that drama and teaching Shakespeare was very much integrated with writing by practising creative writing strategies as well. In this strategy, students wrote journals, monologues, letters to and from the characters, plot predictions, newspaper accounts, police reports, diary entries, continued plots, altered plots, did genre switches and created scripts.

Dancing approach

Another method was concerned with including dancing as a part of Shakespeare study. In her study, Brichfield (2009) made a student portray the important events of the play through physical movements and dance. She then argued that interpreting literature via movement gave students a clearer understanding and added positively

to their character development. According to the study, “interpreting literature through movement not only provides a clearer understanding of the text, but facilitates dramatic catharsis” (Brichfield, 2009, p. 179). According to the study, using their bodies, students were comfortable with the plays' elements; moreover, being comfortable brought about further engagement, participation and an easy understanding. For Brichfield, “using physical movements to portray the events of the play helped students to express their uninhibited, unbiased interpretations of the play’s occurrences”; therefore they were able to interpret and were personally involved with the text (2009, p.65). What is more, “students responded that dance makes them think more and challenge their own interpretations” (Brichfield, 2009, p. 62).

Competency-based approach

Ribes (2011) suggested a competency-based approach to teaching Shakespeare, in which students were required to complete a series of specific tasks, while analyzing the play. During this process, students performed various tasks such as comparing text and movie versions of a play, studying different sources that Shakespeare was drawn on, watching a theatrical show, understanding the political and historical context of the play and discussing elements of the play in the movie. Ribes argued that the implementation of such an approach enhanced students’ linguistic, historical, theatrical and intercultural skills to such an extent that they acquired the competence they needed to approach other early modern texts in a confident manner (2011).

Language and text analysis methods

Since Shakespeare's language is considered to be a major handicap for students, language and text analysis methods are needed in Shakespeare study in both language and language arts classes (Coles, 2009). Among these methods are the close literary analysis of the text, identification of passages, paraphrasing the passages, scene summarizing, class and group discussions on themes and characters, doing character trials, workshop exploration of speeches, asking context questions, sentence conversion exercises, paraphrasing difficult phrases, shortening scenes into modernized versions, analyzing monologues, plot mapping, note taking with post-its, making lists of imagery on a white board, repeatedly filling in tables which match 'fact' with quotation, breaking the text down, connecting emotions to characters, looking at key words, mind mapping and concept mapping (Yen, 2010).

Graphic organizers

Yen's study (2010) focused specifically on mind mapping and graphic organizers, and it revealed that approaching a text with such tools provided students with improved language focus in the texts, more concentration on academic tasks with their team members, improved questioning and answering during class discussions on concept maps and mind maps, more self-reliance regarding resources, and improved independent thinking.

New historical approach

Brunner (2003) focused on a new historical approach and suggested that analyzing a text through its historical context would give students further insight into the text,

and make them feel more engaged and enthusiastic. This approach would also allow students to look at cultural, economic, social, legal, and other types of historical documents, providing evidence which would enable students to understand how the problems and tensions unique to the historical era of the text helped shape it (Brunner, 2003).

Differentiation

Breitsprecher (2009) revealed that differentiation was an effective approach used especially by experienced teachers who would choose the best type of instructional means and assessment techniques to assess student learning, considering learning styles, student background, and student preferences (Breitsprecher, 2009). In this strategy, the emphasis was to be both on learning to analyze text and characters, and establish personal connections with the text.

Scaffolding

Two studies put emphasis on providing scaffolding while teaching Shakespeare. In their study with struggling students, Rothenberg and Watts (1997) promoted a scaffolded reading experience (SRE) model, which provided the teacher with a structure for reading instruction, considering the limitations of the text and students' strengths. The teacher integrated pre, during and post reading stages to her instruction, enabling students to develop a personal interpretation of the story.

In the same vein, Allen- Hardisty (2002) discussed the importance of continuous and different types of scaffolding especially for the young learners. The study affirmed

that while providing scaffolding from known to the unknown zone of proximal development, doing activities such as supporting reading with pre-reading activities, modeling reading, clarifying and extending comprehension help students to a great extent (Allen- Hardisty, 2002).

Instructional concerns

Time allocation matters

Viccelio (1988) and Batho (1998) looked into the amount of instructional time spent on a Shakespeare play since time restrictions constrain teachers. Time allocation per play varies: Teachers preferred between 11-15, 16-20 and 21-25 class periods for the length of a classroom study of a Shakespearean drama. According to the results, experienced teachers mostly prefer 16-20 hours of class in order to complete to study a Shakespeare play (Viccelio, 1988). According to Batho (1998), in grades 7 and 8 little Shakespeare teaching took place, with 60% of the teachers who were questioned teaching it for less than 2 weeks in a year. The data indicated that the amount of time increased year by year, with a sudden increase in grade 9. What is more, teachers were asked whether or not they read an entire Shakespeare play with their class. It was discovered that it had become common practice for teachers of grade 10, 11, 12, and 13 classes to read an entire play. It was very rare in grades 7 and 8 for teachers to read the entire play, as the approach to Shakespeare in those years was a gentle and fun introduction. Even , in grade 9, it was only common practice to read the whole play for about 50% of the teachers (Batho, 1998).

Results also showed that teachers used supplementary sources in their lessons, which included using art parallels, providing historical background, making historical connections, reading literary critical essays, watching videos and movie versions, making audio recordings, videos or preparing for filming, and providing alternate versions of the plays such as Manga or graphic novels.

Range of popular plays

According to Batho's findings, the most used plays were *Romeo and Juliet*, *Julius Caesar*, *Hamlet*, *Macbeth*, *A Midsummer Night's Dream*, *Merchant of Venice* and *The Tempest* (1998).

Teacher goals, aims and attitudes

Viccelio (1988) indicated that teachers were enthusiastic and had a positive attitude towards teaching Shakespeare. Findings revealed that teachers of Shakespeare aimed to help students

- discover Shakespeare's characters, themes and plot conflicts;
- interpret characters and their feelings;
- sense the moods, humour and effects of sound;
- perceive the imagery of the drama;
- discover basic human connections with their own lives and goals; and
- understand the universality of characterization and themes.

There was a strong emphasis on students' competence in comprehending the figurative language, and not so much emphasis on the mood or tone of the play. Few teachers pointed out bringing students into contact with one of the foremost playwrights in Western literature as their ultimate goal.

In his study, Viccelio (1988) ascertained the goal of “outstanding” teachers of Shakespeare as helping students discover the human values of Shakespeare’s themes. According to Viccelio’s study, 12th grade teachers and 9th grade teachers differed a lot in terms of their methodologies in the classroom in that 9th grade teachers provided more support in terms of translations, introducing the play with a video and their choices of written assignment (1988). On the other hand, 12th grade teachers focused more on themes via group discussions and presentations and provided less scaffolding in terms of language.

Teacher background and experiences

Viccelio (1998) and Breitsprecher (2009) found out that teacher background in Shakespeare, undergraduate and graduate courses taken, participation in short term or intensive workshops, attendance of three or more theatrical events per year, and years of experience on teaching Shakespeare influenced how a teacher taught Shakespeare.

Breitsprecher (2009) investigated the effects of different years of experience in her study (less than 10 years, 10-19 years, over 20 years) and revealed that teachers with more experience had a more variety of teaching methods in their “educational toolboxes” and, therefore, had greater flexibility adapting these methods to different years, classes or even students.

Constraints for teachers

Brunner (2003), Breitsprecher (2009), and Cheng and Winston (2011) outlined some constraints for teachers: difficulty of trying a new approach, time management, classroom management during performance-based strategies, finding extra resources and administrative expectations. Brunner (2003) emphasized that trying a new approach might intimidate a teacher as it might require her to do research in another discipline (for example, history) and find additional relevant resources. Since such research required extra time, teachers also abstained from spending more time on new approaches as they needed to complete analyzing a play within limited time. Another point made by Brunner was that in implementing the new historical approach, teachers may face accusations of having a political agenda for bringing historical topics into the classroom (2003). According to Breitsprecher (2009), inexperienced teachers in particular might refrain from trying performance-based activities because of classroom management concerns as performance activities require students to be active in the classroom using the space and their bodies.

Assessment

According to Viccelio's findings, written assignments changed according to class level. Ninth grade teachers preferred to have their students do activities such as writing synopses of the scenes, journal entries, true-false activities, multiple-choice questions, fill-in-the-blanks exercises, and essay questions. On the other hand, 12th grade teachers preferred paraphrasing and creative writing exercises for written assignments. As to how teachers evaluated their own successes, it was revealed that teachers found original thoughts in students' tests and informal comments as the first

basis for evaluation of their success of their teaching Shakespearean drama (Viccelio, 1988).

Coles (2009) explored how means of assessment influenced students' interaction with the text, and found out that within the context of the British SAT (National Curriculum examination) examination, students only learnt the important scenes that may come up in the test, and showed no desire to learn for more. In this case, the majority of students had no idea about the play's ending or more than what was required for the SAT.

Student attitudes and engagement

Student preferences and reasons for finding literature interesting

Several studies focused on student preferences and attitudes while studying a Shakespeare play. Rose (1996), Rothenberg and Watts (1997), Kirk (1998), Breitsprecher (2009), Brichfield (2009), Coles (2009), Yen (2010), Cheng and Winston (2011) and Irish (2011) revealed that students enjoyed:

- class discussions,
- group work,
- interpretative and creative projects,
- watching film and live productions,
- overall interesting and fun lessons on Shakespeare,
- active participation rather than listening to lectures,
- inclusion of a variety of activities,
- field trips, and
- reading critical analyses of essays

As to why students found literature interesting, Brichfield (2009) reported that students studied literature as it transported readers' imaginations to a different time, place, and society, and it allowed students to examine individuals' language and experiences.

Constraints for students

Findings point out that there were some constraints for students as well. Brichfield (2009) and Coles (2009) indicated that the difficult language, intimidation and shyness in front of the class when performing, intense work, anxiety during web-based instruction and the impersonal nature of online learning were the main limitations for students while studying Shakespeare. Racette (2007) discussed in her findings that external elements were at play as well. These elements were youth, culture, previous educational experience and peer relationships.

Demographics

Age level considerations

Batho (1998) and Allen-Hardisty (2002) discussed whether studying Shakespeare is appropriate for high school students in America. According to Allen-Hardisty's findings, Shakespeare is not a suitable match for all students due to major differences in students' ability to read and understand vocabulary. The use of Shakespeare in grade 9 should be questioned, they claim, as struggling students would never understand or appreciate the value of those plays (2002). Parallel to this result, over 75% of the teachers in Batho's study that is conducted in England, thought that Shakespeare should be compulsory in years 12 and 13, and over 60% in years 10 and 11. As for Key Stage 3 (ages 11-14), however, the majority stated that it should not be compulsory.

On the other hand, in her study conducted in an American school, Heller (2005) argued that Shakespeare could be taught to fifth grade students, who are between 10-12 years old, especially through performance-based approaches since the students in the study were able to make moral decisions about the characters and showed an understanding of the symbolic language.

Gender differences in Shakespeare study

In the studies, there were two different results related to gender differences. According to Kirk's study, girls tended to have more a positive attitude than boys (1998). However, Strom (2011) argued that one could hypothesize that the boys might have been more dominant in discussion, activities and overall performance regarding those components important to a performance approach to teaching Shakespeare.

Clustering main implications for future research

Among 28 studies, Collins (1995), Rose (1996), Brunner (2003), Gregory (2006), Racette (2007), Coles (2009), Desmet and Bailey (2009), Brichfield (2009), Breitsprecher (2009), Wood (2010), Yen (2010), Lighthill (2011), Ribes (2011), Irish (2011), Cheng and Winston (2011) did not include implications for future research.

The researcher clustered the implications for future research included in the research studies under the following headings (Table 14).

- wider-scale research
- improvement of current studies
- methods, strategies, techniques, and approaches

- student attitudes
- assessment
- recommendations related to teachers
- demographics and age

Table 14
Implications for further research

| | | Wider scale research | | | | | | | | | | Research on methods, strategies, techniques | | | | | | | | | | Student attitudes | | | | | | | | | | Assessment | | | | | | | | | | Recommendations related to teachers | | | | | | | | | | Research in different context | | | | | | | | | | Demographics and age | | | | | | | | | |
|-----|---------------------------|----------------------|---------------------------------|---------------|--------------------------------------|---|-----------------|-------------------------------------|--------------------------------------|--------------------------------|---|--|----------|---------------------------|-------------------------|---|-------------------------------|---|--------------------------|-----------------------|--|--|--|-----------------|---------------------------------------|------------------------------------|------------------|-----------------------|-------------------------------|---|------------------------------|--|---|------------------------|--|---------------|-------------------|--|--|--|--|-------------------------------------|--|--|--|--|--|--|--|--|--|-------------------------------|--|--|--|--|--|--|--|--|--|----------------------|--|--|--|--|--|--|--|--|--|
| | | Teacher strategies | Study in different grade levels | Field studies | Same study for other literary genres | Need for qualitative research that includes both numbers and observations | Action research | Longitudinal study of gained skills | Comparison to another four week unit | Improvement of current studies | revision and administration of the questionnaires | content analysis of teachers' open-ended responses | Validity | Terminology clarification | Comparison of responses | More research on effect of performance on student attitudes | Need for causal relationships | Appropriate research methodology in different subject areas | The impact on AP results | College-level studies | Obstacles for teacher s in implementing performancebased methodology | Effect of specific teaching approaches | More practice and scaffolding research | Differentiation | More detailed picture of Ss attitudes | Effective ways of assessing pupils | Teacher training | Teacher's willingness | Materials from other teachers | TZ adaptation of course goals, student needs and pedagogical philosophy | Documentation of experiences | Benefits of Team teaching with a drama teacher | research in different context, non-selective course | ESL classroom research | Comparison of age and teaching methods | Gender issues | Interview with Ss | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| PhD | Viccellio (1988) | * | | | | | | | | * | * | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| PhD | O'Brien (1994) | | | | | | | | | | | | | | | * | * | * | * | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| JA | Wade & Sheppard (1994) | | | | | | * | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| JA | Collins (1995) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| MA | Rose (1996) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| JA | Rothenberg & Watts (1997) | | | | | | | | | | | | | | | | | | | | | * | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| JA | Batho (1998) | * | | | | | | | | | | | | | | | | | | | * | | | | * | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| PhD | Kirk (1998) | | | | | | | | | | | | | | | | | | | | | | | | * | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| JA | Schwartz (1998) | | | | | | | | | | | | | | | | | | | | | | | | | * | * | * | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| MA | Allen-Hardisty (2002) | * | | | | | | | | | | | | | | | | | | | | | * | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| MA | LeMaster (2002) | | | | | | | | | | | | | | | * | | | | | | | | | | * | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| MA | Brunner (2003) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| PhD | Heller (2005) | * | | | * | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | * | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| PhD | Schaefer (2005) | | | | | | * | | | | | | | | | | | | | | | | | | | | | | | * | * | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| JA | Gregory (2006) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| PhD | Racette (2007) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| MA | Breitsprecher (2009) | * | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| MA | Brichfield (2009) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| JA | Colles (2009) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| JA | Desmet & Bailey (2009) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| MA | Good (2009) | | | | | | | | | | | | | | | * | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| PhD | Wood (2010) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| JA | Yen (2010) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| JA | Cheng & Winston (2011) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| JA | Irish (2011) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| JA | Lighthill (2011) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| JA | Ribes (2011) | | | | * | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| PhD | Strom (2011) | | | | | | * | | | | | | | | | | | | | * | * | | | | | | | | | | | | | | | | * | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

Wider-scale research

Viccelio (1988), O'Brien (1994), Allen-Hardisty (2002), Heller (2005), Breitsprecher (2009) and Strom (2011) suggested wider-scale research for

- investigating current teaching methodologies,
- conducting research at different grade levels,
- conducting field studies in representative high schools,
- replicating studies for other literary genres other than Shakespeare,

- using more qualitative research methodology that could describe both in numbers and in observations, both in charts and in descriptions of ongoing reflective practice, what is really happening in the classroom, and
- what students would be able to achieve when test-preparation booklets are put aside and whether they would be able to participate in curriculum activities.

Schaefer (2005) recommended research in different contexts in America other than the typical suburban high school, such as colleges, and with non-elective English courses, and further research in ESL classrooms investigating whether drama methods would work in the ESL context.

Wade and Sheppard (1994) focused on action research, and suggested conducting more action research in the field. They also recommended the comparison of actual practice with questionnaire responses by doing research in actual classroom settings.

Schaefer (2005) proposed a longitudinal research to inquire into whether critical thinking skills gained through studying Shakespeare lasted in future weeks. In the same vein, Strom (2011) suggested a longitudinal study to assess whether students would retain skills gained through performance-based methodology.

Improvement of current studies

Viccelio (1988) suggested new research with some improvements related to his study. These improvements included;

- revision and administration of the questionnaire at the state, regional and national levels,
- content analysis of teachers' open-ended responses,
- the validation of identification of “outstanding teachers” and responses from teachers,
- terminology identification and clarification in the questionnaires,
- comparisons of questionnaire responses of teachers of other academic levels to those teachers of average classes.

Methods, strategies, techniques and approaches

O’Brien (1994), LeMaster (2002), Good (2009), Strom (2011) suggested further research on performance-based methodology. They indicated that there should be more research on

- the effectiveness of performance-based methodology,
- representation of causal relationships between the performance-based learning of literary texts and clear achievement indicators such as reading levels, reading comprehension skills, or critical thinking ability,
- the impact of performance-based methodology in other subject areas such as History or Spanish,
- the determination of whether learning literature by acting out the text would have an impact on students’ Advanced Placement exam results,
- conducting more college-level studies, especially in the first years to examine only freshmen who were never exposed to a Shakespeare play to see if the

preconceived notions of the Bard's language would interfere with the performance approach

- investigation of obstacles for teachers in implementing performance-based methodology to see if licensing, regulations, and/or standards might actually be preventing teachers from utilizing this approach.

Also, Batho (1998) suggested it might be good to look at the effect of certain teaching approaches on pupils' learning (especially their literacy). Rothenberg and Watts (1997) and Allen-Hardisty (2002) urged new research on scaffolding, emphasizing more research on practice and scaffolding as well as inquiring how teachers could change their teaching strategies in order to provide more scaffolding for students with diverse learning abilities.

Apart from scaffolding, Allen-Hardisty (2002) also put forward research on differentiation by suggesting an inquiry into how teachers could differentiate; how they could adapt their teaching for students with low reading abilities and students of low general abilities when the curriculum suggests teachers use challenging literature like Shakespeare.

Student attitudes

In his study, Batho (1998) offered research focusing on a clearer representation of student perceptions and attitudes towards Shakespeare. The study reports the results of two surveys concerning time spent teaching Shakespeare to students in different grades, the variety of methods as well as resources. However, Batho concludes that

there should be further research to ascertain students' strategies on how to study the plays as well as their perceptions on Shakespeare through classroom observation and interviews (1998).

Assessment

Kirk (1998) recommended research on assessment and the most effective ways of assessing students in terms of learning Shakespeare. Discussing the merits of performance-based methodology, Kirk concludes that teachers may avoid performance-based methodology due to lack of confidence related to proper assessment and evaluation. Therefore, research could be done on how to use performance as an authentic assessment tool that enables students to demonstrate their level of understanding through a meaningful task (Kirk, 1998).

Recommendations related to teachers

LeMaster (2002) highlighted the need to focus on teacher education programs, investigating what these programs intended as preparation for teachers to teach Shakespeare and other specific pieces of literature required by the curriculum.

Likewise, Schwartz (1998) focused on the need to conduct research on teaching materials from different teachers, checking whether they would be willing to adopt Shakespeare hypertexts guides or how they would adapt their own course goals, student needs and pedagogical philosophy.

Schaefer (2005) recommended inquiry into the possible benefits of team teaching Shakespeare with a drama teacher, and documentation of teacher experiences for sharing purposes.

Demographics and age

Heller (2005) focused on age, wondering whether there would be a correlation between the age of being introduced to Shakespeare and the methods used to teach his works. Schaefer (2005) recommended research examining the influence of gender in Shakespeare study. Likewise, Strom (2011) drew attention to gender difference by suggesting a research study including interviews with students and close observation of especially male students for better understanding of the text.

Clustering main implications for practice

The researcher clustered the implications for practice included in the research studies under the following headings (Table 15):

- Implementation of new methods, strategies, techniques and approaches
- Teacher training and collaboration
- Assessment
- Inclusion of other parties
- Improving teaching qualifications

Table 15
Implications for practice

| | | Implementations of new methods, strategies, techniques and approaches | Variety of learning activities, methods | Differentiation | Strategies for language difficulty | Familiarization before reading | Concentrating on the first week | Shakespeare in early ages | use of supplementary sources | Implementing performance-based methodology | Integrating body and mind | Strategies that enhance awareness of languages, texts, culture | Group tasks | Stage reading | Tableaux | New historical approach | Teacher training and collaboration | Repertoire of teaching methods | In-service teacher training | Sharing experiences | Assessment | Teacher-led assessments | Performance as a tool for assessment | Written assignments | Inclusion of other parties | Government funding for festivals | Inclusion of administrators, parents, employers, the government, and all | Improving teaching qualifications | Expansion of personal interpretation of literature | Flexible use of time | Teacher as a power | Planning and monitoring | Accepting failure | Preparation | Teachers should practice | Revision of classroom facilities | | |
|-----|---------------------------|---|---|-----------------|------------------------------------|--------------------------------|---------------------------------|---------------------------|------------------------------|--|---------------------------|--|-------------|---------------|----------|-------------------------|------------------------------------|--------------------------------|-----------------------------|---------------------|------------|-------------------------|--------------------------------------|---------------------|----------------------------|----------------------------------|--|-----------------------------------|--|----------------------|--------------------|-------------------------|-------------------|-------------|--------------------------|----------------------------------|---|--|
| PhD | Viccelio (1988) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| PhD | O'Brien (1994) | | | | | | | * | | | | | | | | | | | | * | | | | | | | | | | | | | | | | | | |
| JA | Wade & Sheppard (1994) | | | | | | | | | | | | | | | | | * | | | | | | | | | | | | | | | | | | | | |
| JA | Collins (1995) | | | | | | | | | | | | | | | | | | * | | | | | | | | | | | | | | | | | | | |
| MA | Rose (1996) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| JA | Rothenberg & Watts (1997) | | | | * | | | | | | | | | | | | | | | | | * | | | | | | | | | | | | | | | | |
| JA | Batho (1998) | | | | | | | | * | | | | | | | | | | | | | | * | | | | | | | | * | | * | | | | | |
| PhD | Kirk (1998) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| JA | Schwartz (1998) | * | * | | | | | | | | | | | | | | | | | | | | | | | | * | * | | | | | | | | | | |
| MA | Allen-Hardisty (2002) | | | | * | * | | | | | | * | | | | | | | | | | | * | * | | | | | | | | | | | | | | |
| MA | LeMaster (2002) | | | | | | | | | | | | | | | | * | | | | | | | | | | | | | | | | | | | | | |
| MA | Brunner (2003) | | | | | | * | | * | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| PhD | Heller (2005) | | | | | | | | | | | | * | * | | | | | | | | | | | | | | | | | | | | | | | | |
| PhD | Schaefer (2005) | | | | | | | | * | | * | | | | | | | | | | | | | | | | | | | | | | | * | | * | | |
| JA | Gregory (2006) | | | | | | | * | | | | | | | | | | | | | | | | | * | | | | | | | | * | | | | | |
| PhD | Racette (2007) | * | * | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| MA | Breitsprecher (2009) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | * | |
| MA | Brichfield (2009) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| JA | Coles (2009) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| JA | Desmet & Bailey (2009) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| MA | Good (2009) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| PhD | Wood (2010) | | | | | | | | | | * | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| JA | Yen (2010) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| JA | Cheng & Winston (2011) | | | | | | | * | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| JA | Irish (2011) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| JA | Lighthill (2011) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| JA | Ribes (2011) | | | | | | | * | | | | | | | | | | | * | | | | | | | * | | | | | | | | | | | | |
| PhD | Strom (2011) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

Implementation of new methods, strategies, techniques and approaches

Rothenberg & Watts (1997), Schwartz (1998), Allen- Hardisty (2002), LeMaster (2002), Brunner (2003), Heller (2005), Schaefer (2005), Gregory (2006) , Racette (2007), O'Brien (2007), Wood (2010) and Cheng and Winston (2011) suggested

- the inclusion of a variety of learning activities and methods rather than direct instruction,
- differentiating context according to the students' needs,
- finding new approaches to overcome the language difficulty,
- familiarization before reading the plays,
- concentration on reading and understanding the language during the first week,
- introducing Shakespeare at an early age,

- using supplementary sources,
- implementation of performance-based methodology and active approaches,
- integrating body and mind while performing,
- implementing strategies that enhance awareness of language, text and culture,
- assigning group tasks,
- stage reading,
- tableaux (a drama activity when all the performers on stage freeze in position during a scene and then resume action as before), and
- new historical approach.

Teacher training and collaboration

Wade and Sheppard (1994) suggested forming a repertoire of teaching methods; Collins (1995) recommended in-service teacher training in order to improve teacher performance and Viccelio (1988) proposed teacher collaboration by establishing an online forum for sharing teaching Shakespeare experiences and resources.

Assessment

Rothenberg and Watts (1997), Batho (1998), Allen-Hardisty (2002) focused on how to assess students while teaching Shakespeare. They recommend

- teacher-led assessment rather than national examinations,
- using performance as a tool for assessment, and
- using written assignments and performances as a finishing project for alternative assessment.

Inclusion of other parties

Gregory (2006) and Ribes (2011) recommended parties other than teachers and students be given a role in learning Shakespeare and drama as well. Gregory (2006) holds that the government should provide funding for drama festivals and encourage

students to take part. Ribes (2011) recommended the inclusion of administrators, parents, employers, government, and all other interested parties in the teaching of drama.

Improving teaching qualifications

Scwartz (1998), Batho (1998) Schaefer (2005), Gregory (2006), and Breitsprecher (2009) recommended the following to be considered by teachers of Shakespeare:

- elimination of personal interpretation of literature while teaching Shakespeare, which means teachers should refrain from their own positive or negative attitudes about the text and be objective while teaching,
- flexible use of time rather than hurrying for the students' benefit,
- considering power structures in the classrooms especially when implementing performance-based methodology,
- planning and monitoring all the time,
- accepting failure as an essential part of the learning process on behalf of students,
- preparation before classes, and
- revising classroom facilities according to students' needs and interests.

The studies conducted by Coles (2009), Desmet & Bailey (2009), Good (2009), and Lighthill (2011) did not include any specific implications for practice.

CHAPTER 5: DISCUSSION

Introduction

This chapter starts with an overview of the study and then discusses the results of the study within the framework of instructional guidelines, highlighting implications for practice and research.

Overview of the study

This study is a qualitative meta-analysis focusing on research from the past twenty-five years about teaching Shakespeare, a debated topic in the English language teaching field. The debate emerges from whether teaching his plays in a language classroom is iconic and practiced because of his fame or whether it is truly conducive to teaching students English. Thus, there are many research studies conducted, justifying or questioning the inclusion of Shakespeare's plays in language teaching curricula and explaining methodology for how to teach Shakespeare. There is no clear rationale as to why schools teach Shakespeare, but the methods that are used to teach Shakespeare influence students' and teachers' attitude towards learning and teaching his plays. The main purpose of this study is to provide guidelines to inform classroom instruction for pre-service and beginning teachers of English who are, or who might be, teaching Shakespeare.

To this end, this study collated twenty-eight studies on teaching Shakespeare to explore how the studies on teaching Shakespeare from the last twenty-five years

inform instruction, by taking into account the following parameters: data sources, methods and tools, focus of the studies, main outcomes, and implications for further research and practice (Figure 3).

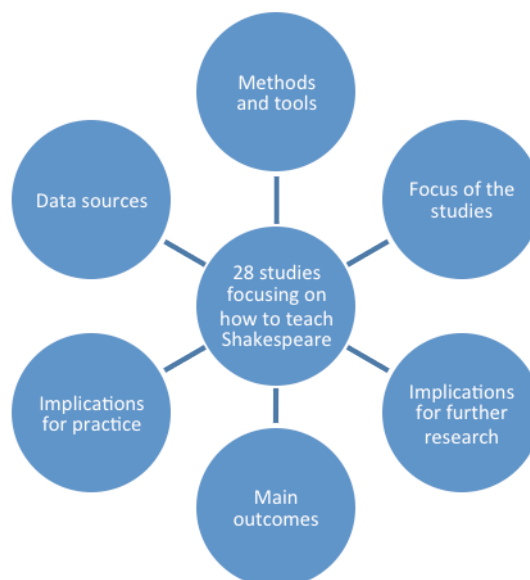


Figure 3. Parameters of the research

Discussion

Guidelines for teaching Shakespeare

This qualitative meta-analysis of twenty-eight research studies conducted on teaching Shakespeare in last twenty-five years suggests the following instructional guidelines.

Account for different student learning profiles

Accounting for different student learning profiles refers to students' readiness, interests and learning profile. According to the studies analysed, student demographics, especially age, are very closely linked to student performance and attitude towards learning Shakespeare. Results that take into account student age contain significant information for the identification of appropriate task types and

approaches. Studies specifically point out that when students struggle, teachers may consider scaffolding, and various tasks for better comprehension. For example, teachers may place more emphasis on language difficulties at lower grade levels, helping students to ‘decipher’ Shakespeare’s language and conceptualize literary elements, but focus on deeper level interpretation, and include more demanding tasks, such as projects and class discussions at higher grade levels. (Kirk, 1998; Batho, 1998; Allen-Hardisty, 2002; Brunner, 2003; Heller, 2005; Strom, 2011).

Use a variety of contexts

The studies analysed reveal that there is no one particular context for teaching and learning Shakespeare; it can be in a classroom context, at a drama festival or in an online setting. Each of these settings has its own strengths and weaknesses, but it is important that the context be changed periodically; from, for example, a mini classroom theatre in which students feel comfortable and engaged, to a drama festival. This result suggests that while teaching literature and language, context should be considered as an inseparable part of the teaching process, with considerable influence on student motivation and comprehension. Therefore, teachers should see their classrooms as spaces that are adaptable based on student needs (Schwartz, 1998; Schaefer, 2005; Racette, 2007; Desmet & Bailey, 2009).

Develop a text selection strategy

An investigation into which Shakespeare works are incorporated in classes most often shows that the most used plays *Romeo and Juliet*, *Julius Caesar*, *Hamlet*,

Macbeth, A Midsummer Night's Dream, Merchant of Venice and The Tempest (Batho, 1998).

In terms of text choice, studies reveal that teachers seem to prefer historical plays or comedies. This preference may be attributed to teachers' time considerations as reflected in questionnaires. It is mentioned that teachers are expected to finish the plays within a period of time, for this reason they prefer shorter historical plays and comedies which are relatively shorter than Shakespeare's tragedies such as *Hamlet* or *Othello*. Secondly, teachers' choice of shorter texts can be linked to their effort to maintain student engagement and focus, which could prove difficult with Shakespeare's longer tragedies.

It has been noted that the appropriateness of the content is another vital element when studying Shakespeare as students do better when they work with content relevant to their lives. Appropriateness here refers to the extent to which students can draw links between the story and themselves, whether they feel any connection with the characters, and thus, whether the story appeals to them. Therefore, teachers should be selective in choosing the play to teach in class, and spend some time beforehand on the themes and characters to make them relevant to students' actual lives and previous experiences (Batho and Viccelio, 1998).

Incorporate text analysis into instruction

Text analysis can be done by identifying key passages and paraphrasing them into contemporary language. Another strategy to check student comprehension is scene

summarizing, mind mapping, concept mapping, sentence conversion exercises, looking at key words and making lists of imagery used in the play on a white board are some strategies to analyse play scenes (O'Brien, 1994; Coles, 2009; Yen, 2010).

Decide whether to use part or all of a play

Time is an unavoidable element of instruction. In relation to time dedicated to Shakespeare plays, an analysis of previous studies indicates that time management, or in other words, being able to finish a play with students having understood the important elements of the play satisfactorily during the specified time in the curriculum, is an important part of teaching Shakespeare. Teacher responses to the question of whether they read the whole text during the semester vary by grade level. This indicates that teachers may prefer to avoid delving too deep into the play and analysing every single detail, and instead take the initiative to determine which parts to analyse and discuss with their students. Teachers of Shakespeare might do better to first identify specific parts in the text to study instead of trying to analyse the whole text with only a limited student comprehension. This would help teachers manage their time, and decide how to differentiate their content according to the time allocated (Viccelio and Batho, 1998; Allen, Hardisty, 2002).

Use performance-based methodology

According to the studies analysed, a new trend in teaching Shakespeare is studying the text as a play and analysing it through performance-based methodology. The advocates of this methodology support the idea that Shakespeare wrote these plays to be performed and not read. Therefore, these proponents hold, the text should be

regarded as a piece of drama, and its meaning should be conveyed through dramatic activities. During such activities, the classrooms become mini-auditoriums for students in which they perform and/or watch their peers. The studies carried out on performance-based methodology suggest that performance activities have considerable advantages for students' academic performance, overall understanding of a text and engagement with it (O'Brien, 2004; Kirk, 1998; LeMaster, 2002; Strom, 2011).

Performance-based methodology enables students to analyse a text via non-traditional activities and truly engage with it by using mind and body together. The studies examined here offer suggestions regarding the implementation of performance-based activities in the classroom such as staged reading, improvisation, role playing, and silent conversations. Proven to be highly advantageous not only for students' comprehension of a text but also for improving their self-confidence, performance-based activities require the teacher to be in control in terms of time, classroom management and the activity flow. For this reason, effective results may necessitate extra preparation.

The meta-analysis of the studies also highlight a clear student preference for more active methodologies while learning Shakespeare; the interviews show that students feel more engaged when they take part in class discussions and creative projects rather than listen passively to a lecture about a play (Brichfield, 2009; Irish, 2011). The studies analysed reveal that studying Shakespeare through performance provides students with increased levels of competence and confidence, better text exploration

and a more positive response towards learning Shakespeare. Students prefer a learning atmosphere in which they can control their own learning and be active participants. Therefore, they should be seen as an essential part of this process, and learning should be promoted through the encouragement of creative ideas than seat-bound approaches. Student willingness to participate in activities would enhance understanding, and be more likely eliminate the two main barriers to learning Shakespeare: difficulty of language and prejudice such as the idea that Shakespeare's plays are old-fashioned and needs too much concentration and effort to understand.

Although there is growing interest in performance-based activities, direct instruction is still commonly used by teachers for the direct explication of a text without active student participation (O'Brien, 1994; Strom, 2011). This could be attributed to the teachers' preferences and to their lack of willingness to adopt drama activities. The results show that inexperienced teachers in particular can be reluctant to implement drama activities, because of classroom management related concerns. The fact remains that performance based activities and collaborative learning are more advantageous than passive activities that do not involve active participation.

The meta-analysis of the studies reveals that the approaches utilized by many teachers are in line with Maley's (1989) critical literary approach, which mainly focuses on the literary elements of a text such as plot, characters, setting and themes, and features, which teachers use as tools to explore the whole text. They place emphasis on characters and themes, trying to introduce the students to the universality of Shakespeare. Van's (2009) critical literacy approach, which is similar

to Maley's approach (1989), highlights providing historical and cultural background while teaching Shakespeare. This methodology could be applied through direct instruction, performance-based methodology or more student-centred tasks.

Use student-centred activities

The analysis of the research studies on teaching Shakespeare shows that teachers are in favour of more student centred approaches rather than following a set of ideas predetermined by advocates of certain methodologies as discussed in the literature review. Student centred approaches include activities that feature students as active participants such as staged reading, creative writing or performing. The studies that investigated different approaches to the teaching of Shakespeare suggest the holistic and interdisciplinary approach, web-based approach, reader response approach, new historical approach, embodied approach, dancing and competency-based approach as new ways to explore Shakespeare texts (Rothenberg & Watts, 1997; Schwartz, 1998; Allen-Hadisty, 2002; Brunner, 2003; Brichfield, 2009; Ribes, 2011).

The present meta-analysis also suggests that one of the most widely-used methodologies in teaching Shakespeare is Amer's (2003) and Van's (2009) reader response approach. The reader response approach supports multiple interpretations to a text, and the development of students' own understanding. Although it is not implemented exactly like the reader response approach, it features differentiated instruction, ensemble methods and performance-based activities. Since these strategies focus on students and their ability to appreciate the text, the greatest priority is on the students' own interpretation and personal experiences.

Integrate creative writing into instruction

Writing is seen as an important post-lesson production stage (O'Brien, 1994). It is an effective tool to check comprehension as well as provide students with the opportunity to express their opinions creatively. Some creative writing activities could be writing five-minute versions of the play, letters to and from the characters, newspaper accounts, police reports, and diary entries for the characters. Genre switches (writing in another form), creating scripts, journal keeping, writing alternative versions and ends of the play could also be considered.

Enhance critical thinking skills

The meta-analysis of the studies suggests that studying literature improves reading and critical thinking skills. Also, with the help of a performance-based methodology, students may further enhance their critical thinking skills by learning how to *be* a character while interpreting the various traits of each character. In performance activities, students first need to analyze a given character's personality in order to *become* that character on stage. They are required to understand the speeches and interpret them accordingly to go deep into the character's feelings and thoughts. In their transformation into one of the characters, close analysis and interpretation; they gain a better understanding of the whole text. (Cheng & Winston, 2011; Strom, 2011).

Facilitate collaborative learning

Collaboration among students and teachers as well as establishing a learning ethos together in the classroom makes Shakespeare relatively easier to understand. Studies

included in this research indicate that when working in a collaborative environment, students demonstrate improved language focus while studying the texts, deeper concentration on tasks with teammates, improved questioning and answering skills during class discussions, less dependence on the teacher, and improved independent thinking (LeMaster, 2002; Good, 2009; Wood, 2010).

Integrate technology into instruction

Online platforms, websites and movies based on plays are considered effective tools for teaching Shakespeare. The studies analysed suggest that online settings with visual representations of characters help students connect with the characters and make critical interpretations concerning the characterization of the play. Including online chat options with other students could be another strategy for teaching and learning about Shakespeare. It bears mentioning that online settings do not prove to be better than traditional classrooms according to the results; however, they could provide instructional variety and engagement (Schwartz, 1998; Desmet & Bailey, 2009).

Another dimension of technology discussed in the research studies is using movies and media while teaching Shakespeare (Collins, 1995). Movie versions of plays are utilized to enhance text analysis and learning. Research findings also suggest that technology could be integrated into lessons for assessment purposes, such as assigning students projects like making audio recordings or preparing videos about the text. Overall, there is much room for technology use in Shakespeare teaching as in many other subjects.

Differentiate assessment

The meta-analysis of the results shows that it is essential for teachers to know not only how to deliver a lesson featuring a Shakespeare play but also how to assess students. Adjustable assignments and curriculum compacting, which helps high ability students to move at their own pace, prove to be essential. The studies reveal that teachers prefer assigning tasks and projects based on the varying level of student readiness. Additionally, allowing students to proceed at their own pace is emphasized (Viccelio, 1998; Breitsprecher, 2009).

Expand your repertoire of teaching

The experience level and background of a teacher appears important when it comes to teaching Shakespearean plays. The meta-analysis of the studies emphasizes that there is an effect of years of experience in teaching Shakespeare as the studies investigate the attitudes of teachers with varying levels of experience. In light of the results, it can be claimed that experience and background knowledge about Shakespeare make a great difference in terms of how to approach to the text itself. It is recommended that teachers gain more insight into how to teach drama by attending theatrical events frequently, as the findings show that this affects a teacher's understanding of how to teach a play (Viccelio, 1998).

The findings of the studies analysed also reveal a great deal about teacher attitudes. It is interesting to note that the researchers consider teacher goals and values as important as student attitude. Overall, the responses from teachers show that teachers are in favour of teaching Shakespeare through the analysis of characters, themes and

figurative language. Qualified and experienced teachers of Shakespeare place more value on discussing the value related themes in the plays, and make an effort to vary their approach according to student profile. Additionally, the studies also indicated that most teachers try to make sense of the text as a whole through collaboration, scaffolding and performance.

The meta-analysis of the studies shows that teachers consider the following as essential skills to teach Shakespeare: planning, preparation, monitoring, revising classroom facilities, using supplementary sources such as movies, enhancing awareness regarding the text, culture and language, eliminating personal interpretation of literature, accepting failure while learning, and using time flexibly and effectively. They also stress that teachers need to be reflective, have empathy for student anxiety, be competent in identifying difficulties, and make changes for the benefit of students (Viccelio, 1998; Breitsprecher, 2009).

Another important point a teacher may consider, as revealed by the studies, is modelling in performance-based activities and showing how to act out some scenes themselves. Teachers may need to be risk-takers to build confidence, trust and respect in their students.

Brunner's study also shows that, for a meaningful learning process, it is vital for students to appreciate the historical background of Shakespeare's time. Using the new historical approach may enrich students' historical background and facilitate the analysis of the text through a historical lens (Brunner, 2003). More specifically,

students first learn about the real historical context of the play and facts such as cultural, political or economical state of the country at that time. This way, they start to make more sense of the play, understanding how the historical context might have affected the playwright while writing the play, and how it influenced the emerging themes.

Finally, teachers need to be aware of students' learning needs, and adjust the difficulty of the lesson accordingly. In relation to this, creating appropriate but stretching challenges, thinking quickly and conceptually, and asking the right questions seem to be essential qualities for being a competent Shakespeare teacher.

Network with other teachers

The meta-analysis of the studies also recommends that teachers teaching Shakespeare collaborate with each other to share experiences and resources through various forums including internet based media (Viccelio, 1998).

Be prepared for various difficulties

The findings clearly show that students may have some difficulties while trying to learn about Shakespeare's plays. These difficulties especially concern the complex language and the intense work required to 'decipher' it, 'stage fright' when classes involve performance activities, and the artificial quality of the atmosphere in online settings (Brichfield and Coles, 2009).

As regards language, several methodological approaches mentioned in the literature review are implemented. These are: Van's stylistics approach that emphasizes the aesthetics of language; the language-based approach that supports language-based activities such as paraphrasing, creative writing and plot altering; and Vethamani and Rahman's paraphrastic approach. It is often emphasized that Shakespeare's language results in great difficulty mastering his texts, but these methodologies suggest activities to help students decipher them. The studies analysed show that teachers of Shakespeare see the understanding of figurative language as requisite for the comprehension of the whole text; therefore, they prefer close analysis, creative writing and paraphrasing during text analysis.

The approaches that overemphasize the linguistic aspects and structure of the texts such as the story grammar approach and structuralism are omitted while teaching Shakespeare by teachers because of the focus on studying the characters and themes rather than the language when studying Shakespeare. In the same vein, new criticism, critical literacy, information-based and moral philosophical approaches do not seem to be favourable as they either neglect the context and author of the play as in new criticism or solely elaborate on the critical theories, moral aspects or literary aspects of the text as in the critical literacy, moral-philosophical, and information-based based approach.

The meta-analysis of the research studies also indicates that students are not the only ones challenged; teachers of Shakespeare experience some limitations as well. These are related to hesitation in the implementation of techniques other than seat-bound

strategies, time and classroom management, finding extra resources, and administrative expectations such as having to finish a play in a prescribed amount of time, and planning activities in and outside the classroom context.

Implications for practice

Since this research is based on what kind of guidelines can be drawn upon from previously conducted studies, the discussion part can be considered as implications for practice for teachers. Based on the meta-analysis of data, the researcher has drawn further implications for practice:

First, it is worth exploring performance-based methodology, and looking into ways of incorporating it into teaching Shakespeare rather than desk-bound teaching strategies. Also, it is essential that methods for teaching drama be included in in-service training programs. Additionally, teachers should make use of in-service teacher workshops in their institutions in order to enrich their repertoire as well as teaching techniques. In the same vein, institutions should provide these workshops for teachers to encourage networking and sharing experiences.

Implications for further research

The outcomes of this study could be further enriched by including the actual experiences of students and teachers. This could be done through a case study at the school level, or through narrative inquiry at the individual level.

Also, a study focusing on Turkish students' overall attitudes towards studying Shakespeare, including whether a language barrier and any cultural prejudices exist among Turkish students, could be an area to look into. The place of Shakespeare in Turkish EFL classrooms, and whether learning the Bard from the perspective of another culture affects the learning process could be areas to examine. Since Shakespeare is a cultural icon, the views of Turkish students on studying Shakespeare could be investigated. This research could be done at the university level as well.

Another study may look into how performance-based methodology can be implemented in Turkish schools, and how students would react to it. It could be beneficial to explore students' reactions towards acting in front of their peers or to find out whether they are willing to do drama activities. Teachers' attitudes towards drama methods could also be investigated.

Next, a study looking into how Turkish teachers or native speakers of English teach Shakespeare in private high schools could be conducted. Especially in IB schools in Turkey, Shakespeare is often taught by native speakers of English; it would be useful to understand whether Turkish teachers are willing to teach Shakespearean drama, and whether they feel competent teaching it.

Another study could be on investigating teachers' attitudes, goals and approaches in teaching Shakespeare in Turkish high schools. Teachers' experience, background and demographic information could be investigated and analysed in terms of their effect on their Shakespeare teaching.

Additionally, the influence of gender on the study of Shakespeare could be examined in Turkish high school classrooms. The current research shows that in some cases male students dominate the classroom discussion, whereas another research shows that female students have more positive attitudes towards Shakespeare. A survey could be implemented on whether a similar situation exists in Turkey and how gender influences attitudes.

Finally, in terms of grade levels, the studies recommend further research on the relationship between age and different methodologies to see whether it is beneficial to try different approaches at different age levels.

Limitations

The study is limited to the empirical studies published in English, and conducted in the last twenty-five years primarily in L1 contexts. The research studies were searched only through online databases such as ISI Web of Knowledge and EBSCO. The databases may not include all the studies related to teaching Shakespeare. Besides, some databases provided limited access to the full text.

The researcher herself only generated categories and codes during the qualitative data analysis phase.

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APPENDIX A: List of data sources

| Source | Author | Name of the Study |
|--------|---------------------------------|---|
| JA | Batho, R. | Shakespeare in Secondary Schools |
| JA | Cheng, A. & Winston, J. | Shakespeare as a second language: playfulness, power and pedagogy in the ESL classroom |
| JA | Coles, J. | Testing Shakespeare to the limit: Teaching <i>Macbeth</i> in a Year 9 classroom |
| JA | Collins, M.J. | Using Films to Teach Shakespeare |
| JA | Desmet, C. & Bailey, R. | The Shakespeare Dialogues: (Re) producing <i>The Tempest</i> in Secondary and University Education |
| JA | Gregory, M. | From Shakespeare on the Page to Shakespeare on the Stage: What I Learned about Teaching in Acting Class |
| JA | Irish, T. | Would you risk it for Shakespeare? A case study of using active approaches in the English classroom Using Films to Teach Shakespeare |
| JA | Lighthill, B. | 'Shakespeare' – an endangered species? |
| JA | Ribes, P. | Competency-based teaching of Shakespeare: How to master <i>King Lear</i> |
| JA | Rothenberg, S. S. & Watts, S.M. | Students with learning difficulties meet Shakespeare: using a scaffolded reading experience |
| JA | Schwartz, H.J. | Teaching Shakespeare: Materials and outcomes for Web based instruction and class adjunct |
| JA | Wade, B. & Sheppard, J. | How teachers teach Shakespeare |
| JA | Yen, A. C. | Our Languages Clicked: Shakespeare in EFL Classes |
| MA | Allen-Hardisty, L.M. | Teaching Shakespeare: An action research study |
| MA | Breitsprecher, K.D. | Is love ever enough: Teaching Shakespeare at the secondary level |
| MA | Brichfield, D.M. | Using dance to teach Shakespearean literature |
| MA | Brunner, T.A. | Using a new historical approach in the Shakespeare classroom |
| MA | Good, A.E. | Performing composition: Playing Shakespeare and the teaching of writing |
| MA | LeMaster, C.A. | Standing up for Shakespeare: Moving toward a pedagogy of embodiment |
| MA | Rose, L.M. | Shakespeare in high school drama: A model for active learning |
| PhD | Heller, W. | Teaching Shakespeare in the inner-city fifth-grade classroom using drama-in-education, theatrical production, and technology integration: An action research-based case study |
| PhD | Kirk, F.D. | Take center stage: The perceived effect of performance-based teaching methodology on students' understanding of Shakespeare's <i>A Midsummer Night's Dream</i> |
| PhD | O'Brien, M. H. | "The Play is the thing": The effect of performance-based teaching methodology on student attitudes toward Shakespeare study |
| PhD | Racette, A. | Shakespeare in the body: An exploration of student audiences at the Stratford Festival |
| PhD | Schaefer, M. | Bridging the divide: Integrating drama techniques into the study of Shakespeare in a high school English Class |
| PhD | Strom, B. | "The strawberry grows under the nettle" how an integrated performance-based approach to the teaching of Shakespeare at the secondary level affects critical thinking skills as measured by the California critical thinking skills test |
| PhD | Viccellio, P. L. | A Study of high school teachers' responses to questions about their teaching of Shakespearean drama to average classes |
| PhD | Wood, T. H | Teaching Shakespeare in performance: Recent trends and annotated bibliography. Traumatic Stress in <i>Macbeth</i> and <i>Shylock</i> |