Evaluation Report of Prospero’s Island: an Immersive Approach to Literacy at Key Stage 3

Appendices

Professor Teresa Cremin, Professor Joan Swann, Dr Angela Colvert, Dr Lucy Oliver
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- First English teacher interview, autumn term 2014
- Second English teacher interview, spring term 2015
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  (Example: reflection on Punchdrunk Enrichment-led installation session, autumn term 2014)
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**STUDENT QUESTIONNAIRE ON ATTITUDES TO ENGLISH AND WRITING**

Your school is taking part in a project to evaluate English teaching and students’ attitudes to writing. The project is run by researchers from the Open University. Could you please help us by completing this questionnaire? There are no right or wrong answers. Your answers on this form will be confidential and not seen by your teachers.

NAME........................................................................................................... GENDER: I am male ☐ I am female ☐

INSTRUCTIONS: For each of the statements below, please tick ONE response to show how much **YOU** agree or disagree.

<table>
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<tr>
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</table>

9. How often in English lessons do you get so interested in your work that you don’t want to stop?
   **Tick ONE:** All lessons ☐ Most lessons ☐ Some lessons ☐ Rarely ☐ Never ☐

10. If you have ever felt like this, can you describe a recent lesson you enjoyed? What made this enjoyable?

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Thinking about myself as a writer in English lessons

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20. Which of these do you write outside school (not counting homework)? **Tick ANY that you do more than once a month:**

- Fiction
- Blogs
- Notes
- Text messages
- Social networking messages
- Poems
- Diary
- Essays
- Instant messages
- Twitter
- Lyrics
- Letters
- Reviews
- Other (please specify) …

21. What types of writing do you most enjoy in English lessons? ...........................................................................................................................................................................

22. When writing in English lessons, how often do you get so involved that you don’t want to stop?

**Tick ONE:** All lessons
- Most lessons
- Some lessons
- Rarely
- Never

23. If you have ever felt like this, can you describe a recent piece of writing you enjoyed doing? What made this enjoyable?

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Thank you for your time 😊
2nd STUDENT QUESTIONNAIRE ON ATTITUDES TO ENGLISH AND WRITING

Your school is taking part in a project to evaluate English teaching and students’ attitudes to writing. The project is run by researchers from the Open University. Could you please help us by completing this second questionnaire? Your views may or may not have changed. There are no right or wrong answers. Your answers on this form will be confidential and not seen by your teachers.

NAME…………………………………………………………… GENDER: I am male ☐ I am female ☐

INSTRUCTIONS: For each of the statements below, please tick ONE response to show how much YOU agree or disagree.

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(c) The Open University
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24. Do you think your views have changed since taking part in the Punchdrunk project? If so, why?

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Thank you😊
### Teachers’ background information on case study students

**OVERVIEW OF CASE STUDY STUDENT**

<table>
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<tr>
<th>Teacher Name:</th>
<th>Class:</th>
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</table>

#### 1) Key information about the student

<table>
<thead>
<tr>
<th>Student’s full name:</th>
<th>Gender:</th>
<th>Student’s current level of attainment:</th>
</tr>
</thead>
</table>

#### 2) Other information about the student:

<table>
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<tr>
<th>Ethnicity (Please use school codes for this.)</th>
<th>Is the student eligible for free school meals?</th>
<th>Y/N</th>
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<td>Y/N</td>
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<tr>
<td>Does the student speak EAL?</td>
<td>Y/N (If ‘Yes’, please specify what other languages are spoken.)</td>
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<tr>
<td>Does the student have any SEN?</td>
<td>Y/N (If ‘Yes’, please specify.)</td>
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#### 3) Why have you selected this student?

Please specify whether they HIGH, SECURE OR LOW achievers and other reasons for selection.

#### 4) How would you describe the student as a writer?

Please comment on:

a) the student’s confidence
b) the student’s preferences in relation to engaging with different genres
c) the particular skills the student has
d) the challenges they encounter
e) anything else you think relevant.

#### 5) How would you describe the student’s motivation as a writer, and as a learner in English?

Please outline:

a) student’s attitude towards and enthusiasm for writing
b) how they tackle and approached challenges as a writer and learner
c) any pedagogical approaches, or scenarios, which you perceive to have motivated (or not motivated) the student to write.

---

Please note that all information provided will be used only for the purposes of this evaluation and associated research and the students will not be identified in any of the published findings.

(c) The Open University
Teachers’ observations of case study students
(Example: students’ participation in first writing activity)

Prospero’s Island evaluation: notes on case study students

Observation 1: First person monologue, students write about their feelings as crew members on Alonso’s ship before it sinks

Teacher:                      Student:                      Class:                      Date:

Notes on student

Please comment on this student’s participation in the writing activity. Continue overleaf/on attached sheet if you need to.

1. Anything you notice about how they approach the activity - confidence, motivation, how engaged they seem to be in the writing task (including any preparation, class or group discussion etc.), or anything else that strikes you.

2. The piece of writing itself (note we will have a copy of the writing and the mark – we are interested here in your reflections as you read the student’s work). How effectively has this student completed the writing task? Would you say this is typical of how they usually write?

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(c) The Open University
First case study student interview, autumn term 2014

First student interview schedule, autumn term 2014

Introduce self. Explain the purpose of the interview: I’d like to find out more about your experience of the game/missions during your study of The Tempest. Can you help me?

Explain use of audio recorder. Read through consent form and ask students to complete.

Ask students to introduce themselves for recording purposes.

1. Thinking about your experience of the game/missions ...

   a) Thinking back to the first time you went into the game space/installation, when the Punchdrunk actors were in school: what three words would you use to describe your experience? What was it that you found…?
   b) And when you returned to the installation today, how would you describe that experience?
   c) Of all the activities you have done, which did you most enjoy? Why?
   d) Were the missions like anything you have experienced before?
   e) Why do you think the school went to all this effort, inviting the Punchdrunk actors in and setting up the game spaces?
   f) You could learn about the play by reading and discussing it in class. Do you think the game/missions made any difference to your interest in the play?
   g) Do you think this is a good way to learn about The Tempest? Does anyone feel there were any challenges or difficulties with this approach?

2. Thinking about the play

   a) What have you found out about The Tempest that you didn’t know already –last time/today?
   [Prompt: story/themes/characters?]
   b) What did you find out about Shakespeare’s use of language in the play?
   [Prompt: can you think of any new words/phrases you came across?]
   c) Of all the activities you have done, which have been most useful in helping you understand the play?
   d) If you had to sum up what you have learned about The Tempest, what would you say?

3. Thinking about writing

   a) After your first experience of the game, some of you said that you’d like to do some writing about it. Do you think this way of working makes any difference to your interest in writing about the play? Why?
   b) Do you think the group tasks you have done will be helpful to you when you come to write about the play in class? In what way? Any tasks in particular?
   c) I understand you have a final assessed piece of writing to do: as you’re thinking about this, is there anything you’ve learned during the different activities that might be especially useful? 
   [Prompt: ideas/quotations/new words?]

4. Anything else?

Is there anything else anyone wants to add?

Thank you!
Second student interview schedule, spring term 2015

Explain the purpose of the interview: I’d like to find out more about your experience of English lessons since we last spoke and the kind of work you have been doing this term.

Check that students who consented last time are still happy to participate/be audio-recorded. Ask any student who was absent last time to complete a consent form.

1. Thinking about your experience of English lessons this term …
   a) Can you tell me about the kinds of activities you have been doing in English this term?
   b) In what ways have you been working in the classroom [prompt: individual/pair/group work; resources/materials?]
   c) Are these activities/ways of working usual or unusual for you in English?
   d) Have you noticed any (other) changes in the kind of work you have been doing in English this term compared with English lessons previously? Please explain.
   e) Do you think your enjoyment of English lessons has changed in any way compared with English lessons previously? How?

2. Thinking about writing …
   a) When we talked last term, some of you thought your experience of the Punchdrunk project would help you when you came to write about the Tempest, and some of you thought not. What are your thoughts now that you have completed the writing?
   b) How would you describe your experience of writing in English this term (3 words)?
   c) Do you think there’s any difference in your enjoyment of writing in English this term? Why?
   d) (If time) What 3 words would you use to describe your experience of English this term? Please explain.
   e) (If time) Is there anything else anyone wants to add?

Thank you!
Prospero’s Island: first teacher group interview: autumn term 2014, before work on the project

1. Perspectives on the school/year group
Please can you tell me a bit about [the school] and your Year 7 students, for example in relation to:
   a) The catchment area?
   b) The challenges for Year 7 on arrival [at the school]?
   c) How you would characterise the cohort
   d) The school intake is clearly very diverse, how does this affect your teaching in English?

2. Practitioner information
   a) How long have you been teaching for, and been working here?
   b) Can you explain a bit about your roles and responsibilities?

3. Motivation for taking part in Prospero’s Island
   a) What interested you in taking part in the PI project?
      [Prompt: voluntary participation, selected etc?]
   b) Are you looking forward to it?
   c) Have you got any reservations and/or do you see any challenges in this work?
   d) On the spring term- what are your views about this at the moment - i.e. developing your own teaching based on the Prospero’s Island experience?

4. Expectations about Prospero’s Island
Do you have any particular expectations about the project:
   a) Expectations for yourself, as a secondary English teacher?
      [Prompt: possible benefits/problems, short/long-term changes etc; have you been to a Punchdrunk production? if so which one?]
   b) Expectations for the young people taking part?
      [Prompt: possible benefits/problems, short/long-term changes etc]
   c) Expectations for the school?
      [Prompt: possible benefits/problems, short/long-term changes etc]

4. Current/past use of problem solving and enquiry based approaches to teaching English
   a) Do you currently include such approaches in your teaching and if so in what ways?
   b) Do you use small groups and if so in what ways?
   c) How do you see Prospero’s Island fitting in with your current practice?
5. Current/past use of drama
   a) What is your view on the role of drama in teaching English?
      [Prompt: have they been involved in Theatre in Education?]
   b) (How) do you currently use drama?
      [Prompt: incl. drama conventions/Teacher in Role/ plays/ theatre/role of the drama department?]
   c) How do you approach teaching plays?

6. Immersive teaching
   This is a relatively new term, but what do you currently understand immersive teaching to involve?

7. And finally ...
   Is there anything else you would like to add?

Thank you for taking the time to answer these questions.
Prospero’s Island: second teacher group interview: spring term 2015, towards the end of work on the project

Parallel questions to those in first interview

1. Reflecting on prior expectations and experiences of Prospero’s Island
   a) You had expectations of the project in relation to your own experiences, as a secondary English teacher. How did the project match up to these? [Prompt: benefits/problems, short/potential long-term changes etc – did anything surprise you in relation to the effect of the project on you?]
   b) You had expectations for the young people taking part. How did the project match up to these? [Prompt: benefits/problems, short/potential long-term changes etc – did anything surprise you in relation to the effect of the project on the students?]
   c) Expectations for the school? [Prompt: benefits/problems, short/potential long-term changes etc - did anything surprise you in relation to the effect of the project on the school?]

2. Current/past use of problem solving and enquiry based approaches to teaching English
   How, if at all, has the PI experience influenced and informed your approaches to teaching? [Prompt: How has it informed your planning of this sequence?]
   a) Have you used new problem solving/enquiry based approaches? If so, in what ways?
   b) Do you use small groups and if so in what ways?
   c) How has Prospero’s Island fitted in with/built on your previous practice?

3. Current/past use of drama
   a) What is your view now on the role of drama in teaching English?
   b) (How) do you currently use drama? [Prompt: incl. drama conventions/Teacher in Role/ plays/ theatre/role of the drama department?]
   c) How will you approach teaching plays in the future?

4. Immersive teaching
   This is a relatively new term, but what do you now understand immersive teaching to involve?
Additional Questions

5. Students’ writing

As you know, one of our interests is exploring any implications of the project for students’ writing. You’ve now had the chance to set and mark two assignments and to consider the students’ writing. Do you think participating in the project might have had any effect on students' written work? If so, what?

6. Literacy

We have primarily focused our attention on the impact of Prospero’s Island on students’ writing and engagement, but do you think there may be any other effects on students’ literacy?

[Prompt - Do you feel it has had an impact on their reading comprehension? If so, in what ways (attitude/approaches/skills)?]

7. And finally ...

Thank-you!

Is there anything else you would like to add?
Teacher reflections
(Example: reflection on Punchdrunk Enrichment-led installation session, autumn term 2014)

**Prospero’s Island: reflection on Punchdrunk Enrichment-led installation session, autumn term 2014**

**Could you give me your immediate reaction to today’s session?**

a) How do you think it worked?

b) Was it what you expected?

*Prompt, depending on answer: How did it fulfill your expectations? How did it differ from expectations?*

c) Any reservations/qualifications?

d) If you had to give three words to describe today’s session, what would they be?

e) Can you see how today’s session will feed into your later work in English?

*Prompt – how?*

Thank-you!
Prospero’s Island: Phone interview with Punchdrunk Enrichment Director and HLT Senior English Teaching and Learning Consultant, November 2014

Thanks for taking the time to talk. The CPD events planned for the whole school staff and for visiting teachers is a key part of the Prospero’s Island project so for our evaluation we wanted to understand more about this - your intentions, plans and so forth.

1. Motivation for CPD

[Prompt: why did you choose to include CPD elements in the Prospero’s Island project? Who suggested this? Have Punchdrunk Enrichment run these with secondary teachers before?]

2. Whole school CPD

[Refer to outline]

a) What are your expectations in this regard [HLT Senior English Teaching and Learning Consultant]? Any reservations or concerns?
b) [Punchdrunk Enrichment Director] what are you aiming to achieve through the day? What are some of the challenges involved?
c) How does this relate to the Prospero’s Island project with Y7 and 8 and the English department?

3. CPD for local teachers and school English staff

a) Can you clarify who is this directed at?
b) Can you tell me how you two went about planning this?
c) What are you aiming to achieve through this session?
d) Can you give me some details on what is planned?

[Prompt: is it the same structure each day repeated five times? How long is it? Content?]

4. Teacher-led Prospero’s Island sessions in the installation

Can you tell me what you are hoping for with regard to this opportunity?

[HLT Senior English Teaching and Learning Consultant]?

[Punchdrunk Enrichment Director]?

Thank you very much.
CPD 6 November 2014: reflections from Punchdrunk Enrichment

[Refer to session outline]

1. View of session as a whole

In general, how did you feel today’s session went?

(Prompt – were you pleased with it? Anything you were unhappy about? Structure of the day? Idea of carousels and these particular carousel topics?)

2. Review of expectations

When you spoke to [the evaluation project director] by phone about this CPD session you mentioned the following things you wanted to achieve on the day:

- get teachers informed and prepared for the Prospero’s Island experience to come
- expose them to Punchdrunk practices
- enable teachers to begin to implement this style of learning into their practice - either in small scale localized ways or within their Learning Centres more holistically and the following potential challenges:
  - chance of scepticism
  - perception that the work is irrelevant to their practice
  - the volume/breadth to cover and the challenge of doing justice to our principles in this new secondary full day context

a) How well do you feel you achieved your hopes/plans for the day?

(If any not achieved, or response qualified, prompt further)

b) Did any of the challenges you expected occur?

(If so, how do you feel you handled them? If not, how did you avoid them?)

3. How do you think today’s session will feed into your work on the Prospero’s Island project with Y7 and Y8 and the English department?

4. If you were running the session again is there anything you’d do differently?

5. Is there anything else you’d like to add on the CPD session?

Thanks for your time!
Prospero’s Island: interview with Punchdrunk Enrichment Director

Looking back at the work so far in this new secondary school installation, both the work with the whole school and the targeted work with the English department, we have a number of questions to ask.

Your views, in general, of the Prospero’s Island project

1) In general, how do you think the project is developing at this point?

2) Could you outline your main aims for the PI installation and say how well you think you’ve achieved these?

3) How do you think the students in Y7 have responded to the initiative?
   (E.g. how well did it work for this age group? Compare Y8?)

4) What are you particularly pleased about with Prospero’s Island?

5) Do you have any reservations? Is there anything you’d do differently next time?

English teachers’ work on the project, autumn term

6) Have you had a chance to see English teachers working in the installation, or to talk with them about their work?

7) If so, what are your views on how this is working when led by teachers?
   (Any good points? Anything Punchdrunk could do to improve?)

8) What are your hopes for the English teachers/department involved in the project in the spring term?

9) Are you expecting to become involved (yourself/your colleagues) in classrooms, and if so what way?
10) We have some initial analysis of the 6 November CPD session, and wondered how you’d respond to this:

- Responses to the CPD event were generally positive, and most respondents thought this was well-organised.
- Most respondents thought they had an excellent or good understanding of immersive techniques and were very likely or likely to use the techniques in their own classroom.
- However most respondents also thought the session was too long.
- Of the different parts of the session, the most positive ratings went to the carousel sessions, the briefing for the creative exercise and working in learning centre groups to begin to devise projects.
- The initial introductory session had less positive ratings.

a) We’d be interested in your response to this feedback – e.g. how might it affect your future work?

b) How does this feedback relate to other feedback you’ve had on CPD/training sessions (i.e. in other contexts)?

Potential benefits of the Prospero’s Island project for students

11) What are your hopes and expectations for the students’ motivation in English?

12) What are your hopes and expectations in regard to students’ writing?

13) In terms of these longer-term benefits to students:

a) To what extent do you feel students’ attitudes and performance can be markedly influenced by one morning’s immersive experience?

b) How important is the follow-up work with teachers?

c) When thinking about the benefits of the initiative, is it possible to disentangle these two strands?
Partnership issues

14) We understand this kind of in-depth partnership between you, HLT and the school is new, with regard to not only the secondary age group but also to working in this way.

Are we right? If so, what do you feel:

a) Punchdrunk has bought to the table?

b) HLT has bought to the table

c) The school has bought to the table?

And finally …

15) Any final reflections on the whole experience?

Thanks again for your time!
Prospero’s Island: Phone interview with Senior English Teaching and Learning Consultant (HLT), end of spring term 2015

Thank you for taking the time, this interview is focused on this term, your reflections and your involvement this term and your thoughts about the project overall.

1. So what kinds of support were you offering this term? Or even were you offering any support and if so what form did it take?

2. What understanding do you think the teachers had about this term from the outset?

3. To what extent do you think the three teachers intended to plan separately this term? Did you have a sense that they were planning together and would they normally plan together or separately within English do you know?

4. In relation to this Prospero’s Island project how do you feel it has gone overall? In your view, what have been the major successes and challenges?

5. Lastly, how do you feel the project has gone in relation to your partnership with Punchdrunk Enrichment? Are there any follow on projects or activities planned?

Thank you very much.
Feedback on the whole-school CPD session held on 6 November 2014

As part of the Open University’s evaluation of the Academy, Hackney Learning Trust and Punchdrunk Literacy initiative, we would be grateful for your views of this whole-school CPD session.

Thank you for your participation in this survey!
If you have any queries please contact: Professor Teresa Cremin – Project Director.

Please respond to the following questions – these continue overleaf:

1. **Overall, how would you rate the CPD event?**
   - □ Excellent
   - □ Good
   - □ Fairly good
   - □ Mildly good
   - □ Not good at all

2. **How would you rate the length of CPD event?**
   - □ Much too long
   - □ Slightly too long
   - □ About right
   - □ Slightly too short
   - □ Much too short

3. **How well organised was the CPD event?**
   - □ Extremely well
   - □ Well organised
   - □ Fairly well organised
   - □ Not very well organised
   - □ Not at all well organised

4. **Please specify anything you particularly liked about the CPD event.**
   - 

5. **Please specify anything you particularly disliked about the CPD event.**
   - 

6. **How would you rate the following sessions?**

<table>
<thead>
<tr>
<th>Session</th>
<th>Excellent</th>
<th>Good</th>
<th>Fairly good</th>
<th>Mildly good</th>
<th>Not good at all</th>
</tr>
</thead>
<tbody>
<tr>
<td>Initial introductory session</td>
<td>□</td>
<td>□</td>
<td>□</td>
<td>□</td>
<td>□</td>
</tr>
<tr>
<td>Carousel sessions</td>
<td>□</td>
<td>□</td>
<td>□</td>
<td>□</td>
<td>□</td>
</tr>
<tr>
<td>Briefing for creative exercise</td>
<td>□</td>
<td>□</td>
<td>□</td>
<td>□</td>
<td>□</td>
</tr>
<tr>
<td>Working in learning centre groups to begin to devise projects</td>
<td>□</td>
<td>□</td>
<td>□</td>
<td>□</td>
<td>□</td>
</tr>
</tbody>
</table>
7. How well do you feel you now understand immersive practice?

- [ ] I have an excellent understanding
- [ ] I have a good understanding
- [ ] I have a fairly good understanding
- [ ] I have a little understanding
- [ ] I don’t understand

8. Is there anything else you would like to add about the CPD event?

9. Please give:

   Your Learning Centre

   Your department
Prospero’s Island evaluation: researcher observation notes

<table>
<thead>
<tr>
<th>Event:</th>
<th>Date:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participants/roles:</td>
<td></td>
</tr>
</tbody>
</table>

Brief contextual notes on the event (how set up etc):

Sketch/photo:

Notes

Under ‘activity’ specify the activity that is taking place (e.g. in CPD, ‘Carousel, 2: Design – transforming space’; in installation, ‘Level 2 task - Prospero and Miranda, Group1’).

Notes should record factual information: what is happening. Also note how participants seem to be responding to the activity – e.g. engagement, confidence, any awkward moments.

‘Comments’ are for researcher reflections on the observations – may be more evaluative; include any issues to explore further.

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity + notes</th>
<th>Comment</th>
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</thead>
<tbody>
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Themes

Probably written up later – any themes that seem to be emerging from this set of observations (e.g. confidence seems to be a major factor).
Appendix 2 Case Study Students

Case study students were drawn from three ‘focal classes’ in Year 7, identified by the school to reflect the ability range across the year group. These focal classes included one class each from Sets 2, 3 and 4. Six students were selected from each of these three classes, giving 18 case study students in all.

Background Information

Of the 18 case study students, 10 were male and 8 female. The spread of attainment grades in English, gathered prior to the start of the project, is presented in the table below:

<table>
<thead>
<tr>
<th>Grade</th>
<th>6c</th>
<th>5a</th>
<th>5c</th>
<th>4b</th>
<th>4c</th>
<th>3a/4c</th>
<th>3A</th>
<th>3a/3b</th>
<th>3c/3b</th>
<th>3c</th>
</tr>
</thead>
<tbody>
<tr>
<td>No of Students</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>3</td>
<td>3</td>
</tr>
</tbody>
</table>

The ethnicity of the students, as identified by the teachers, included:

Caribbean (five); African (one); Sudanese (one); Moroccan (one); Arab (two); Indian (two); Vietnamese (one); Chinese (one); Turkish (one); Latin American-South/Central (one). In two cases ethnicity was not specified.

Teachers identified five students speaking English as an additional language. Other languages spoken included: Turkish, an Indian language (unspecified), Arabic, a Pakistani language (unspecified); one other language was not identified.

Three of the case study students were identified as having special educational needs: one needing support with social, emotional and mental health issues (School Action Plus) and two with moderate learning difficulties (one registered for School Action Plus).

10 students were eligible for free school meals.

Teachers’ Reasons for Selection

The teachers were asked to specify whether the case study students were high, secure or low achievers within their class and give their reasons for selecting them. The teachers’ comments are listed below. Comments have been edited to preserve anonymity:

**Set 2 students**

1) This student is a high achiever. I selected her to see if it could pull her out of her shell a little bit. The student is a confident writer and does an excellent job writing for purpose. She does well at matching her punctuation, language and structure to her purpose. She strives to use ambitious vocabulary.

2) This student is a low achiever, is quiet and lacks confidence. I picked the student in hopes that it would help boost his confidence and engagement with English. His writing is below what his KS2 projection has indicated. He makes simple punctuation and structural mistakes. Progress has been slow. The student enjoys reading, but struggles with writing. Emphasizing simple grammar rules such as capitals and punctuation has helped. Also, focusing on clarifying words in readings and re-using them in writing has helped improve vocabulary.

3) This student is in the higher tier of the class when it comes to inference and writing ability. I selected her to see if she could raise her ability in various styles of writing. She has a controlled and confident style of writing, but needs to be pushed when using figurative language.
Additionally, she attempts to use ambitious vocabulary at times but is not always precise. She ebbs and flows with her motivation to write. When she does feel interested in a piece of writing she dives in head first. However, if she is not intrigued her motivation can wane.

4) This student is a mid-range achiever. He is a conscientious writer and his writing is aspirational. He does engage with varying genres, and needs development on sentence structure and tone. The student is enthusiastic and initiates work immediately when given assignments. He has the confidence to ask good clarifying questions. It has helped his writing to have clear success criteria, as well as the mark scheme.

5) I have selected this student because she is a low achiever who puts forth effort. I hoped that being part of the Punchdrunk experience would help her gain confidence and passion for the subject matter. The student is a weak writer. Her handwriting is poor, and her structural capabilities and use of punctuation is not where her KS2 levels indicated. The student struggles with adjusting her writing for various purposes. However, she puts in a concerted effort to understand her tasks and work towards her targets.

6) This student is a weak writer and is very quiet. I picked her in hopes that it would instil more confidence in her and that would lead to her taking more risks in her writing. The student has poor sentence structure and makes occasional spelling errors. She sometimes finds it hard interpreting information to guide her in unfamiliar genres. She is insecure in her writing. I have adjusted feedback and goals to help her have a more positive outlook when it comes to her writing. Also, helping her with vocabulary has bolstered her writing pieces.

**Set 3 students**

7) This is a hard working student who can sometimes be distracted by low level disruption-chatting with the girls at her table. She understands the tasks in lessons, completes home learning tasks and works hard on assessments. She is exactly where I expect a set 3 student to be in Year 7. She struggles with sentence construction and punctuation. In her last home-learning task she started using some similes and rhetorical questions to make her writing more interesting.

8) This student is a pleasure to teach. She is focused on pleasing both in her work and her behaviour in lessons. She is by far the most polite in the class. Her presentation of work is at a very high standard. She works hard and does not like giving the wrong answer. Her home-learning tasks and class work are well thought out and presented. She is very creative and understands how to use similes and metaphors in her writing. Her biggest struggle is spelling and sentence construction, grammatically. She works very hard on this and I can only see this being an EAL issue.

9) This is a polite student who generally works hard. He is one of the lowest achieving students in the classroom. He does not offer to answer questions aloud in lessons and depends on the others at his table to help him understand what is being asked. He does not get into trouble and generally is doing what is asked of him. He can read aloud well. His writing is very difficult to understand. His writing is sloppy and his spellings are very difficult to decipher. He struggles with spelling and because of this what he is trying to say is lost. There is often no punctuation at all used in his writing to help the sentences make sense.

10) This is a lovely student who really enjoys giving answers and participating in drama activities. She struggles with comprehension in texts and instructions. She is usually one of the last students in the class to get on with the work and will often sit there day dreaming. Her writing is very weak. Spelling is an massive concern for her, both with simple homophones and bigger words. She is EAL and
this causes her problems. Her writing lacks sense and sentence construction.

11) This is a lovely student who aims to please. He can have a negative reaction to moving up the levels or getting in trouble. He can be quite silly and distracted by other students. He generally works hard and is achieving well for a middle set in English. He is starting to use a range of devices and higher level vocabulary in his writing. He still struggles with sentence construction and using punctuation properly.

12) This student is a high achieving student in my class. He is very organised and goal oriented. He is always on task in lessons and works to the best of his ability. He is creative while always aiming to use proper grammar. Of the class he has by far the strongest ability. He is a pleasure to teach and I can imagine that he will move up sets quickly. EAL is his only issue.

Set 4 students

13) Within the group this is a middle ability student. He has had problems in primary school with behaviour and dealing with his emotions. Within English he enjoys verbal class discussions and role play, but dislikes writing and reading. His initial reaction to most tasks is ‘no’ although he does always then complete the task. I am interested to see if the project engages him more in English and makes him more positive. I think he could be very successful in the immersive experience.

14) Within the group this student is one of the middle achievers. He is extremely eager to contribute and always has his hand up. He is a confident writer and completes work very quickly, however this often means he rushes his writing and makes mistakes. I am working with him on trying to proof-read. His desire to please and receive positive praise outweighs his desire to produce a piece of accurate writing.

15) Within the group this student is one of the low achievers and this is primarily due to significant weakness in basic literacy skills – spelling, punctuation and grammar. He also finds decoding letters and sounds in reading very difficult. However, when read to, he shows high levels of comprehension and some inference. He also has a wider vocabulary than the rest of the class. He always tries to complete home learning tasks, although reading texts is a barrier to some being complete. He is a well-behaved student who is keen to contribute and please. I think he will flourish in the experience.

16) Within the group this student is one of the low achievers and this is primarily due to weaknesses in syntactical construction of sentences and omission of non-content words. He loves reading graphic novels, and his reading skills have improved since September. He works very hard and is a very positive student. He has his own notebooks where he writes down definitions of terms he learns and likes to be organised. I think he will love the experience and hopefully it will benefit his use of language greatly.

17) Within the group this student is one of the higher achievers. She is very keen to progress, please and help out the teacher and others. She makes some contributions although could do with gaining confidence in her verbal responses. She also struggles with generating ideas and ‘knowing how to start’ writing. I hope that the project will give her lots of stimulus and inspiration for her writing.
18) Within the group this student is one of the higher achievers. He is a very confident student who always wants to read, give an answer and give feedback to other students. He prides himself on being able to write what he sees as ‘more’ than other students and in good, clear handwriting. He is the most confident speller in the group, and prides himself on this. Sometimes he can misunderstand a task and start writing without thinking things through. He also doesn’t seem confident at understanding the requirements of different writing genres. He likes to have his work marked and write a neat, correct final version of his writing.
Appendix 3: Memorandum of Understanding and participant consent forms

- Memorandum of Understanding
- Consent form for Punchdrunk and Hackney Learning Trust staff
- Consent form for teachers
- Consent form for parents
- Consent form for Year 7 students
- Consent form for case study students
- Consent form for CPD attendees
MEMORANDUM OF UNDERSTANDING

1. This memorandum of understanding is between The Academy and the Open University in respect of the OU’s evaluation of the above joint literacy initiative. The memorandum is designed to ensure clear understanding of what participation in this research project involves and the responsibilities of each party.

2. The purpose of the research is to evaluate the impact of the Punchdrunk immersive theatre project upon Year 7 pupils’ writing, attitudes to and engagement in English, and upon three teachers’ pedagogical practice as a consequence of the related CPD.

3. This will involve the observation and video-recording of classroom work on several days over the autumn and spring terms, and audio-recorded small group interviews with teachers and selected students.

4. The University will:
   - Comply with the highest ethical expectations as laid out in the British Educational Research Association guidelines. This will ensure confidentiality and anonymity of the school, teachers and students involved in the project, and informed consent of participants;
   - Ensure that no information about individual observed teachers’ performance will be shared with others;
   - Ensure that all researchers have been subject to an enhanced CRB check;
   - Provide feedback to the school following the evaluation in the form of a summary report.

5. The school will:
   - Support the participating teachers in fulfilling the requirements of the research project;
   - Assure commitment for the duration of the research over the autumn and spring terms 2014-15.

I confirm that I am fully informed about the purpose and nature of the proposed research project, and am happy to support it.

Name (Headteacher or nominated representative)………………………………………………………………………..

Signature………………………………………………………………….Date…………………

Please return to Professor Teresa Cremin – Project Director.

I confirm that I am fully informed about the purpose and nature of the proposed research project, and am happy to support it.

Name (Headteacher or nominated representative)………………………………………………………………………..

Signature………………………………………………………………….Date…………………

Please return to Professor Teresa Cremin – Project Director.
Consent form for Punchdrunk and Hackney Learning Trust staff

Faculty of Education and Language Studies
Department of Education
The Open University
Walton Hall
Milton Keynes
United Kingdom
MK7 6AA

Evaluation of The Academy Hackney Learning Trust and Punchdrunk Literacy Initiative

Information for Punchdrunk and Hackney Learning Trust staff

Dear colleague,

We look forward to working with you on the evaluation of this joint literacy initiative.

The purpose of the research

Our aim is to evaluate the potential benefits of ‘immersive’ approaches in the teaching and learning of literacy and the impact of associated CPD. This information may help to inform local and wider use of the techniques. The following objectives will be used as the basis of the evaluation, which will also include recommendations. The project seeks to examine:

1. the impact of the Punchdrunk immersive theatre project* upon pupils’ writing
2. the impact of the Punchdrunk project upon pupils’ attitudes to and engagement in English
3. the impact of the Punchdrunk project on three teachers’ pedagogical practice and any specific developments as a consequence of the related CPD

* In this context the Punchdrunk project is deemed to include the immersive experience plus the return to the installation and the follow on work in the Autumn/Spring terms.

In addition the study will examine the partnership between Punchdrunk and HLT in the project and make recommendations for future developments. We would therefore like to talk with you about your experiences of the project and audio-record the interviews as per the agreed schedule.

Your information

The information we collect will be treated as confidential. It will be used only by the research team for evaluation and training purposes. All information will be anonymised and stored securely. Pseudonyms will be used for reporting purposes. We will write a report for Hackney Learning Trust which will be shared with Punchdrunk colleagues and the school. We may also use the information to write articles for publication or to present to other researchers and teachers at conferences.

Your permission

We ask you to confirm that you have been informed about the aims of this study and that you are happy to be involved by signing the attached consent form and returning it to your linked researcher. If you have any questions about the research, please e-mail or telephone:

Professor Teresa Cremin – Project Director.
Thank you.

(c) The Open University
CONSENT FORM

I have been fully informed about the aims and purposes of the OU evaluation study. I understand that:

- There is no compulsion for me to participate in this research project and, if I do participate, I can withdraw at any stage;
- I have the right to refuse permission for the publication of any information about me;
- Any information I give will be used solely for research and training purposes or associated publications;
- All information I give will be treated as confidential;
- My anonymity will be preserved in all reports.

I agree that I am happy to participate in this study.

Name.................................................................................................. Organisation.................................................................

Signature.............................................................................................

Date.............................................
Consent form for teachers

The Open University

Faculty of Education and Language Studies
Department of Education
The Open University
Walton Hall
Milton Keynes
United Kingdom
MK7 6AA

Evaluation of The Academy, Hackney Learning Trust and Punchdrunk Literacy Initiative

Dear colleague,

Thank you for participating in the above literacy initiative and helping us with its evaluation. This letter explains the aims of the OU evaluation study and what participation entails for teachers and students. We hope you will enjoy being involved.

The purpose of the research

Our aim is to evaluate the potential benefits of ‘immersive’ approaches in the teaching and learning of literacy. This information may help to inform local and wider use of the techniques. The following objectives will be used as the basis of the evaluation, which will also include recommendations. The project seeks to examine:

4. the impact of the Punchdrunk immersive theatre project* upon pupils’ writing
5. the impact of the Punchdrunk project upon pupils’ attitudes to and engagement in English
6. the impact of the Punchdrunk project on three teachers’ pedagogical practice and any specific developments as a consequence of the related CPD

* In this context the Punchdrunk project is deemed to include the immersive experience plus the return to the installation and the follow on work in the Autumn/Spring terms.

In addition the study will examine the partnership between Punchdrunk and Hackney Learning Trust in the project and make recommendations for future developments

What will happen?

We will observe two CPD sessions in which you may be involved. We will join you when, with your case study students, you engage in the Punchdrunk experience during the immersion week, and again during follow-up work in December as well as in the spring term as discussed. During these visits, one of us will observe the project in action and one will make video-recordings as appropriate. We will also make arrangements to talk with yourselves and selected students about your experiences and views of the project, and audio-record the interviews as per the agreed schedule. We expect data collection to be completed by the end of the spring term 2015.

The information we collect will be treated as confidential. It will be used only by the research team for evaluation and training purposes. No information about the performance of teachers observed will be shared with others, either within or beyond the school. All information will be anonymised and stored securely. Pseudonyms will be used for reporting purposes. We will write a report for Hackney Learning Trust and provide a summary for the school. We may also use the information to write articles for publication or to present to other researchers and teachers at conferences. We will seek separate permission from teachers and parents to use selected video clips in presentations.

(c) The Open University
Your permission

We ask you to confirm that you have been informed about research activities and the aims of this study, and that you are happy to be involved, by signing below and returning it to your linked researcher.

Thank you

Professor Teresa Cremin – Project Director.

Evaluation of The Academy, Hackney Learning Trust and Punchdrunk Literacy Initiative

I have been fully informed about the aims and purposes of the OU evaluation study. I understand that:

- There is no compulsion for me to participate in this research project and, if I do participate, I can withdraw at any stage during collection of the data;
- I have the right to refuse permission for the publication of any information I provide or the use of video-clips for presentation purposes;
- Any information I give, including audio and video-recordings, will be used solely for research and training purposes or associated publications;
- All information I give will be treated as confidential;
- My anonymity will be preserved in all reports.

I agree that I am happy to participate in this study.

Name......................................................................................
Signature..............................................................................
Date.................................................................
Dear Parent/Carer

As part of their English curriculum this term, students in Years 7 and 8 at The Academy will take part in an initiative designed to enhance students’ language skills, including their writing. It is a joint venture between the school, Hackney Learning Trust and the company Punchdrunk. Researchers at the Open University have been invited by Hackney Learning Trust to evaluate the potential benefits of this immersive approach for teachers and students. We are writing to tell you what this evaluation will involve and to check that you are happy for your child to participate.

What will happen?

We will visit your son or daughter’s English class twice during the autumn term and again in the spring term. We will observe the project in action and make video-recordings. We will talk with students and staff about their experiences and audio-record some of these conversations.

The information we collect will be treated as confidential. It will be used only by the research team for evaluation and training purposes. We will write a report for Hackney Learning Trust and provide a summary for the school which will also be available for parents on request. We may also use the information to write articles for publication or to present to other researchers and teachers at conferences. We will not use the real names of students, teachers or the school in any of these reports. We will seek separate permission from parents and teachers to use selected video clips in presentations.

Your permission

Your son or daughter’s participation in this evaluation is voluntary. If you are happy for your son or daughter to take part, you do not need to do anything. Thank you for your help with this project. If you change your mind, you are free to withdraw your permission at any time by contacting school staff or the researchers.

If you do NOT want your child to be included in this study, it is important that you return the attached form to the school.

Thank you.

Professor Teresa Cremin – Project Director.
Dear Student

Your school is taking part in a project to evaluate English teaching and students’ attitudes to writing. The project is run by researchers from the Open University. As part of our evaluation, we would like to look at some examples of the writing tasks you do at school and to ask you to complete a short questionnaire. Note that we are not evaluating the work of individual students and your participation in this project will not affect your marks in English. Any writing that we look at, and your questionnaire answers, will be treated as confidential. Your teachers will not see your questionnaire responses, and we will not use your name in any reports.

If you are happy to help in this project please sign below.

Thank you.

Professor Teresa Cremin – Project Director.

I understand that:

- If I do not want my data to be used, I have the right to say No.
- My questionnaire responses will be treated as confidential, including from teachers and anyone else in the school.
- My name will not be used in any reports.

😊 I agree that I am happy to take part.

Name (printed).............................................................................

Signature......................................................................................

Date.............................................................................................
Information for students

Dear Student

Your class is involved in an initiative designed to help students with their language and writing skills. We would like to interview you to find out about your views of the project. You would be interviewed in a small group along with other students, by a researcher from the Open University.

This form is to check that you are happy to be interviewed and for us to audio-record these conversations.

I understand that:

- I don’t have to take part, and I can stop taking part at any time.
- What I say will be treated as confidential, including from teachers and anyone else in the school.
- What I say will not be used for school assessment purposes.
- My name will not be used in any reports.

😊 I agree that I am happy to take part.

Name (printed) .................................................................

Signature ........................................................................

Date ..............................................................................

Thank you.

Professor Teresa Cremin – Project Director.
Dear colleague

The Open University has been invited by Hackney Learning Trust to conduct an evaluation of the above joint initiative. Our aim is to evaluate the potential benefits of ‘immersive’ techniques in the classroom, and, as part of this, to consider the impact of the associated CPD. This information may help to inform local and wider use of the techniques. We would therefore like to observe the CPD sessions provided and collect feedback from participants.

The information we collect will be treated as confidential. It will be used only by the research team for evaluation and training purposes. All information will be anonymised and stored securely. Pseudonyms will be used for reporting purposes. We will produce a report for Hackney Learning Trust and may also write articles for publication or to present to other researchers and teachers at conferences.

We ask you to confirm that you have been informed about the purpose of the research and are happy for us to use any data you provide in relation to the CPD attended.

Thank you.

Professor Teresa Cremin – Project Director.

**Evaluation of the Academy, Hackney Learning Trust and Punchdrunk Literacy Initiative**

I have been informed about the purpose of the evaluation and I am happy to take part. Name........................................................................................................

Signature........................................................................................................

Date........................................

Learning Centre..............................................................
In semester 2, you will be studying Shakespeare’s great play: *The Tempest*. Shakespeare’s plays were not designed to be read however, but to be brought to life on stage. See below for some examples of how international theatre companies have decided to stage the play.

**The Synetic theatre, Washington, America – a wordless play**

Many people might be surprised at the idea of a silent play, but the Synetic Theatre in America did just this. Their production was **without words**, with the story being conveyed through movement and staging. To do this they **flooded the stage with water**.
The Tempest as an opera at The Met, New York

At The Met they decided to present the play as an opera. In their production they recreated an Italian opera house on the stage and gave the main character, Prospero a floating box above where he completed his magic. They also projected video footage on to the back to the stage. They re-created the sea by using a large sheet being moved like a stormy sea alongside blue lighting.


Your tasks

Now you are the director! Read through the scene summaries below and explain how you would stage each scene in the auditorium.

YOU HAVE AN UNLIMITED BUDGET! You could choose to have a real-life ship on stage, a water tank to represent the sea and cinema surround sound to make the audience feel as if they were in the play themselves. Anything goes!
**Act 1, scene 1**

In the early 1600s a ship carrying King Alonso of Naples (a city in Italy) and other people from his court is caught in a dangerous storm in the Mediterranean sea. It looks like the ship is going to sink.

*How would you stage this scene? Think about staging, lighting, props, sound and spacing of characters.*

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**Act 1, scene 2 (part 1)**

| Conjure up – call / summon | Duke – the highest rank below the King or Queen |

From a nearby island Prospero (a magician) and his fifteen year old daughter Miranda watch the shipwreck. Prospero is delighted, but Miranda is upset and doesn't understand why he is so happy. Prospero tells Miranda their past (Prospero once was Duke of Milan but his ambitious brother Antonio decided he wanted to be the Duke instead. He and his friend Antonio, got rid of Prospero by putting him and Miranda - who was only 3 years old then - in a leaky boat certain that they would drown. Instead they ended up on the island). Prospero explains that when the ship came near he ordered his magical servant Ariel to *conjure up* the storm so that the people aboard would not die but would be brought to the island instead. Prospero puts Miranda to sleep.

*How would you stage this scene? Think about staging, lighting, props, sound and spacing of characters.*
Act 1, scene 2 (part 2)

Ariel (Prospero’s magical servant) tells Prospero that everyone survived, and he has placed them all at different points all over the island, making sure that King Alonso’s son Ferdinand is on his own thinking he is the only person who has survived. Ariel reminds Prospero of his promise to free him if he is a good servant. Prospero remembers how Ariel was a slave to the witch Sycorax who used to rule the island (until she died). He says he will free him in two days if he does as he asks.

Sycorax (the witch) had a monster son called Caliban. He enters and complains that he too is a slave to Prospero even though he is the rightful ruler of the island. Prospero reminds Caliban that he was always treated very well until the day when he tried to attack Miranda (Prospero’s daughter).

How would you stage this scene? Think about staging, lighting, props, sound and spacing of characters.
**Act 1, scene 2 (part 3)**

Ferdinand (King Alonso’s son who has been washed up on the island) wanders in with invisible Ariel behind him leading him there by singing. Miranda sees Ferdinand and immediately fancies him. Ferdinand instantly falls in love with Miranda. Prospero is happy, but, to make sure that Ferdinand is good enough for Miranda, he pretends not to trust him and makes him his prisoner.

*How would you stage this scene? Think about staging, lighting, props, sound and spacing of characters.*

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**Act 2, scene 1**

On another part of the island, King Alonso, Sebastian (Alonso's brother), Antonio (Prospero's brother) and Gonzalo (the honest old man) have swum ashore. King Alonso believes his son Ferdinand died in the storm (but we know he didn't!). Ariel enters and plays music which puts everyone except Antonio and Sebastian to sleep. Antonio tries to persuade Sebastian to kill his brother King Alonso so that he can become King in his place. Ariel sings in Gonzalo's ear to wake them all up before the murder can take place.

*How would you stage this scene? Think about staging, lighting, props, sound and spacing of characters.*

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(c) The Open University
Act 2, scene 2

Court jester – a clown/comedian who was hired to entertain the King.

On another part of the island Trinculo (the court jester) meets Caliban (Prospero’s slave who is not human) and is shocked by his appearance. Stephano, a drunk butler joins him and gives Caliban wine which makes him drunk as well. In his drunk state, Caliban calls Stephano a God and says he will show them around the magical island.

How would you stage this scene? Think about staging, lighting, props, sound and spacing of characters.
Act 3, scene 1

Back with Ferdinand who has been set tasks to prove his love for Miranda. Miranda joins him, but does not realise her father, Prospero is watching them. They declare their love for each other and agree to marry. Prospero, is convinced Ferdinand is good enough for her.

*How would you stage this scene? Think about staging, lighting, props, sound and spacing of characters*

Act 3, scene 2

Back with the drunken Stephano, Trinculo and Caliban wandering around the island. An invisible Ariel provokes them by imitating their voices – this almost starts a fight between the 3. Afterwards, Caliban tells Stephano and Trinculo that if they want to take the island and rule it themselves, they need to steal his magic books. Without them he loses his power. He also tells Stephano he could then marry Miranda. Ariel decides to report back to Prospero.

*How would you stage this scene? Think about staging, lighting, props, sound and spacing of characters*
Act 3, scene3

Banquet – feast of rich food, usually eaten in time of

Meanwhile King Alonso and his followers have been looking for Ferdinand and are starving. To tease them, Prospero – who is again out of there sight – conjures up spirits who bring a banquet to them. When they rush to it, Ariel appears in disguise and makes it disappear. Ariel accuses all of the men of being sinful for what they did to Prospero all those years ago and tells them the shipwreck is nature’s punishment for what they did.

How would you stage this scene? Think about staging, lighting, props, sound and spacing of characters

Act 4, scene1

Prospero prepares for a wedding masque (drama performance) - for Ferdinand and Miranda. He quickly remembers Trinculo, Stephano and Caliban’s plan to kill him. He orders Ferdinand and Miranda to hide whilst he deals with them.

The 3 plotters enters drunker than ever and see beautiful clothes hanging in front of them. They are captivated by the clothes and go to touch them. As they do this, Prospero releases spirits in the shape of wild dogs who chase the terrified men away.

How would you stage this scene? Think about staging, lighting, props, sound and spacing of characters

(c) The Open University
Act 5, scene 1

Ariel tells Prospero that King Alonso and his court are being driven mad by their regret about how they treated Prospero years ago. Prospero decides to forgive them and sends Ariel to get them. He creates a magic circle on the floor.

Alone, he decides his is going to stop practising magic and takes off his magic robes, dressing in the clothes he wore when he came from Milan.

Alonso and the others enter the magic circle and find they are trapped inside. One by one, Prospero tells each one they are forgiven. Alonso returns his title of Duke of Milan to him.

Prospero reveals Ferdinand and Miranda, and Alonso is delighted to see his son who he thought was dead. Ferdinand tells his father he is marrying Miranda.

Ariel presents a nervous Stephano, Trinculo and Caliban and Prospero laughs at them for their attempt to try and kill him. He forgives them too. Caliban says he’s very sorry and will behave better in the future. Prospero makes him King of the island.

They all return to Milan and Prospero asks Ariel to conjure up calm seas before here leases him.

How would you stage this scene? Think about staging, lighting, props, sound and spacing of characters.
**The characters**—Draw an image of each of the main characters based on what you think they look like and how they would be dressed.

<table>
<thead>
<tr>
<th>Prospero</th>
<th>Miranda</th>
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<table>
<thead>
<tr>
<th>Ariel</th>
<th>Caliban</th>
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<table>
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<tr>
<th>Ferdinand</th>
<th>King Alonso</th>
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</table>
## Appendix 5 Scheme of Learning for *Prospero’s Island*

<table>
<thead>
<tr>
<th><strong>Unit title:</strong></th>
<th><em>Prospero’s Island:</em> an immersive approach to Shakespeare at KS3</th>
<th><strong>Year:</strong></th>
<th>7 and 8</th>
<th><strong>Length of time:</strong></th>
<th>6 weeks</th>
<th><strong>Semester:</strong></th>
<th>2</th>
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### About this unit:
The Academy is working in collaboration with Punchdrunk to create an immersive learning experience for all year 7 and 8 students during their study of *The Tempest*. In semester 2, the reading room will be transformed into *Prospero’s Island* from 17th November – 2nd December, during which time every student will have a day’s ‘experience’ alongside their in-class study.

### Students begin SOL:
Monday 10th November

### Project build:
15/16 Nov (2 days)

### Delivery:
Monday 17th Nov – 1st Dec (10 school days)

### Students are assessed:
2 assessments planned and written during class time between 1st December – 12th December

Study will follow 3 main threads throughout the play:
- Prospero and those he interacts with (Miranda, Caliban, Ariel, Antonio and Alonso).
- Love story of Miranda and Ferdinand
- Antonio – capturing his evil nature

### Learning outcomes:
To experience text in performance through immersive and drama activities.

To develop inference skills to explore character motivations and formulate their own opinions about them.

To engage with Shakespeare’s language through immersive learning adventures

To develop vocabulary and apply in a piece of descriptive writing.

To provide young people with a high quality and unique learning experience which produces ‘awe and wonder.’

### Assessments:
Writing a monologue from the perspective of one of the characters—Miranda or Antonio?
Marked on vocabulary, meeting TAP, whole text and sentence level structure.

Reading: Exploring the change in Prospero as the play progresses.
Marked on using evidence, inference and writer’s point of view.
<table>
<thead>
<tr>
<th>Lesson</th>
<th>Learning objective</th>
<th>Activities/content</th>
<th>Assessment Opps</th>
<th>Resources</th>
<th>Home Learning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Develop understanding of a utopia and use rich language to express your own ideas.</td>
<td>Descriptions of utopia rolling. Students asked to think about what they are describing. Descriptions taken from a variety of sources and show different perspectives of what a utopia could be. Class discussion Based on discussion students write definition of utopia in their books. Share definitions – scribe notes down main points on whiteboard. Students asked if a utopia would be the same for everyone. Students mind-map what their utopia would be. Students write a paragraph describing their own personal utopia using rich language and sensory techniques. Students read partner’s paragraphs and try to guess what it is. Some students picked to share with entire class.</td>
<td>Print outs of utopia descriptions</td>
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<td>2</td>
<td>infer and deducing character’s thoughts</td>
<td>Image of deserted island on board. Students discuss - <em>Imagine you were shipwrecked on this</em></td>
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<td>and feelings</td>
<td>island and there were no people and no rules. What would it be like? What might happen?</td>
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<td>Students are given a quote from a character from The Tempest (Gonzalo, Ferdinand or Alonso). Students play with quote reading a number of times to each other in 3s. e.g. whispering, shouting, laughing to help infer how that character is feeling.</td>
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<td>Mini-plenary:</td>
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<td>• Gonzalo feels...</td>
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<td>• Alonso feels...</td>
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<td>• Ferdinand feels...</td>
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<td><strong>Role play</strong></td>
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<td>You have found each other on the new island. Role play how you think your character would behave. What questions would you ask the other characters?</td>
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<td><strong>Tip:</strong> You could start off with your quote as a conversation starter</td>
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<tr>
<td><strong>Plenary:</strong> Watch role plays.</td>
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<td>3</td>
<td>Students are given image of Prospero, quote from shipwreck ('We split!') and listen to sounds of a storm and using all 3 are asked to discuss:</td>
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<td><strong>L/O: write using language and structure to evoke atmosphere.</strong></td>
<td>- What is happening?</td>
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<td></td>
<td>- Who is the man?</td>
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<td>- What is he doing?</td>
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<td></td>
<td>Use peer assessment to write a final version of 1st person account of</td>
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</table>
- Why is he doing it?

Teachers share writing assessment with students, and students are informed that they will be completing a type of writing today that will help them practise writing in this style.

Students watch opening of The Tempest and note down sights, sounds and feelings of characters.

Mini-plenary: Think – pair – share

- Share the sounds, sights and feelings on your tables.
- How would you feel in this situation?
- What do you think would be the most fearful aspect of what you watched?

Using your notes and the images to help you write a 1st person account of being on the sinking ship

**Success criteria:**

- 1st person
- Descriptive language – adjectives, well-chosen verbs, adverbs and the senses
- Thoughts and feelings

Plenary: Peer assess work so far.

Set H/L: using feedback from peer assessment, re-write a final version.

| 4 | Explore and discuss the | “With great power comes great responsibility” | being in the shipwreck. | Differentiated |
| (possibly lesson 5 as well) | implications of individual power. | 1. What does this quote mean?  
2. Who said it?  
3. What real life examples can you think of that you could link this quote to?  

Images of Nelson Mandela, Stephen Sutton and Voldemort – students asked to think about what links them and what makes them different.  

Focus on Stephen Sutton and Voldemort. What were their visions? What motivated them?  

Teacher leads feedback and tries to pull out difference in motivations between the 2,  

Mini-plenary (hinge question) - When is power a good thing and when is it bad?  

In pairs students read through act 1, scene 2 where Prospero explains what he has done and why. Teachers decide whether students read original or modern English version.  

As they read, students answer questions alongside texts.  

Plenary 1:  
1. Why has Prospero caused the shipwreck? What was his motivation?  
2. What do you think of his actions now you know his back story? | copies of act 1 scene 2  
Copies of Pied Piper for wider reading |
3. How do you feel towards Antonio – his brother?

Plenary 2:

Imagery metaphors - Which image best describes Prospero? Why?

Students are given name of wider reading related to the content of this lesson – power. Browning, The Pied Piper of Hamelin.

Could extend this next lesson by students doing a closer analysis of the text and debating for or against Prospero’s actions, then doing the imagery metaphors again.

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<tbody>
<tr>
<td>5</td>
<td>Act 1.2 – Ariel and Prospero</td>
<td>Developing understanding of Prospero and power</td>
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<td>6</td>
<td>Act 1.2 – Prospero and Caliban</td>
<td>Explore ideas of colonialism, captivity</td>
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<tr>
<td>7</td>
<td>Act 1.2 – Prospero and Caliban</td>
<td>Explore ideas of colonialism, captivity</td>
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</table>

Good point to stop and reflect on Prospero and write a response to what we think of him so far. Share with students that at the end of the play they will be writing a full essay on this character. Possibly explore through hot seating before writing – each character being given an aspect of his character – scholar, former Duke, magician, father, slave owner, tempest creator.
| 8  | Act 1.2 – Miranda and Ferdinand.  
     Explore character of Miranda and the isolation she has experiences and her 1st interaction with Ferdinand. |
| 9  | Act 2.1 – students reflect on how the 3 characters felt on being washed up an island on lesson 2 (Gonzalo, Ferdinand or Alonso).  
     Introduce new character of Antonio – character card?  
     Antonio’s plot to kill King Alonso  
     What do students think of him? How does his action compare to Prospero’s at the start?  
     **Miss out act 2, scene 2 – Caliban, Stephano and Trinculo** |
| 11 | Act 3.1 – The development of Ferdinand and Miranda's love. Prospero’s tasks for Ferdinand to prove his love.  
     **Miss out act 3, scene 2 – Caliban, Stephano and Trinculo** |
| 13 | Exploring magic, fate and Prospero’s indirect actions via Ariel in Act 3, scene 3. Banquet vanishing etc. |
| 14 | Act 4, scene 1 – Ferdinand and Miranda’s wedding. Prospero’s speech – we are but stuff as dreams are made of.  
     Conclusion that Prospero feels his freedom from the island is imminent |
| 15 | Act 5.1 – Prospero’s change of heart. |
| 16 | *Prospero’s forgiveness of all but Antonio.*  
Explore Antonio through quotes throughout the play.  
Role play work in pairs of the 2 brothers? |
Appendix 6: *Prospero’s Island*: a fuller account of the immersive experience (Autumn term 2014)

This account of the experience draws upon the Punchdrunk Enrichment script and the observations of the three researchers. It is not possible to fully convey the atmosphere created by the Hub, the darkness, the torchlight, the sounds and music and the voice of the Games Master setting challenges and demanding responses. Nonetheless, this descriptive account seeks to capture the intensity of the experience which cognitively, physically and affectively engaged all those involved.

As groups of 15 students and two adults lined up outside the school Reading Room, there was often an excited anticipatory buzz. On entering the Hub, they found a dark and potentially foreboding space, there was a palpable feeling of stepping into another world, possibly a menacing and mysterious one. Almost immediately a disembodied voice emanated from above: the Games Master welcomed his visitors and explained:

> I have a simple challenge for you. Hidden in the darkness of this room, somewhere in the shadows, is the story of a storm, an island, and a man with unfathomable powers. Your task is to unlock that story, and you have two hours to do it, piece by piece. Do you think you are capable of completing the challenge?

When the students replied affirmatively (some nervously, others with loud enthusiasm), the Games Master responded that he would give them the first scene for free. At this point the room darkened and the sounds of a storm at sea and the voices of sailors could be heard. The storm grew to its height and the noise of a shipwreck was evident, this was a strong sensation, in which the vibrations of the sounds could be felt. This intensified the atmosphere of expectation and then the sounds died away until all that remained was the lapping of waves on a shore. The Games Master informed the students they were now in Level One and the three Assistants present in the room introduced themselves.

The Games Master then laid out ‘*the rules to this game*’: that the students needed to communicate and listen to each other, only talking when absolutely necessary. The Assistants underscored this noting that while they would do their best to offer support, they recognized that ‘we may be unable to help you with some (levels) so you’ll need to work together effectively’. The Games Master explained the second rule that as ‘what you’ll be discovering here is a secret, nobody else must know what happens during the game’. The students were asked to promise that they would tell no one about their discoveries. This solemn promise was given, adding to the sense of mystery surrounding the experience.

From this point onwards the students were challenged to work together to unlock each of seven levels. They were supported in this process by the three Assistants, (who moved between groups across the levels), and the Games Master. The latter was positioned as powerful and afforded a controlling influence on the game. Staff members also supported the young people as they travelled to diverse satellite installations around the school.
**Level One**

The Games Master began this level by offering a retelling of the start of the story (he did not refer to *The Tempest*) and explained that to unlock the first level the students would need a key:

> These can appear in many shapes and sizes, and many locations. Now you’ve discovered the storm scene you’ve earned your first key, and it’s nearer than you might think. I’ll let you figure out where...

The Assistants asked if anyone had any ideas, and the students looked about them. The key, which had been hung around the neck of one of them earlier, was eventually found/remembered and placed in the keyhole in the middle of the table. Punctuated by new sounds, the inner circle of the table flipped before the students’ surprised eyes, revealing a model/3-D map of an island and a small box with three padlocks on it. There was total focus and concentration as, through discussion, the students came to realise this was in fact a map of the Academy itself with miniature school buildings on it. As the table inverted, a panel was illuminated in one of the dark walls. The quote read: ‘Sit still, and hear the last of our sea-sorrow. / Here in this island we arrived....’

Heightening the dramatic tension still further, the Games Master announced: ‘*Level One* complete. You have unlocked the Island’.

**Level Two**

The Games Master praised the group and stated they were ready to move on to Level Two, noting:

> Last time you had a free pass, but in Level Two you’re going to have to work a little harder to progress. In the next scene of the story, we meet Prospero, the man on the island, and his daughter Miranda.

> From here, each level begins with a task: I suggest you study them carefully, because the secrets of the world are hidden within these words, and their power should not be underestimated...

At this point a red light flashed in a cabinet on the wall and three envelopes were dispensed into the room, these held their tasks to complete Level Two. The Games Master explained they had five minutes to complete the Level and his Assistants set up three groups, Alpha, Beta and Gamma (each with approximately five students), and drew them together to respond to the task. Each group worked with an Assistant, each had a text extract/speech from *The Tempest*. This was read aloud either by an Assistant or a student, supported by the aid of a torch in the darkness. The Assistants worked with their group to help them shape their response for the Games Master. After four minutes, countdown sounds commenced and at five minutes the Games Master called the groups to reconvene. Students read aloud their group’s response into one of the three microphones on the table. They reported directly to the Games Master who listened and questioned individuals. He then noted:

> You are just starting to discover the secret meanings in those words. But to complete Level Two you’ll need to unlock something, and the key may not be so easy to find this time. Listen carefully: “Distress is sometimes represented in red. A family at sea hangs by a thread. Behind them lies the root of their troubles”. You haven’t much time.
The students looked around them for another key, some noticed three suitcases and these were opened. Inside Gonzalo’s, Alonso’s and Ferdinand’s suitcases they found a myriad of highly authentic objects and pieces of clothing, including e.g. passports, travel documents and log books. In each suitcase one object had a number circled on it, for example a postcard had a number circled in the postcode. There was full engagement as students investigated the contents of the cases. The groups shared what they had found and were supported by the Assistants to combine the numbers and see if this code would work on the safe in the wall. It did and inside a number of framed and faded pictures of characters from *The Tempest* were found and passed to the groups. The students looked closely at these to establish the characters and then, led by an Assistant, the whole group sought to link these to the shapes on the wall where dust marks implied the portraits had previously hung. The students thoughtfully matched the portraits to the words written on the wall, for example: ‘The wronged duke of Milan; The airy spirit; The savage; The honest old councillor’. As the final picture was hung, the sound increased and another panel at the top of the wall lit up, it read: ‘O brave new world, that has such people in it!’ The Games Master announced: ‘Level Two complete. You have unlocked the family tree.’

**Level Three**

Each of the levels involved responding to a different challenge or a context voiced by the Games Master. In Level Three this was:

> You are through to Level Three. In the next part of the story, we meet Ariel, a spirit, Caliban, a native of the island, and Ferdinand a young prince. Remember to search deeply within the words, they will tell you everything you need to know. You have five minutes.

As the Games Master’s voice disappeared, three new envelopes were dispensed through the delivery hatch, this was accompanied each time by a particular sound. Each contained a different section of text from *The Tempest* and a task; this time it focused upon completing ID papers for one of the characters, for example the Poisonous Slave. Each group supported by an Assistant made suggestions and reported their ideas back to the Games Master via the microphones. He heard these and then announced that in order to unlock Level Three they needed to ‘Listen carefully: When the howling wind is still, it sits patiently in the corner. I left you some directions there’.

The students’ voiced ideas and finally decided to look at the fan on the filing cabinet where keys were found with grid references. These were used to locate places on the Academy map and the students were invited to go to these locations to find out more. The groups were introduced to walkie talkies and given a chance to practice using them, and then set off with enthusiasm on their mission to locations around the school. One student was in charge of staying in contact with their Assistant on the walkie talkie, and a teacher/school adult was with them. Each group found a locker belonging to Caliban, Miranda or Ariel and, through the walkie talkie, were guided to bring back a particular object from the locker, for example a miniature model of the Bio-Dome (the Magic Lab, alias the school greenhouse). Back in the Hub the students excitedly shared their findings. As the Assistants placed these simultaneously on the map, the sound intensified and one of the wall panels in the room slid away to reveal a secret compartment, an old bookshelf filled with dusty tomes. A panel above it lit up, reading:
‘My library was dukedom large enough....’ The Games Master announced: ‘Level Three complete. You have unlocked Prospero’s Books’.

**Level Four**

This level focused on Act 2 Scenes 1 and 2 and commenced with the Games Master observing:

*As you’re starting to see, words can hold unfathomable power. What hidden meanings might be hidden in Prospero’s books?*

*The story now takes us to where the Royal Party landed on the island, as two of the member plot to kill the king. Meanwhile, to two other visitors to the island have an encounter with the beastly Caliban. Complete these tasks in five minutes, and you’ll be closer to fully unlocking this story...*

The next envelopes arrived through the delivery hatch and task cards announced the challenge. Unlike previous tasks, these cards had holes in them. The students engaged in text examinations and completed either a form for a Government Manifesto, a Crime Report or a New Species Log. Again following group work, students fed back information to the Games Master who interrogated them quickly and then stated that in order to pass to the next level, they had to complete another task. ‘Another test and another key to find ... Listen to my words: Literature can expand inquisitive minds. The red line of blood is a ribbon that binds’.

Following discussion, this led the game players to noticing that three of the books on Prospero’s shelf were tied with red ribbon, each group received one and found hidden inside it a matrix of letters. Through further discussion (and sometimes with support) they discovered that if they placed their tasks cards over the letters another grid reference for the map was revealed. The students realised this meant they could go on another search around the school to achieve the level, they were very excited and rushed to leave. They took the walkie talkies and brought back a code, hidden somewhere in the installation. For example one group found the Drunks’ Scene and bottles with messages in them, although only one bottle had a code in it which when located they brought back to the Hub.

In the Hub all three groups shared their codes and through discussion established these were in fact page and line references in their books. They looked these up and discovered that their words - blood, red and sword - when combined, were the title of another of the books on the shelf. One student was invited to get this and discovered that it was a lever. As the lever turned, a new sound commenced and a painting on another Hub wall fell revealing a TV screen. The Games Master announced: ‘Level Four complete. You have unlocked the secrets of Power, Loyalty and Treachery’.

A two minute film was shown. All eyes were rapped upon it. It was a montage of historical and contemporary imagery themed around power, loyalty and treachery. As the film finished, the screen retained a looped image and another illuminated quote appeared on the wall above: ‘At this out lie at my mercy all mine enemies.’ The Games Master spoke:

*In this world of shifting loyalties, you never quite know who might be waiting in the shadows, ready to stab you in the back. But for now you may as well trust me, right? And trust me, there’s more of this island world to discover. I’ll give you a breather now. Return here in ten minutes to continue your journey.*

(c) The Open University
Level Five

Following the break, the students returned, again looking around them expectantly. Level Five, drawing on Act III Scenes 1-3, commenced with the Games Master observing:

"I’m glad to see you have returned. But the world of the story has not been waiting for you... Miranda’s love for Ferdinand is quickly developing. Caliban and the jesters continue to get drunk, and Ariel teaches the royal men a lesson. You are now in Level Five and your next task awaits..."

The buzzer alerted the game players to their next task as three envelopes appeared in the delivery hatch. Groups studied different scenes and extracted quotes from various speeches in order, for example, to charm the Games Master using Ferdinand’s words to Miranda. Another group studied the ‘Be Not A feared’ speech and re-examined Caliban’s character profile that had been completed by another group earlier in the game, to see if these matched up. A third group looked again at the Ariel character profile in a similar manner and drew on new information from their text extract. After five minutes the students again fed back their views to the Games Master, seeking to charm him using Ferdinand’s words, or intimidate him using Ariel’s, they also commented upon Caliban’s character. The Games Master responded to each observing for example ‘Is Ariel normally intimidating and scary? Ah, it seems like we’re seeing a different side to her too...’ He invited the game players to listen carefully in order to unlock Level Five and ‘Search behind the outward faces of a Savage Beast, A Delicate Spirit and A Sweet Mistress’. The students figured out that they needed to hunt behind the portraits of Caliban, Ariel and Miranda and found new grid references, which, when connected to the map, showed them where their next mission-style adventure would take them.

The groups either went to the Magic Lab (where Prospero created his potions) or the Woods where a picnic was laid out for Ferdinand and Miranda, or to Caliban’s lair. In each case Assistants encouraged them via the walkie talkie to look at details and find a symbol or phrase to return with. Their collected words and symbols were combined to create the sentence: ‘The world’s greatest wonders lie: somewhere on the shelf: look again inside the safe’. One student revisited the safe and found a laser pen inside; another checked the books and found that The World Greatest Wonders was another book title. When this was examined, the game players noticed that there was a small hole in it and when an Assistant placed the pen in it, a laser beam from the pen hit a button on the opposite wall. This triggered a new noise and another Hub wall slid away to reveal a myriad of mirrors and a model boat floating in front of these. A panel above the scene lit up to reveal the quote: ‘The isle is full of noises, sounds, and sweet airs that give delight and hurt not.’ The Games Master announced: Level Five complete. You have unlocked the Brave New World of discovery and self-discovery.

Level Six

Drawing on Scene IV, the Games Master commenced this level by stating:

"Now does my project gather to a head. As our story continues, Prospero creates a magical demonstration of Miranda and Ferdinand’s love, and Caliban and the drunks plot to kill Prospero. This is the beginning of Level 6. You have just two more levels to complete, and you shall have your freedom. Report back to me in five minutes."
Three tasks were delivered. These involved: annotating every reference to nature in *Prospero’s* words in Scene IV, and exploring why he was giving up his power; completing a Crime Scene Report for attempted murder; and designing a stage ‘plan’ for the masque scene. After five minutes, the groups gathered around the table to report back to the Games Master who observed: ‘The sands of time dictate that you owe me some answers. Tell me what parts of the story you discovered this time....’ Following their feedback the Games Master explained that to complete Level Six they needed to search for one word. He urged them to return to the last places they visited: ‘the places of Discovery, Savagery and Sorcery. Return to them, swiftly’. The groups set off to do his bidding and find the word, but just as they were reaching the Woods, Caliban’s lair and the Magic Lab, one of the Assistants stopped each group and furtively hurried the students to another location.

In these, the Assistants, adopting the roles of Ariel, Miranda and Caliban and using text from the play, retold their character’s experience on the island to the small student group, making clear their desire for freedom. For example, Caliban voiced the ‘Be Not A feared’ speech as he painted his face with dirt, this ended with him leading the group in a chant ‘Freedom! hey-day! Hey-day, freedom!’ Miranda, sitting in the Wood shared out five tokens of love and asked them what freedom meant to them, and then using text from the play alluded to being kept a prisoner, and spoke of her new found love and the ‘brave new world’ which awaited her. She too told the group the key word was ‘freedom’ as did Ariel. The students found this interaction deeply engaging.

The groups then returned to the Hub where the Games Master awaited them, he observed:

> Welcome back teams, I trust you have followed my instructions to the word and uncovered the next clue. This is your chance to pass through into the final level. Altogether, I want you to tell me this password. 3, 2, 1.....

As the groups called out ‘Freedom’, two compartments either side of the door opened revealing taxidermy in and out of cages of various kinds, owls, ferrets, foxes. Above the compartments a panel lit up bearing the words: ‘Shortly shall all my labours end, and thou / Shalt have the air at freedom’. The Games Master announced: *Level Six complete. You have discovered the worlds of Captivity and Liberty*.

**Level Seven**

As soon as this level began a faint ticking, like a bomb in the background could be heard, and the Games Master announced:

> Congratulations, you are in the final level. But from this point on there is NOWAY OUT. (At this point the door was audibly locked). You’re going to have to follow my commands and do my bidding directly if you want to get out.

> In the final act of the play, Prospero gathers all of his visitors together and explains to them that they’ve been under his control. He settles his differences with the King and his enemies, and it is agreed Prospero shall return to Naples as a Duke. Finally, three characters have the possibility of achieving the freedom they desire. Your final task awaits. I’ll return in 3 minutes this time, be ready for my return with clear answers to my questions.

The final three envelopes appeared in the delivery hatch and the students gathered eagerly around the Assistants to respond to their questions: ‘Why should Caliban have
his freedom? Give me your reasons, his fate lies in your hands’; ‘Why should Ariel have her freedom? Give me your reasons, her fate lies in your hands’ and ‘Why should Miranda have her freedom? Give me your reasons, her fate lies in your hands’. As they worked out their responses, the tension built up and time ticked loudly away. They then reported their thoughts back to the Games Master who responded individually and observed:

All convincing arguments, so many different sides to the story. Perhaps I will consider releasing all of them. But for you it’s a different story, and time is running out. To find your way out of Level Seven I’ve prepared a puzzle for you. Find the pieces amongst my precious books, and read the answer to me, altogether. Then you’ll be one step closer to your freedom. The tide is rising, time is ticking….

The students rushed to the books and found puzzle pieces in the bookcase. They discovered these could be slotted in a circle in the centre of the table and that the phrases written on them spelt out: ‘We are such stuff as dreams are made on’. As the circle was completed and the whole group read out this line, another sound moment sent the room into UV light. The students could see invented constellations on the walls, labelled CERES, JUNO and IRIS. Through studying the symbols around them they began to appreciate they needed to enter these code words into the padlocks on the lockup box in the centre of the table. The music became more intense. As they entered the codes there was a final thirty-second countdown. Finally they managed to open the box and just in time a student hit the big red button inside. At this point the room was plunged into darkness.

Into the darkness the voice of the Games Master emanated: ‘Level Seven complete. You have unlocked the future’. He then read the epilogue from the Tempest.

Now my charms are all o’erthrown,
And what strength I have’s mine own,
Which is most faint: now, ’tis true,
I must be here confined by you,
Or sent to Naples. Let me not,
Since I have my dukedom got
And pardon’d the deceiver, dwell
In this bare island by your spell;
But release me from my bands
With the help of your good hands:
Gentle breath of yours my sails
Must fill, or else my project fails,
Which was to please. Now I want
Spirits to enforce, art to enchant,
And my ending is despair,
Unless I be relieved by prayer,
Which pierces so that it assaults
Mercy itself and frees all faults.
As you from crimes would pardon’d be,
Let your indulgence set me free.

The Games Master’s final comment was: ‘Level Seven complete. Game over.’ As he spoke, the outer door clicked revealing light around the exit door. Then to final music the last of the four walls of the Hub opened, revealing the outside world of the school playground. The students had gained their freedom.
Appendix 7  Prospero’s Island: A fuller account of teachers’ return to the installation (Autumn term 2014)

Below is an account of the lessons carried out by each teacher on their return to the main part of the installation, the Hub, in the autumn term. The lessons are denoted as lessons A, B and C in which the letter refers to the teacher.

Lesson A

The teacher commenced the lesson with a brief open question ‘What happened here last time?’ All students raised their hands and voiced their views, which included for example: ‘We looked for clues’, ‘They locked us in’, ‘We did mini quests’ and ‘At the end we said (we wanted) freedom!’ The meaning of this word was explored and linked to the teacher’s expressed purpose/objective of the lesson: to focus on vocabulary and to make use of the Hub to generate a wider range of words, in order to make their assessed writing more descriptive. Before this commenced however, more discussion ensued regarding the students’ memories of the experience/the play. They appeared keen to share their knowledge about The Tempest and variously commented that ‘Prospero controls Arial, Everyone has different perspectives for example Caliban’s view is different’, and ‘Arial is an airy spirit’.

The teacher then assigned students into three teams: alpha, beta, gamma, this was objected to (as numbers were not equal) and two even sized groups were formed. The groups were given clipboards with the relevant worksheet on them and selected a portal to gather around. The students looked closely, intently and with interest at the portals and began to speculate whose lair this might be. They were perhaps recalling their previous experience when they had travelled to various installations around the school and had to decide whose lair/base it was. The teacher moved between the groups at each portal, asking questions such as ‘What’s this portal saying?’ and encouraging them to commit words to paper. For example, when one boy looking at the books observed with feeling: ‘they’re all precious’, his teacher asked him what made him think that and he replied ‘they’re all old and ancient’. None of these words were however committed to his worksheet.

After some time, the two groups swapped portals and took new sheets to commit more vocabulary to paper. In the main they worked independently, though at the outset they built on each other’s comments as they got close to the animals, birds, and mirrors.

There were behaviour management problems with one boy, but after he had chosen to exclude himself at the end of the group work, he chose to re-join his group at the table for the plenary and then he participated fully.

Later, when the worksheets were semi-complete, the teacher interrupted to offer the class time to explore the Hub more fully, to ‘Look where you like’. One boy who moved around the room slowly, reading the quotes and looking at the Hub from different vantage points, observed quietly, almost to himself, ‘it feels differently now from where I stand.’ Two others, who were already sitting very close to the perspective portal, put their clipboards down and explored the sand on the floor, commenting with commitment, interest and delight ‘it’s real’ ‘it’s warm’. They then gazed upwards at the mirrors and remained silent for some minutes, evidently lost in thought. One boy moved to the bookshelves and trailed his fingers on the spines of the books, silently and in a
highly focused manner. Another class member returned from the cloakroom during this time. Once in the Hub she sought to open the door again and pretended not be able to open it which caused considerable laughter and interest, as one student exclaimed delightedly ‘we’re locked in again!’ For a few minutes at this time it appeared the students were playing imaginatively in the room, revisiting the previous experience. For example one sat down beside a microphone and addressed the absent Games Master: ‘Hello we’re ready to carry on the adventure’, another immediately followed suit, ‘Games Master we are now ready’. Both looked expectantly up and around them. The teacher, smiling conspiratorially observed rhetorically: ‘It’s exciting isn’t it being in this room.’

The class were then drawn back to the table for a plenary in which they fed back the words they had recorded on their sheets. The focus on captivity encompassed vocabulary such as ‘enslaved’ and ‘trapped’, ‘like dogs in cages’ and one student noted ‘basically Prospero never gave Miranda her freedom’, another that ‘Miranda is like a zoo animal trapped in a cage’. The teacher praised the group and later in response to an assertion by a student that Prospero had killed Caliban’s mother, she commented that she was unsure about that but that she would ‘go back and look it up’.

When the students were allowed to go, the door would genuinely not open. The response was immediate, one student exclaimed: ‘Oh my god it’s locked’, another asked hopefully ‘Are Caliban and Prospero still alive?’ and others started to call ‘Freedom’ ‘We want our freedom’. This became a rallying cry revisited from the close of the previous immersive experience and one boy observed ‘We can hear the music’, which had been playing throughout but was somehow noticed at this point of positive engagement. The staff sought to use a mobile to get help before they recalled there was another exit, ie onto the playground and they made use of this.

Finally, the teacher signed two boys’ report cards, acknowledging they had behaved well and attended very fully (with a short exception on the part of one). All the students left in an energised and engaged manner.

Lesson B

This lesson began in the classroom, we did not observe this. Twenty minutes later, when the students arrived and lined up outside the Hub, they all had clipboards with the pre-prepared question prompt sheets. It was clear they had been well-briefed as they all knew what they were expected to do and knew which portal they would be exploring first. The case study students worked together in a group and began with the mirrors (perspectives portal), they started writing down vocabulary quietly and individually. After a while their teacher joined them and reminded them ‘you can share and communicate you guys’, which prompted some to begin sharing their responses and making suggestions which others might choose to write down as well. They commented about the heat in the Hub (it was hot) and mostly listed colours as single words, before discussing with their teacher metaphors and similes. An example offered for a simile was – ‘I am as hungry as a hippo’, the metaphor for that given was ‘I am a hungry hippo’. They focused on the sheet and sought to respond to the questions in the time available to them. There was some discussion of personification too. One student suggested ‘personification is when something is human’, others offered similar definitions and one made connections to the context observing: ‘The suitcase was standing still’ another that ‘Caliban is a mirror’. The teacher intervened to request rotation to the next portal and checked that the students felt confident that they knew what they are doing.
The class replied affirmatively and the teacher again stressed that they were doing well and should ‘not be afraid to talk things out and share ideas’.

At a new portal, one group discussed the concept of freedom and a student quoted from Martin Luther King’s speech (which had been used in the immersive experience) – ‘All people are entitled to be free and speak, to speak freely and not...’. Another student continued ‘and not be controlled...’. Another observed ‘We are not linking this to human rights!’ One group became very engaged in looking closely at the books and commented on the textures they could see and feel, observing: ‘This is prickly’. ‘This is smooth - soft’. When one observed ‘the magical hand is moving’...The magical hand is Prospero’, this small group began to reminisce about the immersive experience, and one referred to the moment when one of the Punchdrunk actors took a book from the library and as he had done so, a ray of light had crossed the room. As a student now touched that book, the eyes of several travelled to where the trigger light had appeared during the immersive experience. The group were highly animated at this; their eyes alight with the memory of it. Another, with evident delight reached down into the library and looking around him conspiratorially, pretended to take something from the pile of old texts, noting to a peer ‘This is my souvenir’. Due to time constraints the class then ended with a final comment from the teacher ‘Everyone did a really good job’.

**Lesson C**

On arriving in the Hub, the teacher in this lesson immediately asked the young people ‘What’s different?’. They noted that it smelt different and that they had already been there. In turn she observed that although it is not the same as when they were doing the work with Punchdrunk Enrichment, it was still special. She added that not all the school’s students had been fortunate enough to have been in the Hub and that her Year 9 class was envious. In this way she emphasised the special nature of the space. She then introduced the theme of session: Caliban, and by implication she reminded the students’ that their own writing would be based on him (though later she gave them another option – Ariel). The teacher asked the class where they would go to find out about someone and a student replied that if it was a young person it might be their bedroom.

The class agreed for Caliban it would be his lair, and the teacher suggested that they try to remember this as it had gone now; she also made a link to two of the portals, depicting captivity and freedom.

After this, three groups of students were established, one group of three went to the captivity portal; one group of three went to the freedom portal and 10 remained at the table. The worksheets were given out and the teacher moved between each group, trying to draw ideas out of students: asking them for their perceptions, and also getting them to empathise with the stuffed and/or trapped creatures. For example asking ‘How would you feel when cage opens?’ ‘What do we notice about cages?’, ‘Why are they open, why are the animals still in there?’ The teacher also made constant links to the character of Caliban ‘Think about Caliban – free after being in captivity...’ At times she also managed behaviour as one of the boys expressed concern that a peer had touched the stuffed animals and then touched him. This created a momentary disruption. After 5 minutes the groups swapped to another portal and the teacher continued to ask probing questions, for example: ‘What would a slave look like?’ and ‘What does captivity mean?’, ‘What might freedom mean here?’ In each case she sought to draw the students’ ideas out. There was a degree of collaboration and working together in small groups, those at the table were helping each other in particular.
After each group had had five minutes at each place (including the remembered focus on Caliban’s lair), the class gathered together to discuss their responses. In remembering Caliban’s lair the teacher asked sense focused questions for example: ‘Can you explain what it looked like – what did your eyes see? ’What did it smell like?’ ‘What kind of colour could we call it – if you had to explain it?” The students responded and the teacher extended their observations in asking about the objects in Caliban’s lair she enquired why there were bones there? ‘What did it signify?’ The students explained that Caliban kills and eats wild animals. In discussing the captivity portal the teacher also asked what the students felt about it. One observed that Miranda was paranoid. The teacher praised the word and also extended consideration of this concept, asking who/what Miranda, Caliban and Ariel paranoid were about?

The teacher then asked the students to open large sheets of paper which she described as planning sheets and explained they were to write about Caliban, although in response to a request, they were given permission to do Ariel if they preferred, but not Miranda. The students wrote ‘Caliban’ in a space on the sheet and then responded in writing to question prompts from the teacher. Discussion was encouraged and the questions included: ‘What do we know about Caliban’s past- pre-Prospero? What happens when Prospero first came to island? ’This led to a discussion about Caliban teaching Prospero his language and then Prospero’s ‘take over’. The key words the class used to describe this, supported by their teacher were: ‘colonise – betrayal – usurp’. The teacher brought this discussion to a close due to time and explained that they could finish their work in the next session.
Appendix 8 Prospero’s Island: A fuller account of teachers’ follow-on work in English lessons (Spring term 2015)

Two lessons per teacher were observed and are denoted as lessons A, B and C in which the letter refers to the teacher.

Lesson A One

The focus of this session, written on the board as a learning objective was also articulated by the teacher: to ‘try and develop our inference skills in order to understand immigration in the context of The Arrival by Shaun Tan’. In order to activate prior knowledge the students were asked to share what they knew about the main character. This was followed by lots of quick-fire responses from the students. The teacher listened to and praised each response, trying to extend the students’ thinking by asking them to elaborate on each other’s points.

The teacher then presented the students with a box of objects from which they were each to select one item. The teacher explained that these objects were items that had been carried by people as they moved from one country to another. Students were asked to examine them and were instructed to ‘work out as much as you can about the character [and] who has taken it with them’. The varied items included a wig, some toys, an empty diary, a medal and a feather. The students were excited about selecting the objects and set about discussing them immediately in pairs.

Following this oral activity the teacher requested that the students commit their ideas to paper using the templates provided. The students were reassured that there were no right or wrong answers, were given a time limit, and informed that at the end they would be reporting back to the rest of the group. As the students noted down key points on their worksheets, prompts to support them were displayed on the board, as was the learning objective. In addition, the following questions were printed on the sheets: Why have they brought this object with them?; Why are they leaving their country?; Male or female?; Age?; Where did they get this object? (Did they buy it or were they given it?); What are their hopes for the future? After the students had recorded their responses, the teacher invited pairs and individuals to stand and share their inferences. She ensured that everyone was focused on and facing each other during this process and those sharing their ideas read from their sheets with confidence.

The teacher then distributed sheets displaying images from The Arrival and asked the students to chart the experience of the man in the pictures. They were asked if they wished to do the activity in pairs or groups. They voted for groups and decided who they wanted to sit with. The teacher sat with one group, a teaching assistant sat with another. The teacher used a range of adjectives, synonyms, antonyms within the discussion, modelling the use of these for the students, and gave lots of praise in order to encourage more of such contributions. Questioning was used to trigger the students’ thinking and encourage them to reflect in more depth. At the close of the lesson the students read extracts from their work to each other as a whole class. The teacher checked they understood the meanings by asking more questions. The teacher praised them for collaboratively building on each other’s ideas.

Lesson A Two

The teacher introduced the lesson aim (displayed on the screen at the front of the class) as being ‘to bring your writing to life’. The teacher explained that the
students would hear three pieces of music and that they were to record on their worksheets a word, symbol, or picture that they felt represented the music, and specify the kind of emotion that the music evoked. Whilst the teacher played the first piece, an extract from The Planet Suite by Holst, the students quietly listened whilst writing/drawing on their sheets. After this piece of music the teacher asked individuals to share their responses and encouraged them to elaborate. The teacher then played the second piece Where’s your Head At? by Fat Boy Slim. The students started rocking and waving their hands to this piece. Some clearly recognized it. Again, after this music, responses were shared. The third piece of music to be played was Tubular Bells by Mike Oldfield and this prompted diverse responses from the students.

The teacher then introduced a writing task with the following instructions: 'what I want you to do is think back to the piece of writing you did yesterday. Which piece of music or soundtrack do you think would best represent how your character is feeling? Anyone got an idea?’ After hearing a few responses the students were given a few minutes to complete three unfinished sentences displayed on the screen:

i) My soundtrack would be.....

ii) This is because the experience they go through is....

iii) The main emotion they are feeling is....

This session concluded with some students sharing their sentences with the rest of the class and receiving feedback.

Lesson B One

As the students entered this classroom the activity was outlined on the screen at the front of the class. The text explained that the students would be given an object and that using their inference skills they would need to try and come up with the identity of the owner. They should complete the worksheet and practise presenting their ideas before feeding them back to the class.

The worksheets were distributed. The teacher explained that the objects that they would be given belonged to people who had left their country and that they might choose only one object, as the people who left their countries could only take one object with them. The teacher then distributed the objects which included a stuffed toy, a small moose, a record in sleeve, a bracelet in a box, a fan, an orange sun visor and a pack of cards. The students were asked to examine their chosen object, to be ‘intimate’ with it, ‘really look at it’, and use their observations to make inferences about the owner.

Whilst engaging in the task, the students chatted quietly with each other. They looked at the objects but few scrutinised these very closely. The students found some of the objects, such as the moose and record, less easy to make connections with than others. During the activity the teacher reminded the students that they would need to make guesses and use their imagination when considering who might have owned the objects. The teacher also responded to questions and prompted the students to complete the worksheets, giving regular time checks. At the end of the activity some students, but not all, had written responses to the prompts on the sheets.

The teacher then asked a few of the students to show their object to the rest of the class and share what they had written about it. One student explained that he had a double sided mirror and the rest of the class were then encouraged to respond in some way. As each of the selected students presented their objects to the class, the other students in the group asked questions, most of which were shaped by the prompts on the
worksheet such as ‘what age do you think the owner is?’ and ‘what are their hopes for the future?’

After the students had presented their objects and inferences, the teacher then asked the class ‘What did we learn about the other day – begins with P?’ and the students called out ‘perspective!’ The teacher then introduced a second activity by drawing the students’ attention to three questions on the IWB related to The Arrival.

Why did the protagonist leave his own country?
What did he feel about it?
What does it feel like to arrive?

After this, students were asked to complete a fourth activity in which they were required to write a paragraph about experiences of leaving their country. They were told that they could use their worksheet to help them. In response to a question the teacher explained that they were to write in the first person and from the perspective of ‘their’ character – the one for whom they had an object earlier in the lesson. They were prompted to think about the song. Most engaged with this task by writing.

The teacher explained that they were expected to write ‘at least five sentences’ and that they were to ‘be descriptive’. At the end of this the teacher asked some students to read their paragraphs out loud, and the other students to mention one thing they liked about the paragraph and to suggest one thing the student could do to improve it.

Before they left students had to show their work to the teacher who checked that they had written at least five sentences.

Lesson B Two

This lesson focused on creative writing and, like this teacher’s previous observed lesson, contained a focus on aspects of writing. The students were supported to develop the skills needed to write descriptively.

As the students entered the classroom the title ‘creative writing’ was displayed on the screen. An image of a building was displayed on the screen and the teacher asked the students to describe what they saw. The students were focused as they engaged in the activity and shared adjectives with their peers. The teacher reminded them that they needed to note down their ideas too. After a short while the teacher asked a few of the students to share their ideas with the rest of the class. Adjectives and phrases offered included: ‘colossal’, ‘emerald green leaves’, ‘blue as the sky’, ‘beautiful as paradise’. As the last phrase was shared the teacher commented that this was a ‘really nice simile’. The teacher prompted them to record their ideas on paper commenting that ‘what’s in your head is beautiful, you need to write it down’.

The teacher then directed the students to worksheets on the desks. These had been designed to support the students in exploring four senses: hearing, sight, smell and feeling. The teacher explained that a recording would be played and that the students should listen to it carefully and write down as many of the sounds as they could in the boxes on their worksheets. The recording was of an urban soundscape and the students listened carefully to this. After the recording had finished playing the teacher asked the students ‘What did we hear?’ When single nouns were offered the teacher asked the other students to develop these and the students offered adjectives and similes.

After this activity the teacher explained that they would now be moving on to more work on immigration. The students were asked to watch three film clips and note down
what the characters in the film saw, smelt and what feelings they thought the person might be having. The focus here was upon characters’ emotions rather than anymore tactile aspects of their stories.

The first clip was from Godfather 2 and featured people disembarking a ship and being ‘processed’, their details being documented and undergoing medical examinations. The teacher prompted the students to consider what they would smell if they were there, given that these people had been on a ship for weeks. After the students made some suggestions the teacher explained that this clip concerned Italians emigrating to America, and went on to prompt them to describe what they saw and how they thought the characters would be feeling. A second clip from Encino Man was then played. This centred upon a frozen caveman who had woken up in modern-day America and was being shown around a food store by a young boy. The third clip from Mean Girls, a film about a girl who grew up in Africa and comes to live in the US where her mother has to work. The film clip portrayed her experiences of coming to her new school for the very first time. The teacher reminded the students before each clip that by its end they should have all the senses filled in on their worksheets.

Once the students had recorded their ideas the teacher asked a few to share these with the rest of the class before prompting them to develop these ideas into sentences. The worksheet contained boxes in which they were to record these sentences, one for each sense. The teacher explained that they should all begin their sentences with words that end in –ed, -ing or –ly. The teacher used the term ‘edingly’ when explaining the task and all the students were familiar with this term. The teacher also reminded them to use similes and metaphors. They were given 10 minutes to complete this activity.

The teacher then asked each student in the class to read out their best sentence and invited the other students to suggest improvements. The students were then given two minutes to develop their sentence into a paragraph before being asked to glue their worksheets into their books.

Before leaving the room the students brought their work for the teacher to check quickly and the teacher commented on any sentences which had not been started with ‘edingly’.

Lesson C One

This lesson focused on continuing to compose a graphic novel that had been started in the previous session. The students were expected to summarize and describe the narrative of The Arrival, which they had been studying prior to this session. The learning objective from the previous session was not revisited although it was on the board. This was a follow-on lesson in order to complete a task which was started the day before and contained no new or teaching or learning.

At the start of the session, books were distributed by a student. The teacher commented that ‘some of us need to think about presentation. Our penmanship needs to be more precise. We’ve talked about issues of rushing your work’. Glue and scissors were distributed and the students began chatting, cutting and sticking. Speech and thought bubbles were distributed, as well as simple grid templates and photocopied images taken from The Arrival. One student asked whether this activity built on work from the day before, and the teacher responded that they should ‘finish the ones you’re working on’. The teacher instructed one student to ‘do another 6 panels today and make it 12’. The teacher circulated around the room, explaining the task to individuals who had questions.
As work progressed, the teacher said that since there had been many requests for 'Immigrant Song' by Led Zeppelin he would play it whilst they worked. Images from The Arrival were displayed on the screen at the front of the class as the music played, but the students did not look at the screen, instead continuing to chat amongst themselves, or sing along and laugh as they stuck images onto their pages. The teacher prompted them to speed up.

Towards the end of the session the teacher explained that the students now needed to write a rationale for their composition choices, explaining why they selected the metaphors, similes, adjectives and adverbs that they had included in their graphic novel and describe their. After 15 minutes of writing time the students were asked to stick the work into their books and to clear up.

Lesson C Two

This lesson was almost identical in structure to that described in 'Lesson A2'. After the students had settled at their tables the teacher briefly introduced the lesson aim (on screen): ‘to bring your writing to life’ and explained that the students would hear three pieces of music:

A – Holst – Jupiter
B – Tubular Bells
C – Where’s Your Head At

The teacher explained that they would need to record on their worksheets a word, symbol or picture, that represented the music, indicating the emotion they felt when listening to it. The students were instructed to listen to the music in silence and to use ‘some enriched and higher level vocabulary when describing emotions’. After listening to the music, the teacher asked the students to share some of the vocabulary they had noted down. This sharing comprised of quick-fire responses in which all words were accepted and the students were not required to share their rationale or reasoning.

The teacher then introduced the writing task to the students. They would be given 10 minutes to write a rationale for the music they would select to accompany a scene in their immigration piece. Sentence starters were given:

i) My soundtrack would be…..
ii) This is because the experience they go through is…..
iii) The main emotion they are feeling is…..

One student asked if they were allowed to select different music for different parts of the story and the teacher commented that this would be a good idea as ‘emotion does change throughout stories’. After the students had settled down to the task the teacher introduced a suggestion for an extension activity which would involve creating a mind map for an emotion and using a dictionary to find synonyms.

After the children had recorded a few sentences the class was asked to tidy their tables before being dismissed.
Appendix 9 Notes on the CPD sessions and participant responses

TALD (Teaching and Learning Day) 6 November 2014

The teaching and learning day was held in the school taking part in the evaluation. It was a whole-school event, with the majority of staff attending.

Outline of the day

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
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| 8.45-10.30 | PLENARY SESSION - Auditorium  
Introduction to Punchdrunk and *Prospero’s Island*  
Presentations from:  
School: Deputy Head Teacher, staff in Drama and English  
Hackney Learning Trust: Senior English Learning and Teaching Consultant  
Punchdrunk Enrichment: Director and another staff member |
| 10.30-10.45 | Break                                                                   |
| 10.45-12.45 | CAROUSEL SESSIONS – Break-outrooms  
Introduction to Carousels; Carousel sessions 1-4 |
| 12.45-1.45  | Lunch                                                                   |
| 1.45-2.45   | CAROUSEL SESSIONS – Break-outrooms  
Carousel sessions 5-6                                                |
| 2.45-3.30   | PLENARY SESSION - Auditorium  
Creative activity in Learning Centre groups: designing immersive learning activity  
Report back: plans displayed around walls, participants visit these and a member of each Learning Centre group explains their plan. |
| 3.30pm      | End of TALD                                                             |

**CAROUSEL TOPICS**

- Non-performer storytelling
- Applying story to space
- Detailed design
- Responding to space
- Modelling immersive scenarios
- Punchdrunk Enrichment Principles

**Researcher observations and reflections**

In the initial plenary session, presentations from school staff and Hackney Learning Authority (HLT) demonstrated commitment to the immersive theatre project at a senior level (senior managers in the school, school governors and HLT). These presentations also referred to expected benefits of the initiative, such as: instilling passion for the arts, improved attainment in literacy and spoken language, extending/enriching vocabulary, ‘awe and wonder’, SMSC (Social, Moral, Spiritual and Cultural development), the
embedding of immersive learning in the curriculum and the promotion of outstanding teaching.

The evaluation was also introduced.

Presentations from Punchdrunk Enrichment introduced the idea of immersive theatre and pointed to the potential for translating this into educational practice, using video to provide illustrations. The Prospero’s Island project was also outlined.

Carousel sessions were brief, fast-moving small-group sessions (30 minutes each) involving cross-curricular groups. They were practical and hands-on - designing a space, creating stories and scenarios, producing objects/props.

The final creative activity allowed participants, in their Learning Centres, to put into practice some principles and techniques they had learnt – for instance an English group devised a Year 9 initiative based on A Christmas Carol.

All participants received a pack that recapped the day.

In reflecting on the day, the Punchdrunk Enrichment director was pleased with how this had gone: he had seen groups that were ‘very enthusiastic, had lots of ideas and were buzzing with excitement’. He saw this as the start of a conversation, acknowledging that there was ‘a lot more work to do’.

Field-notes from researcher observations suggest that participants generally seemed involved in the day. The Carousel sessions in particular were highly effective, generating considerable enthusiasm from participants. Some participants gave the impression of being slightly distracted towards the end of the morning plenary, suggesting that this may have been over-long.

Participant feedback

Following usual school practice, feedback from participants at the TALD was collected via an online survey. Responses came from 28 participants. Because of this low response rate results of the online survey need to be interpreted with caution. (Paper feedback sheets were used at the later twilight CPD sessions. These were completed at the event and gave a much better response rate.)

Participants at the TALD who responded to the online survey were positive about the event: 18/28 (64.30%) rated this, overall, as good or excellent, and 23/28 (82.10%) as well organized or extremely well organized. 23/28 participants (82.10%) noted that, after the event, they had a good or excellent understanding of immersive practice and 18/27 (66.70%) that they were quite or very likely to use immersive techniques in their own classroom. The most highly rated sessions were the Carousel sessions and the final creative activity. Open-ended comments were also highly positive about these sessions. More negative feedback related to length, with 22/28 (78.60%) finding the day slightly or much too long. Open-ended comments suggest this related to the morning plenary session.

Twilight CPD Sessions 26th November and 27th November 2014

Two twilight CPD sessions were observed by researchers. The first was attended by 9 participants and the second by 10 participants. Participants came both from the Academy and from other schools in the area.
The aims of the twilight sessions, as outlined by the Punchdrunk Enrichment team, were:

- Identify how *Prospero’s Island* models outstanding approaches to teaching practice
- Impart knowledge about Punchdrunk Enrichment’s approaches to Immersive Learning
- Share past Punchdrunk Enrichment projects
- Provide a live experience of a Punchdrunk Enrichment project in action
- Encourage teachers to think about challenges in their school and how immersive techniques might enable teachers to address these
- Inspire teachers to develop and share ideas for immersive projects

**Outline of the day**

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
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</thead>
<tbody>
<tr>
<td>4-6pm</td>
<td>Introduction to Punchdrunk and Punchdrunk Enrichment</td>
</tr>
<tr>
<td></td>
<td>Taster experience of <em>Prospero’s Island</em> (in the Hub)</td>
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<td></td>
<td>Feedback debrief and questions from the experience</td>
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<td></td>
<td>View of satellite installations</td>
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<td>Key themes of the company’s immersive learning work</td>
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<td></td>
<td>Creative simulation exercise</td>
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<td></td>
<td>Levels of Implementation</td>
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<tr>
<td></td>
<td>Break out session – devising an immersive experience</td>
</tr>
<tr>
<td></td>
<td>Questions and Feedback</td>
</tr>
</tbody>
</table>

**Researcher observations and reflections**

The researchers observed a high level of engagement and participation from participants. The session leader from Punchdrunk Enrichment, who was the same on both occasions, was adept at managing the discussion and ensuring that the pace of the session was such that the content could be covered in the time. The opportunity to participate in the beginning of *Prospero’s Island* in the Hub acted as valuable stimulus and enabled participants to grasp some of the possibilities afforded by the project.

There appeared to be a shared commitment and enthusiasm amongst participants to try new approaches in their classrooms. The workshop activities and the discussion on the use of school spaces seemed to be useful and productive, as did discussion on the emotional impact of immersive approaches on students. In general, discussions tended to focus on exploring imaginative ideas and suggestions. These were followed, at the end of the session, by much briefer discussions of the constraints and limitations that might be experienced by teachers. Opportunities for making links with national curriculum aims and requirements were not discussed in detail. The motivating factors of immersive approaches were foregrounded in the session, but the links between play, games and learning were not explored indepth.
Participant feedback

There were 42 respondents to the paper-based feedback survey. Overall, participants rated the quality of the CPD twilight session highly with 36/42 (85.71%) describing it as good or excellent and 39/42 (92.86%) as well organized or extremely well-organized. 33/42 (78.57%) participants noted that, after the event, their understanding of immersive practice was good or excellent.

Specific activities were also responded to positively, particularly those that involved hands-on experience. The most highly-rated was the introduction and taster experience in the Hub, with 34/42 participants (80.95%) rating this as excellent. Responses to the introduction to the Punchdrunk Enrichment key themes/principles were more varied but the majority of participants, 22/42 (52.38%) still rated this as excellent.

The twilight session was much shorter than the TALD. The majority of participants (26/42, 61.90%) thought the length was about right; 7/42 (16.67%) thought it was slightly too long and 6/42 (14.29 %) slightly too short.