



THE LEARNING AND PERFORMANCE NETWORK 2006-2016



TEN YEARS OF TRANSFORMING EXPERIENCES OF SHAKESPEARE

THROUGH **THE LEARNING AND PERFORMANCE NETWORK**

2006 - 2016



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

TEN YEARS OF TRANSFORMING EXPERIENCES OF SHAKESPEARE

THROUGH THE LEARNING AND PERFORMANCE NETWORK

2006 - 2016

*"I have fallen in love with
Shakespeare's plays all
over again"*

SECONDARY ENGLISH TEACHER, LPN EVALUATION REPORT, 2016

*"Miss! Miss! Are we doing
Shakespeare this week?"*

PRIMARY SCHOOL STUDENT, BLACKPOOL

*"I am just so grateful we've done it,
the single most amazing thing I've ever
done, I can't really put it into words, and
it's ingrained into the way we teach."*

HEAD OF MEDIA STUDIES AND ENGLISH, NORTH SOMERSET

FOREWORD

The purpose of the Royal Shakespeare Company is to create the finest experience of Shakespeare in performance, shared with the widest audience in Stratford-upon-Avon, across the UK and around the world. We place a special emphasis on ensuring that children and young people have *'vivid, accessible and enjoyable experiences of Shakespeare's work, enabling students of all ages to develop a life-long relationship with his plays and with live theatre.'*

In this special anniversary year of 400 years since Shakespeare's death, it feels especially fitting to mark the 10 year anniversary of the Learning and Performance Network, a programme that has been dedicated to bringing Shakespeare's work to life for children and young people of all ages, backgrounds and abilities; ensuring that his work is for the many rather than the few. What we know from the LPN is that 'getting Shakespeare' unlocks so much for students, teachers and parents: beyond appreciating and enjoying the plays themselves his work can become a symbol of inclusion and equality.

The past ten years of the Learning and Performance Network has been a story of children, teachers, parents, governing bodies and local communities becoming inspired by Shakespeare and each other. It is a living example of the powerful alchemy that happens when teachers, young people and communities work in partnership with cultural organisations, in this case the RSC, and our wonderful Regional Theatre Partners. Many congratulations and thanks to all those who have worked so hard to make the network what it is today; an extraordinary community of practice that will now form the core of our new Associate Schools programme. We look forward to the next 10 years!

GREGORY DORAN, ERICA WHYMAN and **CATHERINE MALLYON**
ARTISTIC DIRECTOR, DEPUTY ARTISTIC DIRECTOR, EXECUTIVE DIRECTOR



Photo by Rob Freeman



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THE LEARNING AND PERFORMANCE NETWORK: INTRODUCTION 2006 – 2016

*“We knew it was going to work but didn’t know
how great the effect was going to be”*

HEAD OF ENGLISH, SECONDARY SCHOOL, WEST MIDLANDS REGION



IN 2006, we set out to develop a national programme that could transform experiences of Shakespeare's work for children and young people: in the classroom, in performance and on-line. We wanted to develop a programme that responded to our national remit, connecting us in deep and meaningful ways with school communities across the country, particularly those with least access to our work. We also wanted to create opportunities to conduct research into the impact of RSC approaches and Shakespeare's work on the lives and attitudes of young people. If a student's attitude to Shakespeare changed, what else could change? In 2006 that programme was launched as the Learning Network which later became the Learning and Performance Network.

At the time of the programme launch, students in Year 9 (13/14 year olds) took SATs tests which included a compulsory Shakespeare paper. Although abolished in 2008, many students and teachers were scarred by the experience. Students typically talked about finding Shakespeare's work 'boring' and 'irrelevant'.

"I cried when I first found out we had to do Shakespeare."

YEAR 13 STUDENT, SOUTH EAST ENGLAND

The LPN was established in direct response to the negative attitudes that existed at the time,

and arguably still exist now for some students and adults. The programme was developed out of a belief that students could have a very different experience of Shakespeare's work; one in which they felt real ownership and found genuine reward in its exploration.

Over the past ten years the Learning and Performance Network (LPN) has worked in long term partnership with 507 primary, secondary and special schools, eleven regional theatres and 1,320 teachers reaching an estimated 690,000 students. The programme's main aim has been to *"Bring about a significant change in the way young people experience, engage with, and take ownership of the work of Shakespeare."*

In this jubilee year that celebrates the life and legacy of Shakespeare's work it is timely to reflect on the influence and impact of the Learning and Performance Network.

This booklet maps its journey from initial launch in 2006 as a fledgling programme to its current status in 2016. It charts each year of the LPN's growth and development, highlighting the specific changes internally (for the RSC, schools and Regional Theatre Partners) as well as externally (in terms of policy and funding changes) that the evolution of the programme has responded to. It also describes the expected and unexpected outcomes of the programme for:

Teachers;
Children and young people;
Wider communities;
Partners (ie schools and theatres).

The structure of the Learning and Performance Network

The LPN required schools and theatres to commit to a three year relationship. In terms of content, the programme included:

- A large scale, intensive professional development programme
- Student focused projects
- Regional and national performance festivals of work by children and young people
- Ongoing research into changes in teaching practice and student learning that resulted from the programme

Evaluation and research have been an important part of the programme's history. Our collaboration with the University of Warwick enabled us to embed research throughout, from accredited action research to longitudinal studies assessing changes in student attitudes to Shakespeare, to learning and to school generally.

In terms of programme design, we utilised a 'hub and cluster' engagement and delivery model; on recruitment, each hub school took on the responsibility for recruiting up to seven cluster schools.

The structure of the first five years of the LPN was built around schools across the country working in direct partnership with the RSC. One of the most significant changes to the network occurred in 2012 when we invited regional theatres to participate. In 2012 and 2013 eleven Regional Theatre Partners joined the programme. The impact of those partners on the experiences of the schools, teachers

and young people in the network has been highly significant. This booklet presents clear evidence that the rich collaboration between schools, Regional Theatre Partners and the RSC is developing communities where Shakespeare, theatre-making and theatre-going are valued and celebrated.

Since its inception in 2006, the LPN has been a hugely significant part of the life and development of the RSC's Education Department. We are indebted to the teachers, students, Regional Theatre Partners, funders, RSC staff, artists and Education Associate Practitioners who have worked so tirelessly on its development.

JACQUI O'HANLON
DIRECTOR OF EDUCATION

"This is the missing bit in education...it has rejuvenated my teaching practice, the best thing we've ever done".

CLASSROOM TEACHER, LPN EVALUATION REPORT 2016

THE LEARNING AND PERFORMANCE NETWORK: IN FIGURES

PARTICIPANTS 2006 - 2016

Schools

Hub schools engaged in the programme	70
Cluster schools engaged in the programme	437
Total number of participating schools	507
% of Hub schools (Primary)	30%
% of Hub schools (Secondary)	70%
% of Cluster schools (Primary)	71%
% of Cluster schools (Secondary)	24%
% of Cluster schools (mixed/special)	6%

Teacher Training

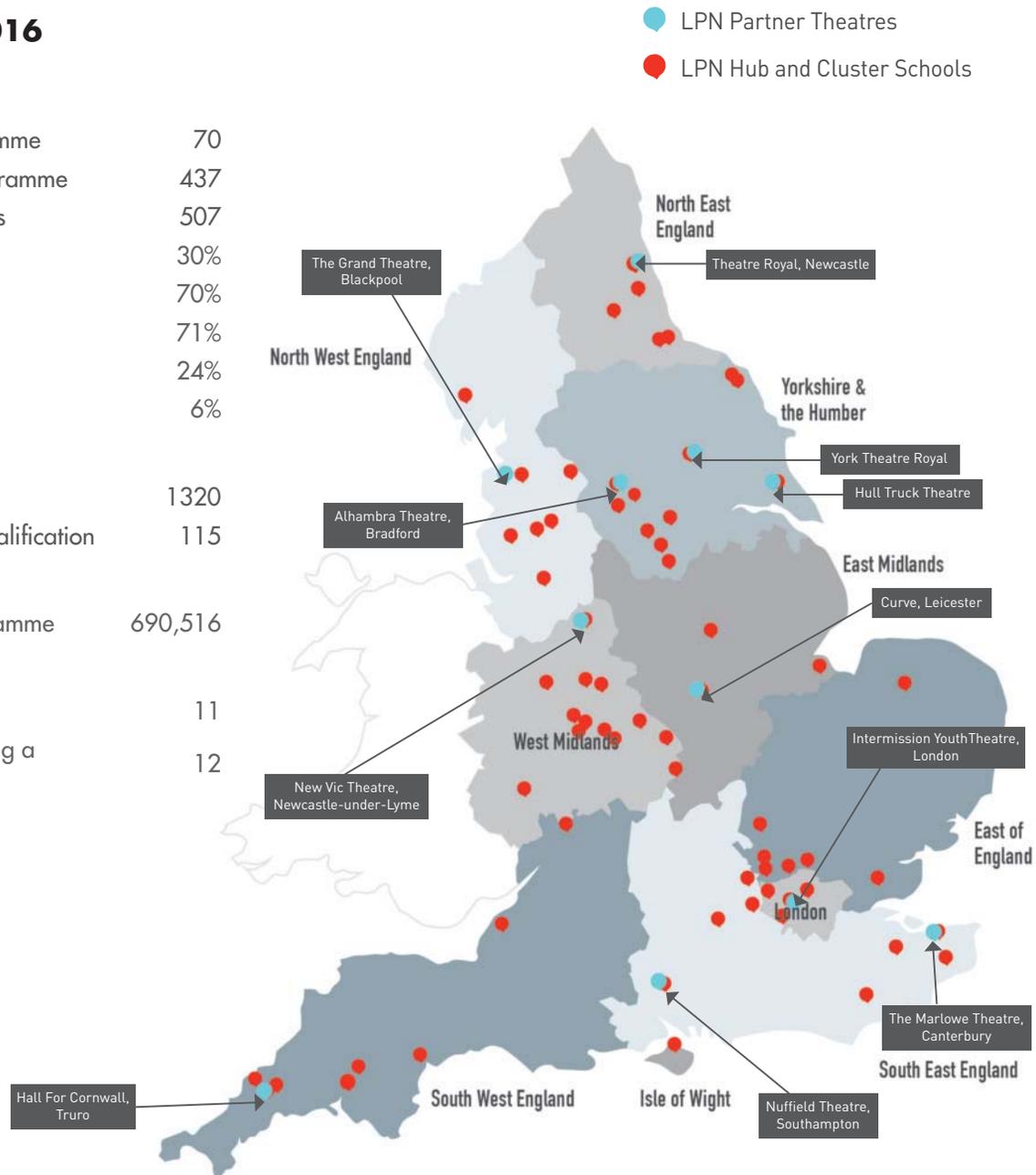
Teachers attending INSET	1320
Teachers gaining a Postgraduate qualification	115

Students

Students reached through the programme	690,516
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Regional Theatre Partners

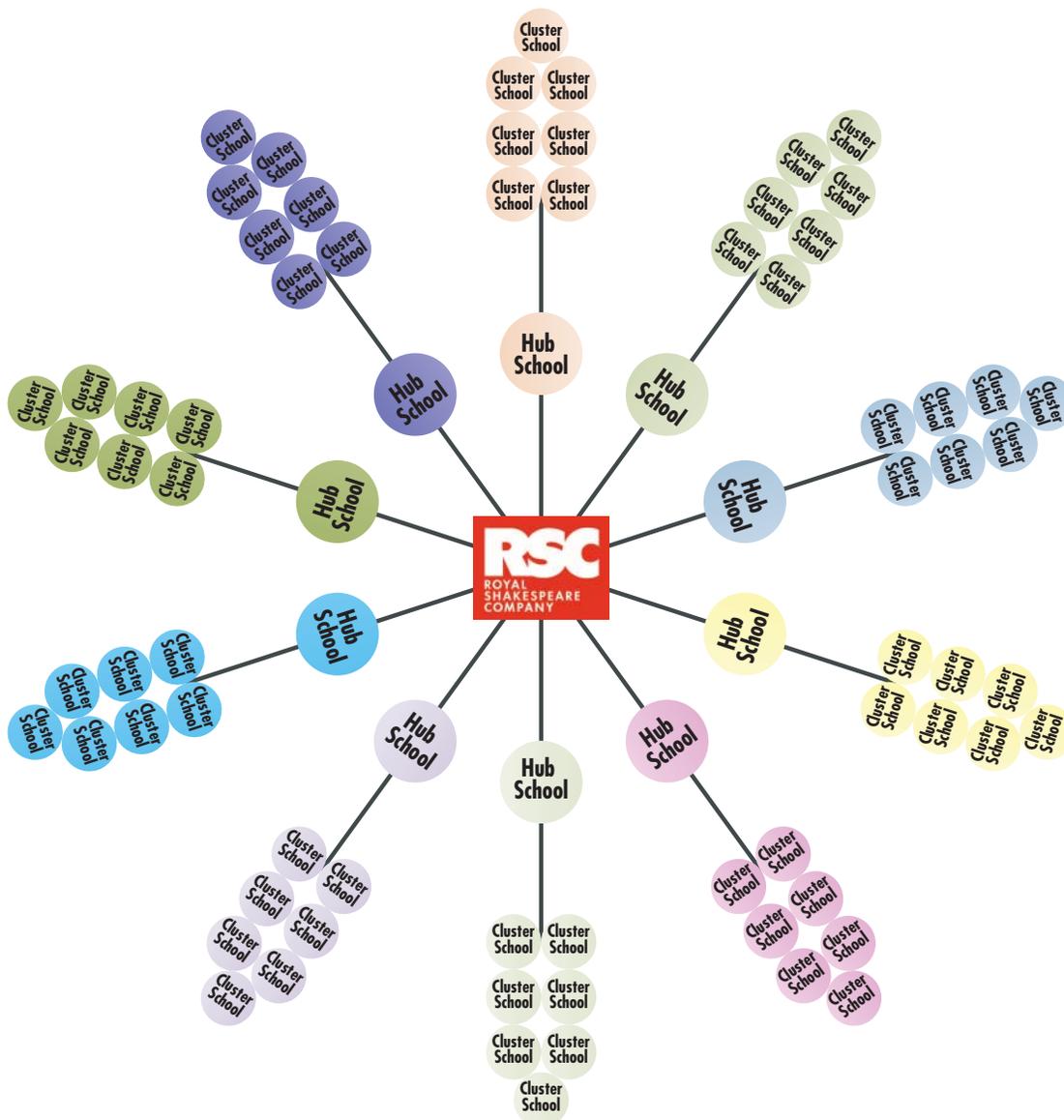
Regional theatre partners	11
Regional theatre practitioners gaining a Postgraduate qualification	12



10 YEARS OF THE LEARNING AND PERFORMANCE NETWORK

The hub and cluster phase one model 2006-11

For the first five years of the LPN (2006/2007 to 2010/2011) a cohort of ten hub schools, each working with up to seven cluster schools, were recruited annually. In identifying hub schools we aimed to achieve good geographical spread, prioritising schools with high percentages of students eligible for free school meals in areas of the country with least access to our work.



2006 – 2007

A LEAP OF FAITH

- **The Learning Network is born!** Ten hub schools made up of primary and secondary schools are recruited into the first year of the programme.
- Recruitment happens through the Specialist Schools and Academies Trust. We aim for two teachers from each hub school, ideally one drama and one English specialist from secondary schools and literacy coordinators from primary schools.
- Funding from the Higher Education Funding Council of England enables us to offer teachers a Post Graduate Certificate in the Teaching of Shakespeare developed in collaboration with the University of Warwick. 20 teachers start the first PG Cert training course.
- The teachers attend five days of intensive training in Stratford-upon-Avon and the University of Warwick. Hub schools additionally host between 2 – 3 Continuing Professional Development days led by RSC practitioners for other teachers in their school and from cluster schools.



Photo by Ellie Kurtz



2007
– 2008

FINDING OUR FEET

- We finally launch the full three year programme: year 1 focuses on teacher professional development; year 2 on regional and national performance festivals; year 3 on a collaborative project between the schools and the RSC that seeds the legacy of the programme post completion.
- Our pioneering **2006 cohort** of schools enter their second year of the programme and start work on regional performance festivals. The schools can choose to work on any play text but must involve their cluster schools in the performance.
- We host our first Regional Schools Celebration in Stratford-upon-Avon; inviting schools from the 2006 cohort to perform on the stage of the Royal Shakespeare Theatre.
- We recruit a new cohort of ten schools to start their three year journey with us as the **2007 cohort**, continuing to recruit through the Specialist Schools and Academies Trust and Creative Partnerships.
- Creative Partnerships award us a grant to extend the activities of the programme. We start a programme of longitudinal research with the University of Warwick into student attitudes to Shakespeare.
- We launch *Stand up for Shakespeare*, our manifesto for Shakespeare in schools.



Photo by Ellie Kuritz



2008
— 2009

GETTING INTO OUR STRIDE

- We recruit ten new hub schools into the network as our **2008 cohort**.
- The **2006 cohort** enter their third and final year starting with the RSC Youth Ensemble, a two week theatre-making residential course for secondary school students. They perform an edited version of *A Midsummer Night's Dream* directed by Aileen Gonsalves on the Courtyard Theatre stage, including a special performance for HRH, The Prince of Wales.
- The **2007 cohort** enter their second year and start preparing for their regional performance festivals which will culminate in a Regional Schools Celebration in the Courtyard Theatre.
- The Paul Hamlyn Foundation makes a four year funding commitment to the programme.
- We receive 141 expressions of interest to join the **2009 cohort** of the LPN.
- The government of the day scraps testing at Year 9 for KS3 students. The Shakespeare paper SATs test is no more!



Photo by Rob Freeman



2009
– 2010

STARTING TO SEE THE IMPACT

- **Paul Hamlyn Foundation** funding begins.
- The **2007 cohort** enter their third and final year. Their third year begins with an RSC Youth Ensemble production of *The Winter's Tale*, again directed by Aileen Gonsalves.
- The **2008 cohort** start rehearsals for their regional festivals of work which will culminate at the end of the academic year with performances on RSC stages.
- The Post Graduate Certificate in the Teaching of Shakespeare continues to evolve and develop in collaboration with the University of Warwick.
- We recruit ten new hub schools as our **2009 cohort**.
- The Centre for Educational Development, Appraisal and Research (CEDAR) at the University of Warwick publishes their evaluation of the LPN.
- We feel we are getting into our stride...but now we need to think about LPN alumni schools that have completed their three year journey with us. This deliberation will ultimately lead to the Associate Schools programme that we launch in 2016.
- We start to discuss with the RSC's board the possibility of developing a small-scale touring strategy based around LPN hub schools.
- The General Election takes place in May 2010 and a coalition government between the Conservative Party and the Liberal Democrats begins.



Photo by Ellie Kurtitz



2010
– 2011

LEARNING AND CHANGE

- We recruit a further ten hub schools as our **2010 cohort** (our fifth cohort to date).
- The **2009 cohort** starts their second year with us developing performance festivals exploring *King Lear* and *Hamlet*.
- The **2008 cohort** enter their final year of partnership with us. We decide to discontinue RSC Youth Ensemble due to costs.
- A study about the LPN is commissioned and published by Creativity, Culture and Education. The research team includes Professor Pat Thomson, Professor Christine Hall and Anton Franks and explores the LPN's impact on schools and its transferability to other art forms.
- Creative Partnerships (part of Creativity, Culture and Education) ceases to exist.



Hub School

Regional Theatre Partner



2011 – 2012



Photo by Stewart Hemley

TAKING STOCK

- The **2009 cohort** of schools embark on their third year with us. The **2010 cohort** starts their second year.
- To reflect on and assess the first five years of the LPN, we take a break from recruiting a new cohort of schools into the programme. We consult with LPN schools past and present about the structure, content and impact of the programme.
- We decide we need to work with Regional Theatre Partners to develop the offer for schools locally, ensuring sustainability long term and knowledge exchange.
- We make some changes to the structure going forward:
 - YEAR 1** retains a focus on teacher professional development;
 - YEAR 2** becomes a collaborative project between the schools, their Regional Theatre Partners and RSC;
 - YEAR 3** culminates in regional performance festivals in the Regional Theatres and the Regional Schools Celebration on an RSC stage.
- We reduce the number of hub schools recruited annually from ten schools to six.
- We pilot a small-scale tour of *Hamlet* to LPN hub schools playing daytime and evening performances.
- Ten 'Bridge Organisations' are launched across England in April 2010, funded by Arts Council England. Their role is to ensure children and young people experience the richness of the arts in their region.



Photo by Rob Freeman



2012
– 2013

NEW BEGINNINGS AND PARTNERSHIPS

- **Five regional theatres** and six hub schools join the new look LPN as our **2012 cohort**. Regional Theatre Partners: Hull Truck Theatre, Hull; York Theatre Royal, York; Nuffield Theatre, Southampton; Hall For Cornwall, Cornwall; Newcastle Theatre Royal, Newcastle.
- The strategy for hub school recruitment is defined by the Regional Theatre Partner in response to their understanding of local need and capacity.
- The Paul Hamlyn Foundation awards a grant for a further three years.
- We continue to develop the Postgraduate Certificate in the Teaching of Shakespeare with the University of Warwick and include a Postgraduate Award pathway for artists from Regional Theatre Partners.
- The **2010 cohort** embark on their final year with us. Students and teachers participate in joint training and development sessions to plan their activity for the year including legacy planning.
- Gregory Doran is appointed Artistic Director of the RSC, along with Erica Whyman as Deputy Artistic Director and Catherine Mallyon as Executive Director.



Photo by Stewart Hemley



FROM STRENGTH TO STRENGTH

- **Six more regional theatres** and six hub schools join the new look LPN as our **2013 cohort**. New Regional Theatre Partners are: New Vic Theatre, Stoke on Trent; The Grand Theatre, Blackpool; The Alhambra Theatre, Bradford; Curve, Leicester; the Marlowe Theatre, Canterbury; and Intermission Youth Theatre, London.
- The **2013 cohort** embark on their intensive year of teacher and artist professional development.
- We now have the **2012 cohort** embarking on a new look Year 2 with collaborative projects involving the RSC and Regional Theatre Partners.
- The Learning and Performance Network partner schools and theatres become the host venues for the RSC's small scale touring work with our First Encounters with Shakespeare production of *The Taming of the Shrew*.
- We start a wide ranging consultation process about the future of the Learning and Performance Network. Using the findings of the consultation we decide to develop a new partnership programme which enables LPN schools past and present to take on a greater level of leadership.
- We start to stream live broadcasts of our work from the RST stage to cinemas around the UK and the world. At the same time we launch the RSC Schools' Broadcast series in partnership with Ravensbourne College, streaming our productions for free to schools across the UK.
- Arts Council England begins to pilot the seven Quality Principles for work with children and young people.



Photo by Elie Kurtitz

2014 – 2015



PLANNING FOR THE FUTURE

- We recruit six hub schools to be our **2014 cohort** in collaboration with existing Regional Theatre Partners. It provides an opportunity to extend the reach of the programme in different regions.
- We cease the accredited training for teachers. 115 teachers have been awarded a Postgraduate Certificate in the Teaching of Shakespeare.
- We embed action research into the LPN Year 1 professional development programme with a requirement for teachers to complete a 2,000 word case study about the impact of the year on teaching practice and student learning.
- We undertake a second small-scale tour to LPN school and theatre partners with our *First Encounters with Shakespeare* production of *The Famous Victories of Henry V*.
- We continue to plan the future of the network through an ongoing consultation with schools and Regional Theatre Partners. There is a strong desire from schools to take on a greater leadership role. Using the findings of the consultation we decide to develop a new partnership programme which enables LPN schools past and present to take on a greater level of leadership.
- A general election returns a Conservative Party government.



Photo by Topher McGrillis



2015
– 2016

A YEAR TO REMEMBER

- The RSC produces and tours *A Midsummer Night's Dream: A Play for the Nation* in collaboration with regional theatres. Amateur companies play Bottom and the Mechanicals and primary school children from the **2014 cohort** of schools take on the role of Titania's fairy train.
- Our **2013 cohort** of schools embark on their final year with us. They work with Regional Theatre Partners on *A Midsummer Night's Dream*, creating regional performance festivals of *The Dream* which culminate in a national celebration on RSC stages in summer 2016.
- RSC Education launches Dream Team 2016, an invitation to schools across the UK to take part in the events to mark the 400th anniversary of Shakespeare's death.
- We embark on an evaluation of the LPN in preparation for the ten year anniversary.
- We pilot our new Associate Schools programme ready for launch in 16/17.
- We host a Symposium entitled *Whose Culture?* to mark the ten year anniversary of the Learning and Performance Network.

THE **IMPACT** OF THE **LEARNING AND PERFORMANCE NETWORK: ON CHILDREN AND YOUNG PEOPLE**

*"Oh no, not
Shakespeare again!"*

HIRSI, YEAR 8, CLAREMONT HIGH SCHOOL

*"Please can we have a
Shakespeare lesson!"*

HIRSI, SIX MONTHS LATER

Our fundamental ambition was to enable children and young people of all ages, abilities and backgrounds to share in the inheritance of Shakespeare's work; for Shakespeare to be someone whose work was enjoyed, celebrated and owned by individual students and whole school communities. Through changes in teaching practice and through working directly with students, we have seen this become a reality across the network.

WHAT EVALUATION TELLS US...

100% of surveyed hub and cluster schools reported that RSC approaches had helped their students understand the language of Shakespeare, and that students wanted to learn and to do more.

100% of hub and cluster schools also confirmed that use of RSC approaches had increased student confidence in the classroom.

96% of hub schools and **88%** of cluster schools reported that RSC approaches had made a connection with hard to reach students in that they wanted to be part of the group.

WHAT THE RESEARCH TELLS US..

We wanted to know if changing a young person's attitude to Shakespeare changed anything else. For example, did it make a difference to other aspects of their lives? As part of our ongoing programme of research we commissioned a survey from CEDAR¹ at the University of Warwick which could track changes in student attitudes to Shakespeare and to school. This survey used target and control classes in LPN schools, where the target class was taught by the RSC lead teacher and control classes by teachers who had not undertaken any RSC training.

¹ Centre for Educational Development, Attainment and Research: Professor Steve Strand, 2010. The survey was distributed to 1,500 secondary school students in 2007 and 2009 to chart the changes in their attitudes to Shakespeare and to school.

CEDAR research findings

Students' Attitude to Shakespeare improved substantially in every one of the target classes. The target and control classes did not differ significantly at the beginning of the year, but by the end of the year the target classes had significantly higher Attitude to Shakespeare scores.

Students in the target classes also showed statistically significant improvements in their general attitude to school, while there was no significant change in attitude to school in the control classes.

We can illustrate the extent of these changes in the two graphs below, where the red line represents the target classes and the blue line the control classes.

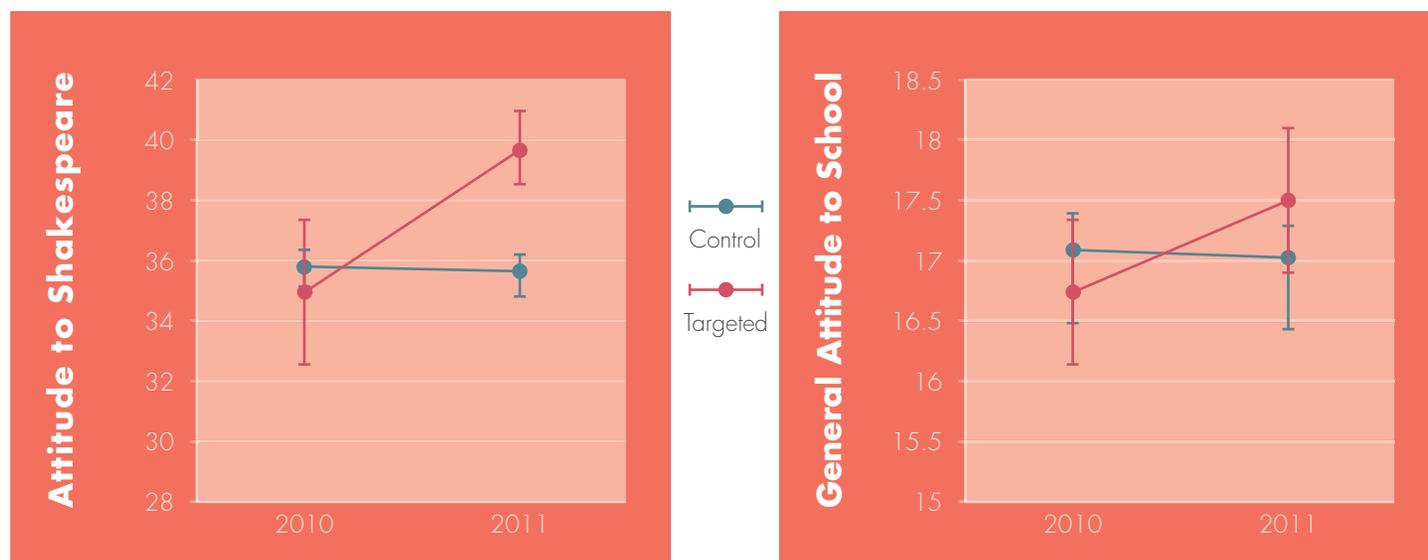




Photo by Rob Freeman

The largest improvement, shown in the rising red line (the target classes) in the left hand figure, is in Attitude to Shakespeare, and contrasts starkly with no improvement shown in the blue line (control classes). This suggests that the innovative teaching approaches have been highly effective since there was no difference in attitude between the target and control classes before the innovation was implemented.

In the right hand figure, representing General Attitude to School, there is a similar, though less marked difference between the red and blue lines. This suggests that the innovative teaching approaches have been highly effective since there was no difference in attitude between the target and control classes before the innovation was implemented.

The CEDAR report concludes that:

- 1. Active approaches to teaching Shakespeare lead to significantly better Attitudes to Shakespeare than ordinary classroom methods.*
- 2. Active approaches to teaching Shakespeare lead to improved attitudes to school generally, not just to Shakespeare.*
- 3. The Learning and Performance Network is ground breaking because it suggests that we might need to revise conceptions of teaching effectiveness, (typically involving an emphasis on teacher discourse), so as to include high levels of students' practical and physical engagement in rehearsal, practice and performance.*



What Teachers tell us...

The biggest impact was seen to be on boys' motivation and standards of writing, in particular the lower achieving boys. *"Boys love to talk about it, they love to write about it,"* remarked the deputy [Head teacher] at Crook [primary school]...A number of teachers offered different anecdotes about specific boys with particular problems whom they felt had made remarkable progress: one who was dyslexic and had previously been reluctant to write anything had made *"an amazing leap forward"*; one little boy in the nursery who had previously been reclusive, who now willingly joined in with drama activities (*"we wanted impact and for me that was awesome"*); one boy whose father had told the teacher *"Whatever you are doing, keep it up, because my son has never wanted to come to school so much"*; a Year 6 boy *"who wouldn't*

put pen to paper" but who suddenly realised *"People are listening to my ideas and my ideas are really good"*.

The impact of the programme for children and young people who had challenging behaviour or who were withdrawn and often excluded themselves from school life was profound. A teacher cited how a very young boy at the school had never wanted to join in group activities and had even refused to wear school uniform, not wanting to be associated with the school. After taking part in a school performance a few days later, the child arrived at school wearing a school uniform, taking pride in his achievement.

LPN Evaluation Report 2016

Pupils read confidently. They enjoy books and are on track to achieve well. Work with the Royal Shakespeare Company has embedded pupils' enthusiasm for reading and drama. Pupils' understanding of their cultural heritage is beyond their age. Pupils perform and observe scenes from Shakespeare's 'Twelfth Night' and 'Richard III', using the author's language with convincing understanding.

Keyworth Primary and Nursery School, Keyworth. Ofsted Inspection date: 2014

"Against incredible odds the school is on a massive trajectory of improvement – let me explain our context - we are located in Barking and Dagenham – an area rated with the third highest social deprivation. Our students join the school with significantly lower than average academic attainment, the majority are classified as disadvantaged, coming from single parent, low income families. 65% of students have English as an additional language, many are deaf and there is a huge cultural diversity, something we consider as a strength.

As I said, the students join the school significantly below national averages in terms of academic ability over 70% achieve a good grade (C+) in English Language and develop a love of English literature specifically Shakespeare which many who have English as their first language find difficult. Above all they are enjoying their learning.

The RSC and LPN are helping us to ensure our children are happy and well educated."

DAVID DICKSON, HEADTEACHER, EASTBURY COMMUNITY SCHOOL, 2015

"I have also studied The Tempest with my SEN group. They have LOVED it: they spent some of today's lesson telling their Year Head about it and he was blown away by their knowledge and enthusiasm. The impact on their writing has been mind-blowing: the quality of their language, the detail they have included and their improvement in their sentence structure has been astonishing."

RACHEL WALMSLEY, ENGLISH TEACHER MONTGOMERY HIGH SCHOOL, BLACKPOOL

"The impact this project has had on my class is phenomenal! I have seen a massive difference in confidence, self-esteem, teamwork and communication skills. This has been most noticeable with the boys and the children who do not see themselves as being particularly academic."

PRIMARY SCHOOL TEACHER, WEST YORKSHIRE



"The biggest impact was seen to be on boys' motivation and standards of writing, in particular the lower achieving boys."

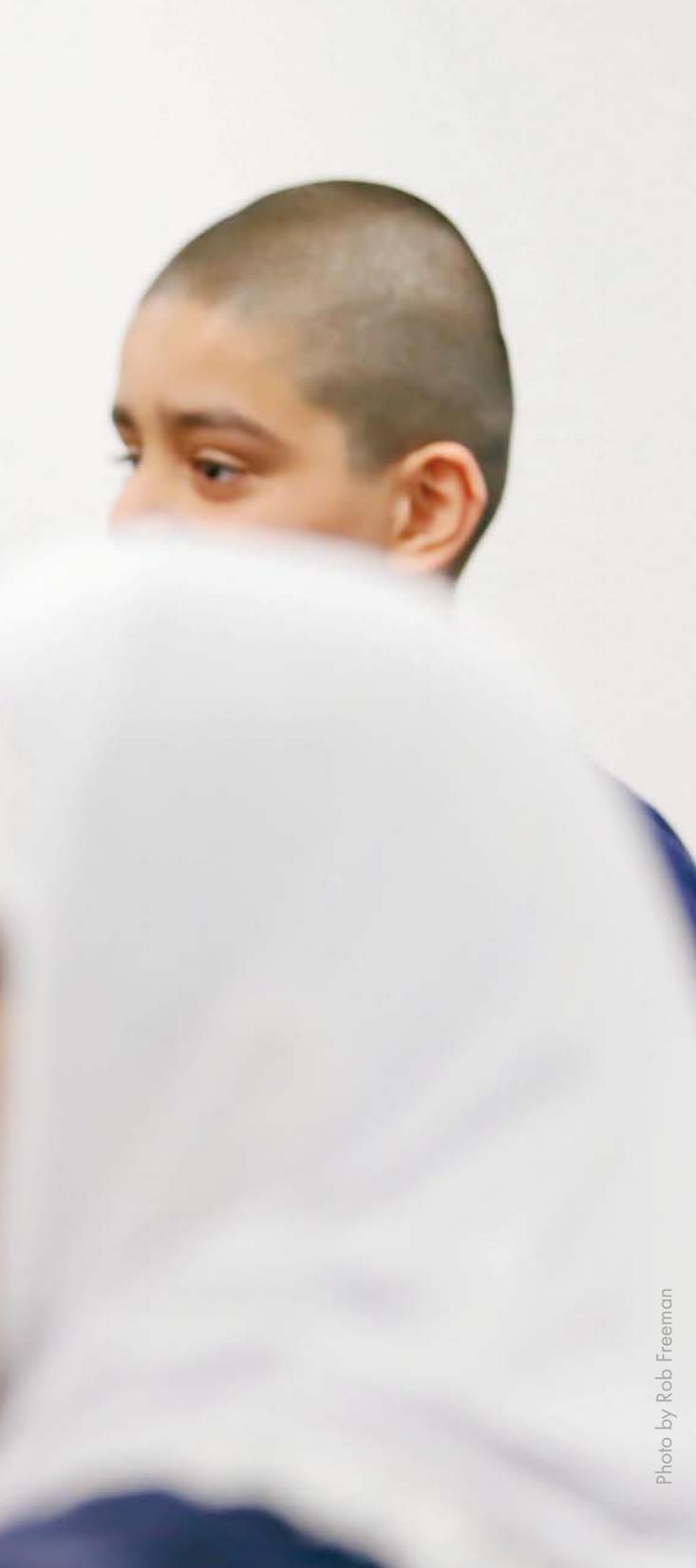


Photo by Rob Freeman

"In English we have seen a marked increase in pupils' attainment grades. Pupils who are directly involved in the performance element will make even greater progress because their exposure to the complex language of Shakespeare will increase their confidence and use of vocabulary which will then be used in all subjects. In drama I have seen pupils using the active approaches to all kinds of work and their attainment has greatly improved. I have a year 10 class who are all A / B students and this is partly down to the LPN work because they are transferring the skills we've given them to across the curriculum."

JOHN COTGRAVE, HONLEY HIGH SCHOOL, YORKSHIRE

"...it engages regardless of ability and background, it removes the barriers to accessing Shakespeare, simplifies the language without losing the reality, it makes lessons memorable and fun so that students can make effective progress."

ENGLISH TEACHER, SECONDARY SCHOOL, WEST YORKSHIRE

WHAT CHILDREN AND YOUNG PEOPLE TELL US ...

"My Dad said Shakespeare was boring, but he's wrong! I'm gonna tell him about Hamlet. It's got murders and ghosts and stuff and that's not boring. What are we doing next?"

BEN, AGE 8, STOKEINTEIGNHEAD PRIMARY SCHOOL, DEVON

"I feel more confident. It helps with problems in life by seeing the characters' problems."

JACK, AGED 10, SS OSMUND AND ANDREW'S RC PRIMARY SCHOOL, BOLTON

"...Being able to express yourself and put forward your thoughts is fun. People actually value your ideas!"

RACHELLE, AGED 10, SS OSMUND AND ANDREW'S RC PRIMARY SCHOOL, BOLTON

"I really look forward to doing Shakespeare ... Instead of just writing what happens in the play, like conversations between characters, we actually live it and we try to feel how the characters must feel. I think that that is a good way of learning."

ROWANNE AGED 10

"I can't imagine life without Shakespeare."

STUDENT, AGED 10, PRIMARY SCHOOL, NORTH EAST

"The active lessons helped me to get to grips with the detail and language so writing about it in the exams was loads easier. I could remember loads of quotes too because I could hear me and my friends saying them like we did in lessons."

13 YEAR OLD PUPIL

"I enjoy all of us being together in the circle; the exercises have helped us to identify with the characters' feelings...when you are reading at your desk or just watching the film version, I have no interest because you are being told everything. This way, I feel better about myself because I am learning things for myself."

13 YEAR OLD PUPIL

CASE STUDIES

ARCHIBALD PRIMARY SCHOOL, MIDDLESBROUGH

RSC approaches have demonstrably engaged reluctant writers and raised attainment.

The school is convinced that *“the thing that is improving literacy is the Shakespeare work”*.

Archibald has tracked children in Years 2, 4 and 6, specifically to measure progress through their active Shakespeare work. The data at the end of this academic year indicates a marked positive impact on attainment: *“We haven’t had results like this for years. The most we’ve ever had before are*

one or two children in Year 2 on level 3. This year, 21% of Year 2 are level 3 readers and 4% are level 3 writers. In Year 4, 19% of children are level 4 readers and 14% level 4 writers. This is a massive achievement for the school.”

The school is also attracting new staff as a direct result of the way they are working with Shakespeare.



Photo by Rob Freeman

ADAM – YEAR 8

Adam was a year 8 boy with dyslexia and a reading age of 10. He spent English lessons in a class with diverse special educational needs. Before beginning his work on *The Tempest*, Adam was working at a low level 3. His teacher describes him as *“articulate and enthusiastic, but has poor literacy skills, poor motor skills, struggles to move beyond the literal meaning of a text or to organise his own ideas.”* But then, Adam’s written work on *The Tempest* was assessed at a level 4. Adam himself was amazed at his achievement, having believed that level 4 was unattainable for him. His teacher spoke to him in detail to find out what had contributed to his improvement and his responses had a profound impact on her, shifting her own style of teaching.

Like his classmates, Adam had enjoyed the work on *The Tempest* and knew this had helped him, commenting that *“because it was fun it made you remember more.”* The main benefit of the theatre based approaches for Adam, however, was the confidence he built through being given time and space to work things out in collaboration with his peers. He told his teacher, *“You could try stuff out and see if it was rubbish or not.”* She says, *“He was clearly indicating the value of experimentation and evaluation. It was something of a shock to me to realise that, whilst I allocate time to formal planning and to drafting writing, I do not actually allow my students the time to experiment, to play with ideas.”*

Adam’s written description of the island had not only been clearly sequenced and structured but had also shown improved use of

vocabulary with phrases such as *“towering shadows of trees looming over me”* and *“the high-pitched chattering and screams of monkeys”*. Adam explained that using the word carpet exercise, where students wrote down words and phrases describing the island which they shared as a group, highlighted for him how often the words *big, huge* and *massive* were used to describe mountains and trees. He recognised these as words he himself used all the time and he wanted to find new words. This gave him the motivation to look in a thesaurus; and he was then able to contribute alternative words to the word carpet.

Adam’s Teacher concludes *“The impact of this reduction in direct adult support and intervention was demonstrated in the end of year examinations when all the students in this group maintained their improved levels of attainment when support was unavailable.”* Adam maintained his level of academic improvement to the extent that he has now been moved out of the Special Needs group into the mainstream.

“You hear children talking about Shakespeare around the school and in the playground. It’s penetrated everywhere from children in the classrooms to parents on the playground.”

DEPUTY HEAD, SPRINGHEAD PRIMARY SCHOOL,
STOKE ON TRENT



A photograph of a man and a woman in a classroom setting. The man, on the left, is wearing glasses and a white shirt, looking down at a document. The woman, on the right, is wearing a black hijab and a black top, smiling broadly. They are both looking at a document held by the man. The background is slightly blurred, showing a classroom environment.

THE **IMPACT** OF THE **LEARNING AND PERFORMANCE NETWORK: ON TEACHERS**

"It was really one of the most professionally fulfilling experiences that I have had".

CLASSROOM TEACHER, BIRMINGHAM

Through the LPN we wanted to transform how children and young people experience Shakespeare. That meant we needed to work in partnership with teachers to develop new skills, confidence and ambition in the teaching of Shakespeare. A commitment to teacher professional development has therefore been at the heart of the network from its inception.

Over the past ten years 1,320 teachers from 507 primary, secondary and special schools across the country have participated in professional development and learning opportunities through the LPN.

WHAT EVALUATION TELLS US...

100% of surveyed hub and cluster school teachers reported that they had successfully implemented RSC approaches into their teaching of Shakespeare.

100% of surveyed hub and cluster school teachers reported that participation in the LPN programme had enhanced their skills, knowledge and confidence in the teaching of Shakespeare.

100% of hub school teachers and 94% of cluster school teachers reported that the implementation of RSC techniques had permeated into other areas of their teaching practice.

96% of hub school teachers and 82% of cluster school teachers continue to use RSC approaches as part of their classroom practice after leaving the LPN

TAKEN FROM THE LPN EVALUATION REPORT 2016

“Without exception the key teachers in core schools significantly changed their teaching practices not only in relation to the teaching of Shakespeare but also in relation to work with other texts and in the use of dramatic processes.”

A STUDY OF THE LEARNING AND PERFORMANCE NETWORK, COMMISSIONED BY CULTURE, CREATIVITY AND EDUCATION:
PUBLISHED 2010 P.5



Photo by Rob Freeman

CASE STUDY

SPRINGHEAD PRIMARY SCHOOL.

My school has been involved with the RSC for the last two years – **I would say that the learning partnership has had a greater impact on the learning of the children than any other professional development my staff have had over the 12 years that I have been a Headteacher.**

My school is in an area that I would describe as socially and economically deprived, and the families are also generally deprived of literature – this has resulted in the children having: limited vocabulary, limited range of reading and limited reading heritage.

They have the mechanics of reading and writing but struggle to develop the higher levels – I would call it the craft of the writer and ability to put language together, something that it is hard to get unless the children are swamped with good literature.

As a primary Headteacher I have always known that the best learning takes place when the children are emotionally, intellectually and physically engaged in their learning.

The RSC project embraces this. They develop a physical understanding of the play (act out / role play / explore). The emotional hook comes from excellent stories and the relationship between characters provided by Shakespeare. The intellectual challenge comes from using the original text and Shakespeare's powerful language.

Children love to use the language to work out what it means and to look for clues in it – the ambiguity in the language is something we have found that they really enjoy – the idea that no one really knows and that their idea might be right – this is especially good for lower ability children, it is a good leveller.

The children really have enjoyed playing with the language in his plays.

Our data showed a sharp increase in writing levels – especially for low achievers and classes where children did a lot of work around Shakespeare. The progress across the school was outstanding.

BRIAN ANDERSON, HEADTEACHER,
SPRINGHEAD PRIMARY SCHOOL, STOKE - ON - TRENT
(PARTNER THEATRE THE NEW VIC THEATRE,
NEWCASTLE-UNDER-LYME).

CASE STUDY

YORK HIGH SCHOOL

As an English teacher, one of my main tasks is to encourage pupils to look deeper into the meanings within texts instead of simply stating the obvious. I admit I was slightly sceptical about the approaches. I was introduced to some basic active methods during my PGCE year but I had never experienced them as a pupil when I was at secondary school. To my surprise I feel like the active approaches have revolutionised parts of my teaching and I want to instil the confidence in my pupils that they can contribute their ideas.

I now feel much more confident at allowing pupils to be more independent as on the whole I am not helping them to progress if I am providing the answers. The way that Miles Tandy, [RSC Head of Professional Development] delivered the first workshop allowed me to see that Shakespeare texts can be taught without intimidating pupils and making them feel dependent on the teacher by thinking that there is only one correct answer.

When the RSC brought their performance of *'King Lear'* to our school, it gave some of our pupils the opportunity to see their first live play. Even as they were walking down to the hall, some pupils asked whether they would be able to see the screen as they assumed they were watching a film. Some pupils were shocked to see the actors right in front of them.

There was something special but also moving about the positive responses we heard from our children afterwards. Many said they thought it was fantastic and it was the first time they had ever seen actors performing in front of their eyes!

I have been the learner during the workshops and the inset days at our partner theatre York Theatre Royal. This is the perspective that I feel has helped me the most. It almost felt like I was a pupil and this supported my understanding and delivery of the active approaches so that I was able to teach them effectively to my own pupils...

This year I officially become an 'Outstanding' teacher and I do feel like the Post Graduate Certificate in Teaching Shakespeare course has truly contributed to my new status.

JENNY ALBIN, YORK HIGH SCHOOL, ENGLISH TEACHER (REGIONAL THEATRE PARTNER, YORK THEATRE ROYAL)





Photo by Steve Tanner

WHAT TEACHERS SAY...

And so the LPN draws to a close...for me though, the journey goes back three years, three amazing years. I remember very clearly your first visit to Treviglas, and the possibility of working with the RSC, presenting to you about our passion for our students' learning and experiences... What has followed has been, quite simply, life changing.

On a professional level, I feel I have been given direction, a renewed purpose, a re-engagement with theatre, performance and, of course, Shakespeare. My teaching has been reinvigorated, refreshed and broadened. Our schemes have changed, and the experiences of our students changed beyond anything

we (or they) considered before. Together with those amazing students and some great staff, we have created shows to be proud of, and brought our community a little closer to Shakespeare, and perhaps even to each other as we have built our fantastic cluster. I've gained a PG Cert (written work not always enjoyed, but certainly valued once achieved!) We've achieved outstanding lesson gradings from Ofsted, using approaches you have taught us. We have gained a pride we simply would not have discovered without the LPN.

On a personal level, I have gained a confidence as a director that I don't know I would have achieved without the LPN, and



certainly have broadened aspirations... I have an enormous sense of achievement, reflected too in the eyes of the students with whom I have worked. I've made fantastic new friends... I've made connections with local theatre groups, and started to work to make my venue one the community appreciates and values, playing my (small) part in enabling theatre to thrive.

I know, that as the LPN ends for us, new paths will open. I know our relationship will continue, and I very much hope that we shall continue to work together for a long time yet. I want the RSC to stay a part of my life, and hope I can remain part of it (in some way!)

...It has been amazing. Thank you for believing in us, and for creating such amazing opportunities for us, for inspiring us, for looking after us and for raising our game, for introducing us to great people, for making it possible for us to work with amazing practitioners and for giving students from our part of the country access to such fantastic opportunities.

SAM COLBORNE, LEADER OF LEARNING: CREATIVE ARTS,
TREVIGLAS SCHOOL, CORNWALL
(REGIONAL THEATRE PARTNER, HALL FOR CORNWALL)



Photo by Simon Annand

The Impact of the Learning and Performance Network: on Teachers



Photo by Steve Tanner

WHAT TEACHERS SAY...

"The aspiration was to give us some idea about how to teach Shakespeare but what it's done is so much more, massive".

SECONDARY ENGLISH TEACHER, SOMERSET

"I am just so grateful we've done it, the single most amazing thing I've ever done, I can't really put it into words, and it's ingrained into the way we teach".

HEAD OF MEDIA STUDIES AND ENGLISH, NORTH SOMERSET

"This is the beginning of a revolution for Hillcrest: the students, the teachers, the department and ultimately, the school; and I look forward to leading the way in redefining engagement and achievement."

ENGLISH TEACHER, HILLCREST SCHOOL 2009 - 2012

"You've all changed my life. I had a fantastic time. It's great to be given the tools to be able to adapt ones practice and the opportunity to reflect about the kind of practitioner I want to be."

ANDY CALDERBANK, THE LORD SILKIN SCHOOL, TELFORD 2009 - 2012

"I've moved from sometimes being quite a boring teacher to being a teacher who is not afraid to experiment now. I have used the techniques that I have learned through the LPN to engage students in all sorts of different activities in my teaching. I don't just use them with Shakespeare; I use them with character study or with looking at plots and looking at themes with different texts as well, so it's really changed the way that I approach teaching across the board."

ENGLISH TEACHER, DUDLEY, WEST MIDLANDS, TRANSCRIBED FROM INTERVIEW, REGIONAL SCHOOLS CELEBRATION FILM 2011

THE **IMPACT** OF THE LEARNING AND PERFORMANCE NETWORK: ON **THE WIDER COMMUNITY**

“The highlight for me was the dad of a big working class family, who has had several students through the school.

He came up to me after the performance and said: ‘You know. I’ve heard you go on over the years about letting every kid achieve their full potential, and I’ve always thought it was just words. But tonight you’ve had my boy on a stage, and not only that: doing Shakespeare! I just want to thank you.’ and he shook my hand. I wish I could bottle that.”

HEADTEACHER AT AN LPN SCHOOL IN DAVENTRY

One of the unexpected outcomes of the Learning and Performance has been its impact on parents and local communities.

The LPN seems to create a sense of pride in the school and its local community, it contributes to a feeling of ownership and belonging; the confidence to believe that Shakespeare is part of everyone's cultural heritage. This shift in attitudes to Shakespeare can lead to a much larger shift in the aspirations and beliefs of schools and communities.

WHAT EVALUATION TELLS US...

96% of surveyed hub schools and **82%** of cluster schools confirmed that participation in the LPN programme has raised the school's profile within the local community.

82% of hub schools felt that they were recognised in the local community for their Shakespeare expertise

TAKEN FROM THE LPN EVALUATION REPORT 2016



Photo by Steve Tanner



Photo by Tapher McGrillis

CASE STUDIES

King Ethelbert School and Canterbury High School in Kent both partner with The Marlowe Theatre in Canterbury; this is their collective story.

THE MARLOWE THEATRE AND CANTERBURY HIGH SCHOOL

The (LPN) programme encouraged schools to take Shakespeare into the heart of their local community. A cluster of schools from Canterbury, led by Canterbury High School, took as their focus the history plays of *Richard II*, *Henry IV parts I and II* and *Henry V*. At sites in and around Canterbury Cathedral 140 students from Years 3 to 10 (7 – 15 year olds) performed scenes from the plays. The schools also performed twice more at The Marlowe Theatre to an audience of 300 made up mostly of families and members of the general public.

Fantastic feedback was received about the day especially from the general public and from parents, some commenting that they didn't like Shakespeare at school but watching the performances was really exciting. It is interesting to note how these kinds of activities bring in new audiences to the theatre. At The Marlowe Theatre's most recent festival (March 2016 focusing on *A Midsummer Night's Dream*) 41% of the audience were new bookers to the theatre.

"Our pupils and their families generally have little experience of culture and performance. Exposing them to Shakespeare over the LPN has challenged assumptions of parents about Shakespeare and their aspirations for their children, as well as the frequent cycle of negative attitudes towards school and education. Parents have often commented that they "didn't get Shakespeare but my little one comes home reciting it and telling me what it means and they are so excited by it".

TEACHER, THE CANTERBURY HIGH SCHOOL

KING ETHELBERT SCHOOL

King Ethelbert Secondary School is in Margate, Kent.

Margate is an area of high social deprivation where aspirations are historically low.

King Ethelbert School is a non-selective school and many of the students are from second generation unemployed families.

Kate Grieg took over as Headteacher in 2009 and the school became an LPN hub school in 2014.

When Kate decided to apply to join the RSC's long term partnership programme with schools parents asked: "Why?"

"Shakespeare was for "really clever people". As one parent said: "*Shakespeare used lots of long words – he made me feel left out at school.*"

Kate thought that if the RSC came to King Ethelbert, not only would Shakespeare be taught better, but people would 'get it' and the possibilities of what that could do to a whole community were endless.

WHAT HAPPENED NEXT?

Kate reports that the teaching of Shakespeare has become so much better. All teachers now have the skills to teach Shakespeare in an active way and to explore rather than just read the text. Teachers are discovering Shakespeare alongside students who in turn are revealing it to their parents. New interpretations are being unearthed. Teachers and students are excited by Shakespeare and discovering a love of the plays in a hugely powerful and relevant way. Funding has meant that the school has been able to take groups of students to the theatre. The school took a whole year group (Year 8, 12/13 year olds) to see *The Merchant of Venice* at the RSC.

In June 2016 the school mounted a production of 'A Midsummer Night's Dream' involving the whole community of Margate (in addition, children from the school are performing in the RSC's very special tour of the play around the UK). The King Ethelbert School performance involves students, teachers and the local community and will promenade around the town. Everyone is coming together to celebrate this playwright who has made them feel part of something bigger.

The benefits have been huge but significantly and most importantly so has the shift in aspirations of the whole school community.

Now parents say to Kate:

"My child is learning where I did not and this gives me hope for the future..."

"There is another life out there and I want to be part of it.."



Photo by Sarah-Katy Davies

HONLEY HIGH SCHOOL IN NORTH YORKSHIRE:

Honley High School teacher John Cotgrave, recounts that at the time when the school started their relationship with the RSC its reputation was at an all-time low. Over the proceeding months the LPN partnership managed to capture the imagination of teachers, students and the hearts and minds of parents. With a common purpose and by working in partnership the school was able to produce an incredibly successful Shakespeare festival.

The support received from the RSC along with the commitment of teachers and students to the festival revolutionised the profile of the school. Parents were adamant about the continuation of the relationship with the RSC and the delivery of future Shakespeare performance festivals. To date the 'Shakespeare experience' has become the school's unique selling point with many parents now sending their children to the school because of the Shakespeare connection

"Our SLT and Governing body have identified that one of the unique selling points of our school now is the partnership with the RSC. We also won an award from the local authority to celebrate our success."

JOHN COTGRAVE, DIRECTOR OF DRAMA DEVELOPMENT



UXBRIDGE HIGH SCHOOL AND INTERMISSION YOUTH THEATRE

As a culmination of the year's work, in June students from all of the cluster schools, along with Intermission Youth Theatre members performed Shakespeare on Uxbridge's main high street to members of the public. This was a very special moment for all of the young people that took part and their teachers. The high quality of the performances showed the level of trust and demonstrated "perfect partnership working".

"It epitomised everything we've worked towards – relationships with cluster schools, the INSETs, the involvement of Intermission, resulting in a performance within the local community, involving so many kids who were passionate and committed."

NICOLA MARSH, ASSISTANT PRINCIPAL.

A member of the public, who happened to pass on his way home from work, commented: "It's brilliant, I've never seen anything like it – to see kids performing Shakespeare like that to people who are just walking along the street."

"Yesterday was superb, it surpassed all of my expectations. It was physically draining for the kids but their enthusiasm was incredible. They had joy in their faces."

DARREN RAYMOND, ARTISTIC DIRECTOR,
INTERMISSION YOUTH THEATRE

THE **IMPACT** OF THE **LEARNING AND PERFORMANCE NETWORK: ON PARTNERS AND PARTNERSHIPS**



“The partnership we have with the RSC and Hull Truck theatre has given our students a real insight into the professional practices of both companies. They have seen first-hand how actors and directors work and have been able to incorporate these into their work. We are convinced this is the most important partnership that the school has entered into and the results are quite breath-taking. The involvement of both staff and students in this work will have a lasting impact.”

NEIL WOOD DIRECTOR OF PERFORMANCE,
ST MARY'S COLLEGE, HULL

“Networks are seen by [Professor] Thomson¹ as a key means by which schools can work both with each other and with outside agencies to bring about change. Their basis is the sharing of information but they depend upon something deeper than this to hold them together for long periods of time, among which she suggests are ‘an elaborated moral and intellectual purpose’ ”²

The Learning and Performance Network was predicated on partnerships; partnership between and with schools, teachers, regional theatres and the RSC. Whilst we were very conscious of the local partnerships that would be developed through the LPN, perhaps we were less prepared for the importance of our partnerships at a national level. The impact of teachers, artists and students from different parts of the country sharing their learning experiences with each other continues to be a key feature of what it means to be part of the Learning and Performance Network. It is the national aspect of the network that perhaps makes it so unique.

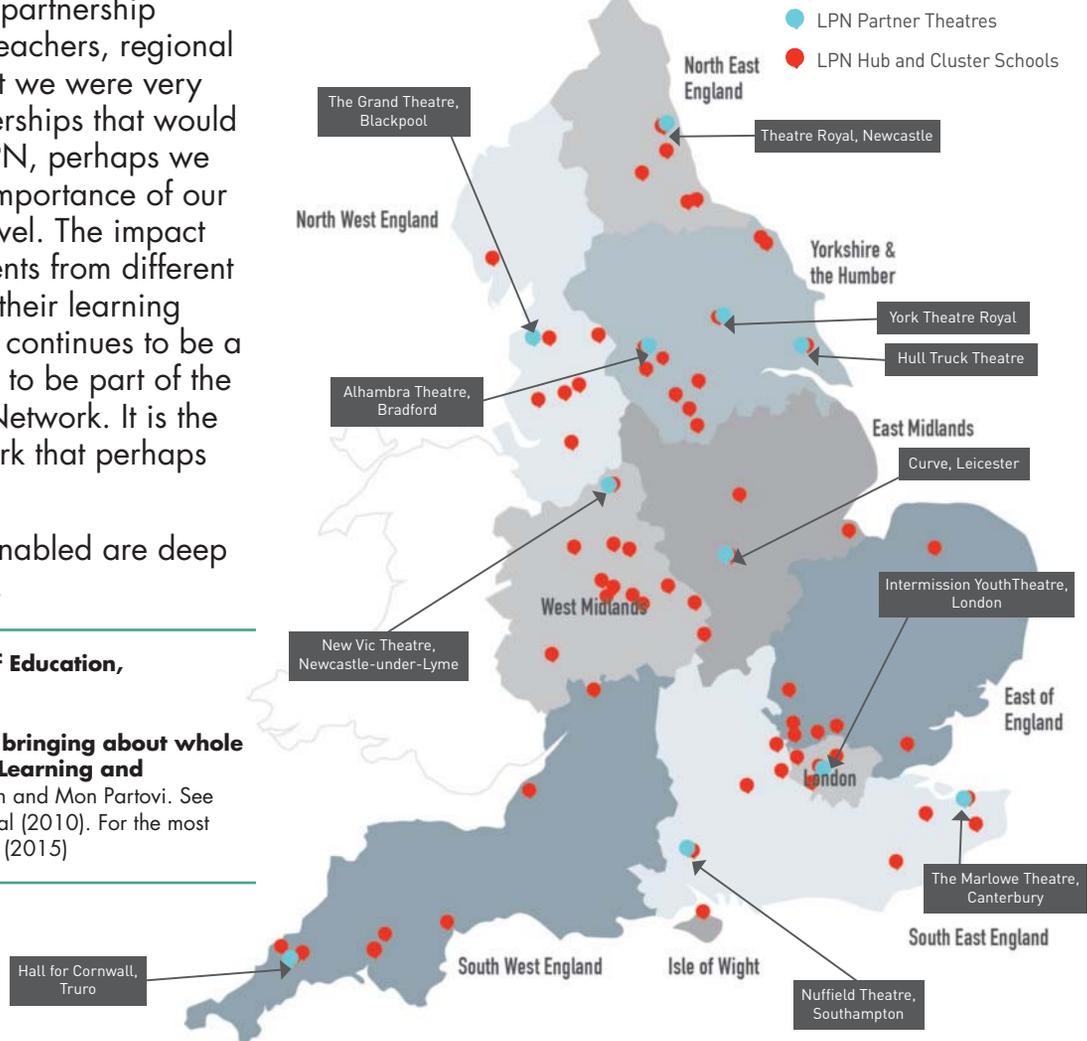
What we also know it has enabled are deep relationships at a local level.

¹ **Professor Pat Thomson, School of Education, University of Nottingham.**

² **Within the girdle of these walls’: bringing about whole school change through the RSC’s Learning and Performance Network:** Joe Winston and Mon Partovi. See Neelands et al (2009) and Thomson et al (2010). For the most recent and complete study, see Winston (2015)

“The Learning and Performance Network has become the central spine of our schools work and it is the model for The Marlowe’s work with other art forms.”

ANDY DAWSON, HEAD OF CREATIVE PROJECTS,
THE MARLOWE THEATRE



"I joined the RSC as Deputy Artistic Director in 2013 and one of the best things about my job has been nurturing the organisation's commitment to partnerships with theatres and with schools. It feels to me that an increasingly urgent and important part of our role as a national organisation is to work in ever closer collaboration with the extraordinarily talented and diverse network of artists, theatre-makers, schools, teachers and young people that we are privileged to know. Together, we are achieving remarkable things."

ERICA WHYMAN, DEPUTY ARTISTIC DIRECTOR,
ROYAL SHAKESPEARE COMPANY

NEW VIC THEATRE, STOKE

On the national partnerships within the LPN:

"What the RSC is doing is embedding work nationally but through regional partnerships, it genuinely is an organisation that is serving the whole country. We tend to think locally but there are other kinds of community, for example communities of interest. When the teachers and I attend training in Stratford and talk to teachers and theatre partners from other parts of the country, even though geographically we are separate, in terms of our ambitions and passions we have a similar outlook. It's really important to realise that our intellectual or creative allies could be anywhere across the country. It enables us to get a refreshing wider and national perspective as well as a local one and it's a really supportive



Photo by Tophier McGrillis

environment in which to be able to test ideas and get other peoples' views, opinions and questions about it. Within the LPN we have communities of ideas and we feel we are a part of a movement."

On the New Vic as a home of learning: "Sometimes theatre can be seen as an 'add on' to education and relegated to certain periods of the curriculum such as Arts Week. But for me the process of making theatre is a process of problem solving; bit by bit we in theatre solve problems through shared learning. It's possible to approach any area

of learning with the processes we use and learning can take place very powerfully as a group. We aim to give schools the opportunity to learn from theatre and the collective approaches we use. We want the theatre to be a place where young people and teachers feel comfortable, inspired and a place that is for them."

JILL REZZANO, HEAD OF EDUCATION, NEW VIC THEATRE

"Our theatre partner is the New Vic theatre and we work with Jill Rezzano in the Education Department. Having that third party person with the expertise that Jill's got has been really crucial in bringing the schools together and making the project work."

BRIAN ANDERSON, HEADTEACHER,
SPRINGHEAD PRIMARY SCHOOL, STOKE-ON-TRENT

"The LPN has had a real impact across Cornwall by bringing Shakespeare to areas of real deprivation. It's been brilliant to have young people engaged in that work.

It's been huge to see that change in people.

It has a knock on effect on the local community too because the young people talk to their parents and then those parents come and see them in the productions that we're doing.

The partnership has been absolutely brilliant through the LPN and it's a really exciting opportunity to grow that further in the Associate Schools programme and to be able to engage more schools, more young people and local artists and to share that county-wide is just fantastic."

MICHAEL WHITE, HEAD OF PROJECTS,
HALL FOR CORNWALL

"I think for us as a theatre it's helped put us on the map a little bit theatrically because it's quite easy where we are to get overshadowed and be the poor relation of some of the larger theatres around and certainly in terms of the schools and the impact on the city we can really feel there's an excitement about Shakespeare and about performing and exploring his work.

There's been a really good buzz and the young people have really enjoyed it and the teachers are feeling more confident with Shakespeare. It's really transformed them I think and its transformed those pupils in terms of their confidence, their creativity and their ability to wrestle with the text

in a way that is delightful to see.

I suppose that is what the LPN does. It seems to change what you think you're capable of and what the pupils think they're capable of."

JULIET FORSTER, YORK THEATRE ROYAL

"For me personally the LPN has been amazing. I think in the first instance it's been really successful in us being seen in the local area as a place of education. Having this

partnership and its longevity has really given us the opportunity to work with schools to be seen as a true provider of creative learning. The relationships that are so deeply embedded now with those teachers and those schools having the RSC badge of honour was absolutely fantastic and that was what initiated those relationships."

JO CLEASBY, FREELANCE CREATIVE
LEARNING PRODUCER,
THE GRAND THEATRE, BLACKPOOL



Photo by Tophier McGrillis



Photo by Topher McGrillis



FUTURE VISION – WHAT HAPPENS NEXT?

The RSC Associate Schools Programme in collaboration with Regional Theatre Partners is our evolution of the Learning and Performance Network. The fundamental ambition remains the same: to work with schools and Regional Theatre Partners to transform experiences of Shakespeare and live theatre for young people. This new iteration of our national partnership programme builds on the expertise and passion in existing partner schools and theatres and shares it more widely. It also seeks to build on the natural pathways that have begun to open up in terms of audience and talent development.

We recognise that schools are most influenced by other schools in terms of their belief in and willingness to form partnerships with cultural organisations. We therefore want to harness the skills and enthusiasm that teachers and artists have developed through their involvement in the LPN and enable them to play a lead role in recruiting their peers into the new programme, supporting the development of other schools, teachers and young people in their regions. The Associate Schools Programme creates a platform for those teachers and school leaders who demonstrate on a daily basis what an arts rich curriculum can look like to influence and support their peers to achieve similar levels of embedded arts provision.

What is certainly true is that the Associate Schools Programme could not and would not have happened without the passion and expertise of the schools, teachers and theatres that have been part of the LPN story over the past ten years. It is no exaggeration to say that those partners have defined the programme's future.

For more information about the Associate Schools Programme visit:

www.rsc.org.uk/associateschools

THEATRE PARTNERS

THE GRAND
THEATRE | BLACKPOOL

ALHAMBRA
T H E A T R E

NEW VIC THEATRE

INTER+MISSION
YOUTH THEATRE



Nuffield



CURVE



HFC

HALL FOR CORNWALL



**THE
MARLOWE
THEATRE**



THE LEARNING AND PERFORMANCE NETWORK HUB AND CLUSTER SCHOOLS

Abbey Primary Community School
Abbey Road Primary
Abbeymead Primary School
Abbotsfield Boys School
Acklam Grange School
Acomb Primary School
Airy Hill Community Primary School
Aldridge School
All Saints C of E Primary School
Allens Croft Primary School
Almeley Primary School
Amersham School
Anchorsholme Academy
Anston Park Infant School
Applefields Secondary School
Appleton Academy
Archbishop Cranmer C of E Primary School
Archers Court Maths & Computing College
Archibald Primary School
Arden Primary School
ARK Helenswood Academy
ARK Kings Academy
ARK Rose Primary Academy
ARK St Alban's Academy
ARK Tindal Primary
Asfordby Captain's Close Primary School
Ashby Fields Primary School
Ashcombe Primary
Askam Village School
Aston Manor School
Athelstan Community Primary School
Badsley Moor Junior School
Bairnes Endowed VC School
Bapchild and Tonge C of E Primary School
Barlow C of E Primary School
Barnwood C of E Primary School
Barrowford Primary School
Beam Primary School
Beckfoot School

Beech Green Primary School
Bexton Primary School
Bilton High School
Bingley Grammar School
Birchills C of E Primary School
Birdwell Primary School
Birkwood Primary School
Bishop Gilpin C of E Primary School
Bishops CEVA Primary School
Bishopsteignton Primary
Bitterne Park School
Blacklands Primary School
Blessed Trinity RC College
Blue Coat School
Bolton St. Catherine's Academy
Bordeseley Green Girl's School
Boughton Leigh Junior School
Bradford Academy
Bradford College
Bradley Primary School
Bramingham Primary School
Brannel School
Braunston Primary School
Breckon Hill Primary School
Breniford School for Girls
Brentwood Ursuline Convent High School
Brinsworth Manor Junior School
Broadoak Mathematics & Computing College
Broadwoodwidge Primary
Brockholes C of E Junior & Infant School
Brookfield House School
Burhill Community Infants School
Buttershaw Business and Enterprise College
Butts Primary School
Bydales School
Byron Court Primary
Bywell Junior School
Caedmon School
Cantell School

Canterbury Primary
Canterbury Road Primary School
Carisbrooke High School
Carlton-in-Snaith Community Primary School
Carnarvon Primary School
Carter's Charity Primary School
Caunton Dean Hole CE Primary
Chalgrove Primary
Challenge College
Challock Primary School
Chamberlayne College for the Arts
Chapel End Junior School
Charles Kingsleys Primary School
Charles Saer Community Primary School
Chickenley Junior, Infant & Nursery School
Chowbent Primary
Christ Church C.E. Primary School
Churchill Gardens Community Primary School
Claremont High School
Cleves School
Clifton Primary School
Clifton-upon-Dunsmore C of E Primary School
Cliftonville Primary School
Colmore Infant and Nursery School
Colmore Junior School
Corpus Christi RC VA Primary
Cottingham High School
Cowley Language College
Crackley Bank Primary School
Cranford Park Primary School
Cranmere Primary School
Croft Community Primary School
Crook Primary School
Crooksbarrow Primary School
Crossflatts Primary School
Crossland Moor Junior School
Dalton St Mary's Catholic Primary School
Dame Janet Primary School
Danetre School

De La Salle School

Dereham Neatherd High School
Devonport High School for Boys
Devonport High School for Girls
Dinglewell Junior School
Dormston Secondary School
Doubletrees Special School
Dove Bank Primary School
Dover Grammar School for Boys

Dover Grammar School for Girls**Dowdales School**

Downside Middle School
Drax Community Primary School
Dudley Wood Primary School
Eastborough Primary

Eastbury Community School

Egerton Primary School
Eldwick Primary School
Ellington and Hereson School
Esher C of E Aided Primary School

Esher C of E High School

Esher College
Eskdale School
Ethelbert Road Primary
Falconer's Hill Junior School
Flakefleet Primary School
Fox Hollies School
Foxhole Primary School
Fred Longworth High School
Fred Nicholson Special School
Frederick Holmes School
Ganton School
Garfield Primary School
Gascoigne Primary School

George Stephenson High School

Gillotts School
Goathland Primary School
Gorsefield County Primary School
Gosforth Junior High Academy
Grange Park Primary
Green Park Primary School
Greenfield Primary

Guestling-Bradshaw CE Primary School
Hall Green Junior School
Hanging Heaton C of E Junior & Infant School
Harden Primary School
Harewood Junior School
Harthill Primary School
Hartside Primary School
Haydon School
Hayes Park Junior School
Heather Garth Primary School
Helme C of E Junior and Infant School
Hempsted C of E Primary School
Henry Beaufort School
Hensall Community Primary School

Hesketh Fletcher C of E High School

Heston School
Heymann Primary School
High Greave Infant School
High Legh Primary School
Highfield Primary
Highworth Grammar School
Hillcrest School

Hillcrest School & Community College

Hillview Primary School
Hinchley Wood Secondary School
Hirst Courtney & Temple Hirst School
Hob Green Primary School
Hollington Primary School
Hollingworth Business and Enterprise College
Hollinswood Junior
Hollywood Primary School
Holme Lacy Primary School
Holmer Lake Primary

Holte Visual & Performing Arts College

Holy Cross Primary School
Holy Family Technology College
Holy Saviour RC Primary School
Holy Trinity C of E Primary School
Homewood School & Sixth Form Centre

Honley High School

Honley Infant School

Honley Junior School
Hoyland Common Primary
Humberstone Junior Academy
Hunwick Primary School
Hutton CE Primary

Icknield Community College

Indian Queens CP School
Invicta Grammar School
Ireleth St Peters C of E Primary School
Isleworth and Syon School for Boys
Judgemeadow Community College
Kelvin Hall School
Kenmore Park Middle School
Kennington Junior School
Keyworth Primary and Nursery School
Kilsby Primary School
Kimberworth Community Primary School
King Edward VI Camp Hill School for Boys

King Ethelbert School

Kings Caple Primary School
Kings Heath Primary
Kings Rochester School
Kingsway Primary School
Kingswood Academy

Kirk Smeaton CE Primary School

Kiveton Park Infant School

Kiveton Park Meadows Junior School**Knutsford High School****Lampton School**

Laneshaw Bridge Primary School

Larkholme Primary School**Launceston College****Lea Manor High School****Leighswood Primary School**

Lewannick School
Linden Primary School
Litcham High School
Little Bollington Primary School
Little Dewchurch C of E Primary
Longlevens Junior School
Longwick C of E Combined School
Lord Scudamore Primary School

Lord Silkin School

Luddenham School
 Lythe C of E Primary School
 Macmillan Academy
 Mandeville School

Manor Croft Academy

Manor Junior School
 Manor Longbridge Infants School
 Manor Park Primary School and Nursery
 Marton Primary Academy and Nursery
 Mawgan in Pydar CP School

Meltham Moor Primary School
 Meltham C of E Primary School
 Mereside C of E Primary School

Merton Abbey Primary School
 Millfields Nursery School

Milton Abbot Primary
 Minet Junior School

Mobberley C of E Primary School

Montgomery Academy

Montgomery Primary School
 Moor Green Primary School

Mordiford C of E Primary School

Moseley Primary School
 Mount Stewart Junior School
 Much Marcle C of E Primary School
 Nab Wood School

Nanpean Community Primary School

Netherbrook Primary School
 Netherton C of E Primary School

Newlands Primary School
 Newlands Primary School

Newport C of E Primary School
 Newport Primary School

Newquay Tretherras
 Norbury School

North Birmingham Academy
 North Elmham Primary

North Petherwin School
 Northbury Primary School

Northfield Road Primary School

Northgate High School Humanities and Arts College

Norton Knatchbull School
 Norton Primary School

Norwood Green Junior School

Notre Dame Roman Catholic School

Oakfield Secondary
 Oldmixon Primary

Our Lady and St. Thomas Primary School
 Our Lady of Lourdes Primary School

Our Lady of the Assumption Catholic
 Primary School

Our Lady of the Rosary RC Primary School
 Our Lady Queen of Peace School

Park Community Academy

Park High School

Park Hill Junior and Infant School
 Parklee Primary

Parkview School

Pelham Primary School

Pelsall Village Primary School

Pensilva School

Pinner Park Middle School

Pipers Grove School

Poppleton Road Primary School

Preston Park Primary School

Princes Risborough Primary School

Princes Risborough School

Princeville Primary School

Priory Woods Special School

Queen's Elizabeth II

Queen's Park Primary School**Queensbridge School**

Randlay Primary School

Ravenshall Special School

Ravensmead C.P. School

Rawmarsh Ashwood Junior & Infant School

Red Marsh Special School

Ricards Lodge High School

Ridgeway School

River Primary School

Robin Hood Primary School

Roche Community Primary School

Roding Primary School

Rowley Lane J, I & N School

Rush Croft Foundation School

Rushall JMI School

Ryders Hayes Community School

Sacred Heart Catholic High School

Sacred Heart Catholic Primary School

Saint Aidan's Church of England

Technology College

Saint George Catholic VA College

Samuel Lister Academy

Sandham Middle School

Shaffesbury High School

Shakespeare Primary School

Sherdley Primary School

Shire Oak School

Sir John Thursby Community College

Sir Jonathan North Community College

Sir William Borlase's Grammar School

Solent Middle School

Somerton Middle School

South Holderness Technology College

South Milford Community Primary School

Southend High School for Girls

Springhead Primary School

Springwell Junior School

Springwood Primary School

SS. Osmund & Andrew's RC**Primary School**

St Aelred's High School

St Andrews C of E

St Augustine's Primary

St Barnabas Church of England

Primary School

St Barnabas Primary

St Bede's Primary

St Bernards Catholic High School

St Bernard's High School & Arts College

St Boniface's Catholic College

St Catherine's RC Primary School

St Charles' RC Primary School

St Christopher's Special School

St Columb Major Academy

St Columb Minor Academy

St Cuthbert and the First Martyrs

Primary School

St Cuthbert's Catholic Academy

St Cuthbert's Catholic Community College

St Dennis Community Primary School

St Edmunds Catholic School

St Gabriel's C of E School

St George's RC Primary School
St George's C of E Primary
St George's School
St Giles-on-the-Heath Community School
St John Boste Primary
St John's Catholic Primary School
St John's C of E Primary School
St Joseph's Catholic College
St Joseph's Junior
St Joseph's Primary
St Julie's RC Primary School
St Leonards C of E School
St Luke's Primary
St Marie's RC Primary School
St Mary Star of the Sea Catholic
Primary School
St Mary's Catholic Academy
St Mary's Catholic Primary School
St Mary's College
St Michael's RC Primary School
St Michael's Catholic Primary
St Michael's C of E Primary School
St Nicholas Catholic High School
St Nicholas Junior School
St Pauls C of E Primary School
St Peter's C of E Primary School
St Peters East Bridgford
St Peter's Primary School
St Philip's Church of England Primary School
St Robert of Newminster
St Stephens Community Primary School
St Thomas CE Primary
St Thomas More High School
St Thomas of Canterbury School
St. Ann's Special School
St. Austin's R.C. Primary School
St. Brigid's RC Primary School
St. Columbas RC Primary School
St. Cuthbert's RC Primary School
St. Gerards Catholic Primary School
St. John's C of E Combined School
St. Saviours Primary School
St. Stephen and All Martyrs C of E School
St Stephens School
Star Academy Sandyford

Stirchley Primary School
Stokeinteignhead Primary School
Strand on the Green Junior School
Summerhill School
Sunnybrow Primary School
Sunnyside Primary School
Swakeleys School
Swallownest Primary School
Swanshurst School
Swanton Morley Primary
Swinton Queen Primary School
Tankersley St Peter's C of E Primary School
Thames Primary Academy
Thames View Primary School
The Abbey Junior School
The Ashford School
**The Avon Valley School &
Performing Arts College**
The Bishop of Hereford Bluecoat School
The Brook Education Centre
The Canterbury Academy
The Chase High School
The City of Leicester College
The Divine Mercy RC Primary School
The Duke of York's Royal Military School
The Grange Junior School
The Grange School
The Grange School
The Jewish Free School
The Kingswinford School
The Norton Secondary School
The Orchard School
The Parker E-ACT Academy
The Priory Church of England Primary School
The Sholing Technology College
**The Towers School &
Sixth Form Centre**
Thomas Bullock CE VA Primary
Thornccliffe School
Thornleigh Salesian College
Tilery Primary School
Todwick Junior and Infants School
Toot Hill School
Torpoint Community College
Townhill Park Junior School

Treviglas Community College
Trinity School
Uphill Primary
Upton Cross School
Uxbridge High School
Uxendon Manor Primary
Valence Primary School
Viewley Hill Primary School
Vyners School
Wales High School
Wales Primary School
Walliscote Primary
Walter Street Primary School
Watlington Primary
West Cliff Primary School
West Drayton Primary
West Hatch High School
West Lodge Primary School
West Moor Primary School
Westborough High School
Westcliff High School for Girls
Westfield Primary School
Westfields Infants School
Westfields Junior School
Westhaven Special
Westminster Cathedral RC Primary School
Wheatley Lane Methodist Primary School
Whealers Lane School
Whitby Community College
Whitehall Junior School
Whitehall Primary School
Whitemoor Community Primary School
Widden Primary School
Wilberforce Primary
Willington C of E Primary School
Willington Primary School
Windmill Academy
Windmill Primary School
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Yateley School
York High School

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