

Appendix A: Evidential case studies

Case studies of six CAPITAL activities have been selected to illustrate the variety of activities:

1. *The Tempest* Study Day: a large-scale event organised in collaboration with the RSC for more than 300 undergraduates, aiming to offer an insight into the practical work of the theatre with the academic context of the play and to develop a methodology for teaching large groups
2. *What Is She?:* a performance project bringing the expertise of RSC actors to student performance to enhance an undergraduate module and to provide materials for researchers
3. Shakespeare from Page to Stage to Page: a new undergraduate module developed and taught by a member of CAPITAL staff to explore the translation of Shakespeare's texts into performance and the various ways of receiving and analysing those performances.
4. *Cymbeline* Workshop: a project involving a small but prestigious theatre company to bring together academics, postgraduate students and theatre practitioners to learn how academics can support the production process and what actors can do to assist the academic understanding of a dramatic text.
5. European Theatre: an existing cross-disciplinary module taught in the Department of English and Comparative Literary Studies that has introduced workshop and performance-based methods of teaching and learning
6. RSC Learning Network: a three-year rolling programme which aims to work in a sustained way with schools and teachers across the country. The project includes Postgraduate training, providing teachers with theatre-based tools that unlock Shakespeare texts in a dynamic way. The report is supplied on CD as a PowerPoint presentation.

1. *The Tempest*: Study Day

13 October 2006, Courtyard Theatre, Stratford-upon-Avon

- Aims:**
- * To allow for a cross-fertilisation between courses and widen the perspectives of each group of students
 - * To introduce a page to stage perspective to the students' understanding of drama

Seventeenth-Century Literature and Culture, Dr Elizabeth Clarke and Dr Tess Grant:
 We want the students to get a sense of how the sources of *The Tempest* might affect early modern and current actors' and audiences' perceptions of the island in the play; how this affects our reading of it; how it affects practitioners' methods of researching and giving a performance of the play.

Theatre and Ideology: Exilic Perspectives Dr Silvija Jestrovic: I would like my 3rd year Exilic Perspectives students to see *The Tempest*. We are doing Aimee Cesaire's postcolonial rendering of the play entitled *A Tempest*. I think it would be useful to compare and contrast it to the RSC version. In *A Tempest*, Prospero although an exile, is depicted as a colonizer and tyrant, while Ariel and Caliban are oppressed and in a position of internal exile. So, a workshop that deals with different aspects of exile in the play and different interpretations of the island's power structure might be interesting to both my students and potentially English students. If a workshop is not possible, just a theatre visit would do too.

Participants:

approx. 300 students

This event was open to students taking four modules and attendance was a requirement. All students were offered tickets for a performance of *The Tempest* at the Royal Shakespeare Theatre the night before the study day at £5 to include transport to Stratford-upon-Avon.

- 200 Shakespeare and Selected Dramatists of his Time (EN301) 3rd year course (English and Comparative Literary Studies)
- 90 Seventeenth Century Literature and Culture (EN 228) 2nd year course (English and Comparative Literary Studies)
- 20 Theatre and Ideology: Exilic Perspectives 3rd year course (Theatre, Performance and Cultural Policy Studies)
- 20 Shakespeare Page to Stage to Page (EN337) 2nd and 3rd year course (English and Comparative Literary Studies)

Programme:

10.00	Welcome and Introduction	Dr Paul Prescott, CAPITAL Lecturer in English
10.15	Potent Art: The Power of Theatre and the Theatre of Power	Professor Jonathan Bate, Director of the CAPITAL Centre
10.45	Other Tempests: Postcolonial and Exilic Interpretations	Dr Silvija Jestrovic, School of Theatre Studies
11.15-11.30	BREAK: refreshments available from the Courtyard Theatre cafe	
11.30	Prospero's Screen: Interpreting <i>The Tempest</i> on Film	Tony Howard, English and Comparative Literary Studies
12.30-1.30	LUNCH BREAK There are a number of pubs and shops selling sandwiches within 5 minutes walk of the Courtyard	
1.30	Interpretive Choices: <i>The Tempest</i>	Led by Gill King for RSC

		Learning with members of the acting company and production team
3.15-3.30	BREAK: refreshments available from the Courtyard Theatre café	
3.30	Panel discussion with all participants	Led by Paul Allen, CAPITAL Fellow in Creativity and Performance
4.15	END Coaches will leave from the Royal Shakespeare Theatre at 4.30pm	

Learning report from Gill King (RSC Learning)

Comments

A successful day with good feedback (copies of evaluation forms have been deposited with Learning).
 Interpretive choices sessions are universally enjoyed and getting audiences on their feet always creates a buzz and a good atmosphere. However for University-level students they tend to generate some comments concerning intellectual level and relevance to course work. More close work on text and context might address this. And perhaps conducting the session as a masterclass with a director and a senior member of the cast (recognising the challenges of getting the right people) would offer the opportunity to explore a speech in depth and address issues of verse speaking as well as interpretation.

Student Feedback

Met Course Needs?	
YES	96
NO	5
MAYBE	35
Affect Your Approach to Work?	
YES	83
NO	11

Observations:

Dr Susan Brock, Administrator, CAPITAL Centre

- Insight into the role of the director and the variety of choices made in putting a play on the stage was the most valuable outcome
- A significant proportion of students said that the content of the day was not particularly helpful for their course work. Consultation and discussion about relevant content are needed with academic staff convening other modules
- The use of a theatre space as a venue adds a valuable dimension to the work
- The RSC's warm up exercises can be used successfully with large audiences to engage them at the beginning of a session
- The success of mixing academic lectures and practical sessions depends on the lectures engaging with the theatrical elements of the play
- This type of large scale event should be repeated at least once a year for EN301, in connection with a theatre visit to a play on the syllabus, to expose a large group of students to theatre practice

2. *What is She?: Rehearsed Reading*

**28-9 October 2006, Charlotte Smith and British Romanticism
Conference, University of Warwick**

Aims:

- To allow students taking the option 'Staging the Late Eighteenth Century: Comedy, Women's Writing and Performance' in the School of Theatre, Performance and Cultural Policy to explore practically 18th century theatre and its conventions
- To provide academics researching in the field of 18th Century romantic literature with an opportunity to see a play in performance which had not been staged since its debut
- To offer students an opportunity to work with a professional director, costume designer and actors

Participants:

7 students selected by audition: English and Comparative Literary Studies (3); Theatre Studies (4); 4 RSC alumni actors. Directed by Anna Birch

Programme:

Dr. Anna Birch directed a reading of 'What Is She?'. Her special interest in Mary Wollstonecraft (1759-1797) has involved her in large scale site-specific performances and films (see www.wollstonecraftlive.com) celebrating the radical and comic impulses of 18th-century London life. Preparation involved 16 hours of rehearsals for students including a workshop with an RSC movement coach and the creation of programme notes (see below) for a rehearsed reading at a conference on Charlotte Smith, author of the play. The older characters were played by RSC alumni actors enlisted by Lyn Darnley, RSC Head of Voice: Clifford Rose, Richard Derrington, Arthur Kohn, Anita Wright. Period costumes were selected from the RSC Hire wardrobe by production designer Megan Varney.

Dr Birch contributed a post-show discussion on the last day of the conference and subsequently to the teaching of the module which was convened by Professor Jim Davis .

WHAT IS SHE?

By Charlotte Smith



SCENE: Caernarvonshire

THE TIME: From the morning of one day till the evening of the next.

Cast List

Sir Caustic Oldstyle, uncle to Lord Orton and Lady Zephyrine

Lord Orton, disguised as Belford

Mr. Gurnet, guardian to Lady Zephyrine

Ap-Griffin, a lawyer

Period, his nephew, friend to Lord Orton

Jargon, also his nephew, a gambler

Glib, a servant

Bewley, a young gentleman

Lady Zephyrine Mutable, sister to Lord Orton

Mrs. Gurnet, guardian to Lady Zephyrine

Mrs. Derville, a well-bred woman

Winifred, her maid

Clifford Rose (Mr. Munden)

Alex Knight (Mr. Helman)

Arthur Kohn (Mr. Emery)

Richard Derrington (Mr Townsend)

Matt Armstrong (Mr. Lewis)

Richard Derrington (Mr. Fawcett)

Gemma Kappala-Ramsamy (Mr Farley)

Oliver Turner (Mr. H. Johnston)

Rachel Nussbaum (Miss Betterton)

Anita Wright (Mrs. Davenport)

Nicki Murphy (Mrs. Pope)

Jane Robson (Mrs. Litchfield)

Production Team

Director

Dr. Anna Birch was delighted to be invited to direct this unique reading of 'What Is She?' Her special interest in Mary Wollstonecraft (1759-1797) has led to large scale site-specific performances and films (see www.wollstonecraftlive.com) celebrating the radical and comic impulses of 18th century London life so well expressed by Smith in her comedy of manners.

Anna Birch

Assistant Director

Costume Designer

Producer

Gemma Kappala-Ramsamy

Megan Varney

Susan Brock

Performed 28 October 2006, University of Warwick

The performance is approximately 1 hour and 40 minutes in length, without an interval.

Thanks to: the CAPITAL Centre; Lyn Darnley, Anna Morrissey and Alison Mitchell at the RSC; Professor Jim Davis, Professor Jackie Labbe.

The Life of Charlotte Smith

Charlotte Smith was born the 4th May 1749 to Nicholas Turner, a well-to-do country gentleman, and his wife Ann Towers Turner. Smith's early years were spent at Stoke Place, near Gilford in Surrey. However this idyllic life came to an abrupt end when her mother died in 1752. In 1764 Charlotte's father remarried. Unfortunately, Charlotte and her stepmother took an instant dislike to each other. Her step-mother discovered an easy solution to dispose of the young Charlotte - she was to be married. A choice of husband was made quickly: Benjamin Smith, a son of a wealthy West Indian merchant. Charlotte soon found herself irretrievably joined to a dissolute gambler. Together, however, they had twelve children.

Although any affection Smith may have had for her husband died early on in the marriage, she had a strong sense of duty as wife, but her anger against male oppression and the powerlessness of women in the patriarchal society in which she lived is reflected in all her novels and indeed in this play in the character of Mrs Derville.

Towards the end of her life, Charlotte Smith was increasingly restless, living in London, Weymouth, Exmouth, Bath and Oxford. She was crippled with arthritis and writing became extremely painful and difficult. Charlotte died a few months before her husband in 28 October 1806. Let the last lines of her best-known poem, *Beachy Head* be Smith's epitaph:

Thou wilt preserve these mournful pages;
For gentle minds will love my verse
And Pity shall my strains rehearse,
And tell my name to distant ages.

Nicki Murphy

Synopsis

What Is She? is a comedy of disguise, satire and love. Set in Caernarvonshire, the play centres on two female protagonists who appear to be polar opposites in every way. Mrs Derville is reserved and has a sense of intrigue surrounding her, whereas Lady Zephyrine Mutable follows every fashion, appearing brash and vivacious. The latter has spurned her lover Bewley, causing him to woo Mrs Derville in order to provoke a reaction from Zephyrine. This causes Zephyrine to disguise herself as her brother, Lord Orton, to discover more about Mrs Derville. However, when disguised she encounters the real Lord Orton, masquerading as "Belford" to win Mrs Derville's heart. From this point on, the play descends into a complex web of deceit and confusion, which concludes with Mrs Derville's real situation being revealed. She is the long lost widow of Sir Caustic's son, and due to this must marry his nephew, Lord Orton. Likewise, Lady Zephyrine and Bewley are betrothed, bringing the play to its resolution.

As its title suggests, the play is primarily concerned with the role of women in the late eighteenth century, both in the public and private sphere. The question raised in the title could apply to the mysterious past of Mrs Derville, as her past is not clear and accounts of her disposition differ greatly. On the other hand, this question could refer to the role of women writers, as the play features an amusing satire on literary techniques of the time. Through sentimental comedy, Smith mocks the melancholy persona that has built up around her. Additionally, the fact that it was published anonymously speaks volumes about the status of women writers in the late-eighteenth century.

Jane Robson Based on the synopsis by Susan Croft, *She Also Wrote Plays: An International Guide to Women Playwrights from the 10th-21st Century* (www.susan.croft.btinternet.co.uk).

The CAPITAL Centre

Creativity and Performance in Teaching and Learning

This rehearsed reading has been specially staged for the Charlotte Smith Conference and is supported by the CAPITAL Centre, a Centre for Excellence in Teaching and Learning, funded by the Higher Education Funding Council for England. CAPITAL is a collaboration between the University of Warwick and the Royal Shakespeare Company, based on the idea that the arts and practices involved in making theatre are closely allied to those that foster the best in many dimensions of teaching and learning. This event brings together Warwick students and professional theatre practitioners in a practical exploration of 18th century theatre and its conventions.

Learning report

Comments

There was a slow response to auditions from students taking the module which required drafting in additional actors from English.

The recording of the play on video for internal archive purposes caused some misunderstanding with the professional actors and the RSC and, in future, recording of performances should be more clearly signalled in advance to all participants.

Feedback

I attended the Charlotte Smith conference at the University of Warwick last weekend, and thoroughly enjoyed the production of "What is She?" It made us all realize how important it is to hear such a text as this actually interpreted by actors in order to gain a full understanding of what they were intended to be; there is no way any of us could have understood fully the humor and the satire and the beauty in the text by merely reading it on the dry page. The end effect of the costuming and the preparation and talents of the acting and direction was the highlight of our conference. It was truly a once in a lifetime opportunity...

(Arnold Markley, Penn State University)

3. EN337: Shakespeare from Page to Stage to Page : a new undergraduate module 2006/7

Aims:

- To provide Theatre Studies and English students with an opportunity to explore, in depth, the translation of Shakespeare's texts into performance and the various ways of receiving and analysing those performances.
- To combine theatre history and semiotics with textual analysis and to invite students to translate theory into practice, whether as critics, performers, directors or adaptors of Shakespeare.
- To apply a variety of methods of practical assessment to a literature module

Participants:

10 2nd and 3rd year undergraduates, from English and Theatre Studies (6), English (2); Theatre, Film and Literature (1); Theatre and Performance Studies (1)

Programme:

The module was developed and taught for the first time in 2006-7 by Dr Paul Prescott in the Department of English and Comparative Literary Studies.

Six theatre trips to the RSC Complete Works season were complemented by a range of ad hoc workshops with theatre professionals (actors, designers, directors, critics, including RSC members Tom Piper and Steve Marmion). An emphasis was placed on re-viewing performance (whether two performances of one production – *The Winter's Tale* – or two contrasting versions of *Richard III*) in order to grasp the volatility and openness of the theatrical event. (For the module outline see <http://www2.warwick.ac.uk/fac/arts/english/undergrad/current/modules/fulllist/special/shaxstagepagestage/studentinfo06-07/>)

Assessment:

By assessed essay (40%) and portfolio (60%)

Portfolio Contents:

Group Performance Text (25% of overall mark): An adaptation of a Shakespearean original designed for performance. Both the source play and the nature of the adaptation emerged from a series of group meetings. The final product should show consideration of a number of key issues in Shakespearean performance, including: *casting and doubling; cutting and adaptation; set design and costume; rehearsal techniques; theatre space; potential audiences; 'paratexts' (programmes, pre-publicity); authenticity and infidelity; archaisms; punctuation; politics.* Agreed Minutes from all group meetings detailing interpretive and creative discussions and decisions formed an Appendix to the text.

Individual Contribution to Performance (10%): Students' own specialist contribution to the proposed theatrical event. This contribution might involve: costume sketches/research; programme writing and compilation; scene or passage work-

shopping (as actor, director or dramaturge); stage history background of the adapted text; set design sketches/research; and so on. Equally, students might write a piece analysing, justifying and/or critiquing your adaptation.

Three Performance Reviews (3 x 750 words) (15%): To be written as if for publication in a national newspaper.

Personal Reflection (1-2,000 words) (10%): Students were asked 'How has this module and the process of adapting the play changed your attitude to: Shakespeare; adaptation; reviewing; collaboration; theatre; studying and learning?'

Student feedback

- Our piece was successful because for the most part we worked as a team, doing our share and compromising on ideas. This was perhaps the most challenging, but also the most satisfying part of the course; to achieve our final result despite the large amount of anxiety. I will always view an adaptation with as more respectful eye from now on considering the work behind it.
- By being introduced to people from all aspects of the industry [Tom Piper, RSC Associate designer; Paul Allen, broadcaster and reviewer; Adriano Shaplin, RSC\WARWICK International Playwright in Residence; Steve Marmion, RSC Assistant Director] my respect has grown for anyone whose job entails cutting or editing any script, let alone Shakespeare
- As regards what I have learnt about the theatre, I was taught a valuable lesson, never has organising and compromising been more apparent.
- Through writing reviews I have learnt to write in a very different way from essay writing; reviewing allows you to explore a freer way of describing, placing a more personal note on work.
- The overall experience of working with this group and being part of the module has had an alarming, though positive effect on me. It has improved my ability to tolerate opinions other than my own and opened up a creative, or perhaps experimental, thought capability that I did not know existed.
- Previous to taking this module I disliked the idea of adaptors being too 'free' with Shakespeare. Now I see his body of work more as an opportunity to express ourselves and our period, than as a sacred body of texts which should never be altered.
- This module has been the most informative and useful of my degree so far. I began it in the hope that I might meet some new people and try something a little different, but, as a result, I have found a new passion.
- My attitude to studying and learning has changed through this module as I realize how much more interesting it can be working in a more practical and collaborative way and not in isolation.

Observations

Dr Paul Prescott, Module Convenor:

- This was the most demanding module I've ever taught; it also made extraordinary demands on the students, requiring both that they inhabit a new critical discourse/discipline (the theatre review) and that they work collaboratively on a creative long-term task (an original adaptation of a Shakespeare play).
- The module attracted a majority of students who were already oriented towards performance.
- The module successfully demonstrated the personal and pedagogical advantages of bringing theatre and creative professionals into the seminar room on an informal, coequal footing with students. At its best, the seminar room became, as per the original HEFCE bid, an excellence hub.
- Assessment: the module raised (without completely resolving) some interesting issues with regards to the assessment of innovative individual and group work. This will be further explored through 1) opening dialogues with colleagues across the University and further afield (especially in other CETLs) 2) attendance at 'The student as Producer' conference at Reinvention Centre in September 2007.
- Student input into teaching and learning: it was made clear to the cohort at an early stage that their suggestions and opinions would be central to future of module. The extent to which they took this responsibility seriously can be seen from the quality of their Personal Reflections. Student comment will be central to revision of module, recalibration of assessment weighting, etc.
- Flagged some intriguing issues regarding student-led collaborative/creative work and the nature of power and authority in a learning environment. How much should the tutor intervene in the creative process? How much, if at all, should the tutor assign roles to students, or is this task part of the transferable skills which students should develop autonomously?
- Overall: the module successfully embodied the CAPITAL Centre's core aim of combining a rigorous analytic approach to text with dynamic, collaborative and creative models of teaching and learning.

A full analysis of the module will be available on the English Subject Centre web site in Autumn 2007.

4. Cheek By Jowl *Cymbeline* Workshop Project 23-27 October 2006, Shakespeare Institute

Aims:

- To test the CAPITAL Centre's tenet that 'the process of making theatre is a model for good practice in teaching and learning because a good student experience is akin to a good rehearsal process'.
- To provide resources for Cheek by Jowl in early preparations for its new production <http://www.cheekbyjowl.com/productions/cymbeline/index.html>

Participants:

9 members of The Cheek by Jowl company, including the assistant director Owen Horsley, stage manager, actors and administrators. Due to family illness the Artistic Directors of Cheek by Jowl were unable to be present as planned.

10 postgraduate students, taking the MA module, Shakespeare in Performance, this year titled 'Shakespeare's Roman Plays'.

4 academics: Professor Carol Rutter, Director of the CAPITAL Centre; Dr Paul Prescott, lecturer in English at the CAPITAL Centre; Professor Valerie Wayne (University of Hawaii), currently preparing the Arden3 edition of *Cymbeline*; Dr Richard Rowland (University of York).

The students spent three weeks researching previous productions of the play in the RSC archive and compiling a portfolio of visual material and served as dramaturgs. They acted as a resource on every aspect of the play for members of the company. The academic staff observed the process of rehearsal and offered input where invited.

Learning report

Professor Carol Rutter, Module Convenor:

Our ultimate goal was a four-day intensive period of pre-rehearsal rehearsals exploring *Cymbeline*, the play the company would start to rehearse 'for real' in January 2007.

I had designed the module to give the MA students a total immersion experience. They were a mixed group: five Warwick 'returners'; three overseas students; two mature students; five who were new to Warwick; one located in the Centre for the Study of the Renaissance; two in the Philosophy Department; some who had seen a lot of Shakespeare on stage; one who had seen virtually none. 'Total immersion' meant holding our weekly seminar at the Shakespeare Birthplace Trust where students were situated right on top of the Royal Shakespeare Company archives, archives that we accessed and used in every meeting; it meant going to the theatre to see the RSC's *Antony and Cleopatra* and *Julius Caesar* in the first fortnight of term; it meant having a question and answer session with Harriet Walter (*Cleopatra*) and a 3-hour physical workshop with Steve Marmion (assistant director) on aspects of *Antony and Cleopatra* in that same fortnight; it meant starting to work on readings – from Barbara Hodgdon, William Worthen, *et al.* – that attend specifically to Shakespeare performance studies.

Specifically directed toward the *Cymbeline* project – a Romans-in-Britain play set in the aftermath of the death of Antony and Cleopatra when Augustus is emperor – students began working with performance materials at the Shakespeare Birthplace Trust. *Cymbeline* is an under-performed and under-studied play: it isn't read on the Warwick undergraduate Shakespeare syllabus; none of the Cheek by Jowl team knew the play at all; neither did the MA students. We wanted to put together for the actors an academic support package that would consist of critical, theatrical and visual materials. We surveyed the scholarship on the play, compiling a selected, annotated bibliography of critical essays. We produced a synoptic cut promptbook text of *Cymbeline* as it has performed at the RSC since the 1930s, each student taking one production to 'own' and marking the cuts directors had made, ultimately transferring them onto a single book. The point of this exercise was to get students intensely interested not just in editorial matters but in theatrical practice: to familiarise them not just with the playtext but with its difficulties in performance (that readers can skip over but that actors must face up to). How do subsequent productions 'do' Jupiter? The headless corpse of Cloten? The bedroom scene with Imogen and Iachimo? The devilishly complicated narrative/story-telling opening? The endless (comic) revelations of the ending? Putting together the composite promptbook students could see which lines NO production had ever cut: that is, they could see the bare bones of the story-play. They could also see speeches that almost NO ONE had ever tried to make sense of on stage. Working on text (and with a number of editions) students acquainted themselves with the play-of-words that is *Cymbeline*. But they were also putting together for the actors a picture portfolio, production photographs in the main but also programme covers, poster images, visual materials reproduced from the programmes that 'fixed' the frame of reference for individual productions, the 'look' of the play in terms of casting (one production had the Queen go everywhere with her dwarf), costumes, set, spectacle (a number of Jupiters, from disembodied voice-over to full apocalyptic descent on the back of the eagle). These picture portfolios documented *Cymbelines* set in 'authentic' Roman Britain; the Britain of Grimm's fairy tales (or Rackham's weirdest blighted English countryside); a Japanised Britain; a never-never Britain where the Queen had stepped out of *Cinderella* and the courtiers all wore white satin; *Cymbeline* played as chamber play or as epic.

This prep material was our gift to the actors when we met on October 23 at the Shakespeare Institute in Stratford-upon-Avon¹. Their gift to us was to ignore it for three days while we started working on the play physically. Some of the actors had been cast in roles they would eventually play. (We had our Posthumus, who was also going to double Cloten; our Queen; our Imogen; our Doctor; one of the Lost Boys). Some of the actors were there on spec. On the academic side, we'd picked up two reinforcements: Val Wayne who is editing *Cymbeline* and has been working seriously on the play for eleven years; Richard Rowland who has extensive knowledge of Jacobean theatre texts and their performances.

¹ The Shakespeare Institute in Stratford-upon-Avon was hired as a venue as no appropriate space was available on the Warwick campus prior to the opening of CAPITAL's new premises, but this proved a congenial space with reasonably priced accommodation for the company nearby. The company were able to spend one afternoon in group work at the RSC's rehearsal rooms.

Starting on the physical, we did a complete range of warm-ups and icebreakers; we moved to a read-through of the play, sharing parts around the circle, speech after speech; we paused for general comments/questions (why doesn't the Queen have a name?); and then we started on what the assistant director, schooled in Cheek by Jowl's rehearsal method, thinks of as the critical work of rehearsal, telling the story of the play. Students and actors worked side by side: on text; without text; with bodies; with movement; with objects; with invented music; with various voices; writing things down; extracting; cutting away to what, four days later, they 'showed' as a sequence of 'shorts' – the heart of the play called *Cymbeline*. The process was intense; relentless; exhausting – and exhilarating. Everything was admissible. Everything was material for work-in-progress. When the actors turned to the portfolios the students had put together, they were delighted to get their hands on the material.

Feedback

Students:

- Play now easier to envisage as a physical piece of theatre, characters can be imagined and discussed in real terms
- As well as taking an academic approach I will want to flesh my thoughts out with more physical awareness of Shakespeare.
- A whole new perspective has been opened to me after this immersion in the practicality of the theatre
- I believe the students and actors very much need the input of academics to bridge the gap between the ignorance of either group ... Such support from academics was present at this event but perhaps more of it would better the success of future events of this kind.
- As academics our emotions don't often come to the fore here we were able to observe actors whose job is to give us their emotions

Practitioners:

- I will start rehearsals with a clearer understanding of the play as a whole, regardless of my part in it – of the themes, the shifting locations, characters, historical background, the 'Romantic' tone. It's just a much more confident place to start.
- Sometimes the actors felt an expectation to give 'finished' performances at a time when they were only beginning to discover what the play was about.
- Encourages the importance of being flexible and charmingly co-operative during the rehearsal process. Reminds to continuously work physically and focus thought through the entire body.
- Will the project affect your approach to your work: Well, it will prevent me from ever trying to apply an academic thought process to acting!!!!
- There was one problem: someone told me on the course that English Lit academia often seeks to find objective facts to establish itself as an objective science that can be studied. But actors thrive on subjective ideas to help them create a psychology of character. So it seems to me that the two worlds operate in slightly different spheres. Where we can meet usefully is over

objective facts, e.g. how to speak verse, what is the most accurate version of the text. The interesting thing about the week was to work out what research actors can usefully do, e.g. it may be the case that Cornelius has two half lines in the Folio because the text is corrupt and Shakespeare intended him to say 2 full lines which are now lost, but that information won't help me say those lines. ...However such information as what the role of a doctor in a court of Shakespeare's time is highly helpful information to have and it was in this area that I think we worked best together.

Quantitative evaluation was conducted with students by both Cheek by Jowl and CAPITAL.

CAPITAL Met Course Needs?	
YES	5
NO	0
MAYBE	0

Affect Your Approach to Work?	
YES	4
NO	0
MAYBE	1

Cheek by Jowl Has the week improved your understanding of working on a text practically 1-5	
5	3
4	1
How well did the project support your MA studies 1-5	
5	1
4	1

3	1
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Observations:

What the students got out of it was the (admittedly brief but intense) experience of actorly reading, actorly process: committing physically to every line; thinking creatively through the body; understanding the physical dynamics at play in the play; seeing the play as a technical as well as a literary structure; shifting their reading of Shakespeare from categories like 'themes', 'imagery' to 'STORY'; understanding, humbly, how much of what we do as academic writers about Shakespeare is completely irrelevant to what actors do – and yet, seeing too how hungry actors are for 'real' knowledge that can feed into their imaginations and how grateful they are for theatre records that preserve even a trace of their performances. Students also caught sight of actorly reticence, the way actors don't want to do everything in front of even their collaborators: the students were taken off for one session with the company's administrators to talk about management of a touring company so that actors could have some private rehearsal space. If students learned something about the absence of limits, then, they also saw where boundaries might be fixed between the rehearsal space and the classroom.

What did the actors get out of the experience of the exposure to the 'academic'? For the university-trained among them, a brief, and delighted, return to a kind of world they knew; for the others, a bewildering sampling of a way of working totally alien to their practice. What was terrific for the students, however, was that, when they eventually saw the full production of Cheek by Jowl's *Cymbeline* in London in May, 2007, they saw work they'd produced in the pre-rehearsal rehearsals embedded in the performance. Equally important for me was the ways the experience they'd had in October showed up in MA essays they wrote in June: the most theoretical among them – which used DeLeuze's theories of 'minor literature' and 'rhizome' structures of language to think through problematic utterance in *Cymbeline* – was entirely occupied throughout with performance.

5. EN302: European Theatre: performance and creativity in an established module

Warwick's department of English and Comparative Literary Studies locates English-language writing in global historical and cultural contexts. European Theatre - a lecture and seminar-based option taken in 2006-7 by - stands alongside the European Epic and European Novel modules, which study narrative from Homer to the present day

Aims:

- To introduce a range of major plays from the European dramatic tradition, concentrating on revenge tragedy, seventeenth-century comedy, melodrama and Naturalism, and on conflicting twentieth-century concepts of dramatic ideology and form.
- To study plays in their historical context and as texts for performance, which involves reference to the original staging conventions and to modern productions. Where possible, plays are studied in performance - on stage or on the screen.
- To explore changing theatrical representations of class and gender.
- To consider the relationship between dramatic form, intellectual debate and cultural conditions, as reflected in the plays and theatrical periods in question.
- To introduce students to a number of theories of the drama, with reference to their practical application in playtexts and production.
- To consider the uses dramatists have made of existing genres and traditions.
- To develop students' ability to analyze dramatic texts both as literature and as texts for performance.

Participants:

95 second and third year students. The module is open to English Literature, English & American, English Literature & Creative Writing, English & Theatre Studies, English & French and English & German; and to any other Arts Faculty students. Joint and Part-time Degree students are welcome to attend.

Programme:

Year One: 2005-6

CAPITAL funding allowed us to respond to theatre work in Coventry and Birmingham by scheduling a season of lectures, seminars and subsidised visits within the module, on 'Faith, Science and Theatre in Seventeenth-century Europe': this set Racine's *Phèdre* and Calderon's *Life is a Dream* alongside Moliere's *Imaginary Invalid* (Coventry Belgrade) and Brecht's *Galileo* (Birmingham Rep: David Edgar's translation). Placing Brecht's Marxist account of the impact of science on society and the Church alongside plays of the period allowed for a more dynamic study of seventeenth-century ideologies and aesthetics than our normally period-based teaching would have done. *Commedia* was set beside the Alienation Effect, alchemy beside atomic physics. Later Perth Theatre's touring staging of *Phèdre* was studied alongside Sarah Kane's *Phaedra's Love*, and students explored Kane's play practically in a workshop with the Failbetter theatre company. CAPITAL's existence triggered a degree of restructuring and academic flexibility, in response to professional theatre programmes. (See Appendix 1 below.)

Year Two: 2006-7

The module built on this pragmatic policy of adapting the syllabus to the repertoire. Helen Edmundson's reworking of Euripides' *Orestes* (Shared Experience at the Arts Centre) was incorporated into the first term's opening focus on Greek tragedy. Students attended a workshop in the theatre and several went on to write on the translation and adaptation of Greek drama. Later Cheek by Jowl's Russian-language *Three Sisters* (Arts Centre) and the RSC's *Seagull* (Courtyard, Stratford) were also drawn in, with visits, lectures, a cast discussion at Stratford and a practical Chekhov workshop with *Three Sisters*' Russian assistant director.

All this, though, was *reactive* and in a sense fortuitous, dependent on the plans of theatre managements. In other years there will be fewer classical productions.² So it's essential to embed the performative/analytical process more within the module itself, and initiate work from within the academy.

Therefore another strand in the 2006-7 module aimed to involve students - most without experience of practical drama - in the process of theatre directly, centred on focal moments in the year.

Term 1: Lope de Vega

Lope de Vega's little-known play *Capulets and Montagues* was included in the European Theatre syllabus in response to the CAPITAL production performed during the summer as part of the Complete Works Fringe season at Stratford, and at RADA (see Bate and Brock, in press). Student actors participated in the lecture on the play and discussed their work; they then joined the seminars as actor-tutors, sharing their experiences and insights. (See Appendix 2 below.) A web site created by a 2006 Warwick graduate (Assistant Director on the production) made study resources available http://www2.warwick.ac.uk/fac/cross_fac/capital/learning/capulets/ .

Term 2: Caryl Churchill

The last play in the syllabus, Caryl Churchill's *The Skriker*, was explicitly chosen because its phantasmagoric form, stylised movement and especially the invented language of the central character all require the student to engage physically with speech and movement. It can't be understood unless it's spoken and heard. All students were assigned a practical workshop with Gordon Vallins, a pioneer of educational theatre and CAPITAL Associate Fellow.

Term 3: Chekhov and Olesha

Setting out, as with de Vega, to extend the canon within the course and, ideally, the local theatre community, we supplemented the Chekhov visits with a rehearsed reading of Yuri Olesha's Soviet metadrama *A List of Blessings* (a savage postscript to *The Seagull*). This – believed to be the UK premiere - was directed by CAPITAL's Fellow in Creativity Paul Allen and opened the CAPITAL Studio in April 2007. It involved a team of European Theatre students, some with no drama experience at all, taking them through to a costumed staged reading involving cabaret, a riot, and a performance of *Hamlet*. (For feedback see Appendix 3 below.) Meanwhile a Warwick

² We hope that when the Belgrade Theatre in Coventry reopens, this and other modules will benefit from the links with that theatre which are currently in discussion; the Belgrade's artistic director agrees that the European repertoire is too little known in the UK. Practitioners and academics, students and audiences should investigate it together, and public play-readings are an obvious area where the university - including language departments - can make a contribution.

tutor gave a talk to the RSC as part of its Artists' Development Programme - 'The First *Seagulls*', on the play's premieres in Russia and Britain.

This final-term Russian event served both as revision and as a way of focusing on questions of language, performance and interpretation. Through the year, several students produced creative projects in place of conventional literary essays. These included work 'reconstructing' a lost satyr play (singled out for praise by the External Examiner), a video based on *Life is a Dream*, an educational project based on *Galileo*, and a photographic essay on themes from Wedekind. (See Appendix 4 below).

Observations:

Tony Howard, Module Convenor:

European Theatre explores the relationship between texts, political contexts and performance, and the latter involves both the plays' original staging conditions and the possibilities for modern interpretation. A video library has been built up and attendance at productions in the region is part of the syllabus whenever possible. The creation of the CAPITAL Centre therefore acted as a cue for innovation here, affecting both the syllabus and the learning process.

The CETL bid recognised a record of best practice in teaching of the Shakespeare and European Theatre modules at Warwick. In terms of teaching, the Centre encouraged an increased use of practical, exploratory work in seminars. All this work was reflected in student essays and especially in the summer examinations, where a more imaginative and sophisticated treatment of performance issues was evident.

Several lessons were learned. Attendance at *Skriker* workshops was poor, and though over sixty students signed expressing a wish to be involved with the Olesha project, far fewer turned up. When students were asked why, it became clear that this was a question of both *timing* and *acclimatisation*. Both projects came near the end of the teaching year, when many felt the course was 'over' and were unwilling to commit to new challenges.

More practical investigation of texts is needed in term 1. This now becomes possible with the opening of the CAPITAL rehearsal room and studio, where some regular European Theatre teaching will take place in 2007-8. Kyd's *Spanish Tragedy* has been introduced as the Term 1 successor project to the de Vega; this play opens up questions of rhetoric, adaptation (the 'Additions' versus the original text) and communication (the concluding 'Babel' of the play-within-the play 'in sundry languages'). There will also be workshops with a professional writer and director developing a new adaptation of *The Oresteia*, and it is expected that some students taking European Theatre module will be involved in the upcoming CAPITAL-based *Oedipus* project encountering Sophocles via Beckett.

Clearer guidelines for developing and supervising students' assessed creative projects are in development. Student questionnaires suggest that the appetite for work on issues of performance *within the regular seminars* is growing, and some are impatient to do more.

The principles so far have been:

Connecting textual and performance analysis

Developing active, exploratory and problem-solving seminar models

Encouraging creativity of response (individual assessed projects)

Physicalising language: from reading to speaking (Skriker, Olesha)

Empowerment and the fostering of a learning-performing-teaching circle (de Vega project)

Convergence: bringing text, performance, and historical materials together in focused events/seasons ('Faith, Science and Theatre', Russian Event).

The larger challenge is to extend such work beyond dramatic texts. This is being sketched as we outline an interdisciplinary module to be taught by tutors from several departments - provisionally to be called 'One Year: Performing History'. This will bring play scripts, trial transcripts, political speeches, translations, visual artefacts, film, and a selection of literary and non-fictional documents together to investigate the tensions and directions of one specific year. Students will research topics as the basis of assessed essays, but will also collaborate to curate an exhibition and linked events at the CAPITAL Centre, planned for 2008-9.

Appendix 1

Tony Howard (Module Convenor, Department of English and Comparative Literary Studies)

Seminar scene-study

In response to CAPITAL, I began to introduce practical and workshop elements into my European Theatre seminars in 2005. No large rooms were available at this stage [before the opening of CAPITAL's new accommodation]; all the sessions used conventional seminar rooms or offices.

Group activity was established as a given in the simplest way: from week 1 all seminars were based on the close analysis and discussion of short passages which were selected to map the process of the play and were read aloud, involving everyone. (Greek Choruses are great ice-breakers.)

The ability to read drama texts closely and critically having been established as the essential grammar of the module, 'workshopping' began late in Term 1 (2005-6) with Racine. Students read, and 'put on its feet', Jean-Louis Barrault's performance blueprint of *Phèdre*, which incorporates a running commentary on his direction of the play. In Term 2 teaching became more participatory and dynamic.

For example:

Ibsen, *Hedda Gabler*: Ibsen's significantly different early drafts of the play were introduced, unseen, into the seminar, focusing attention on the developmental process of writing (and focusing debate on the creative decisions in the 'final' text).

Chekhov, *Three Sisters*: Each student was assigned a character in the play at random and asked to 'read' and report on the play from that person's standpoint, exploring his/her objectives.

Wedekind, *Spring Awakening*: In response to the play's subject (miseducation and sexual repression at the turn of the 19th/20th centuries) the seminar was segregated on gender lines and set single-sex scenes to explore. Reporting back, they analysed the final scenes together.

Lorca, *Yerma*: The seminar began with a reading of the opening. Ambiguities in the stage directions forced students to make defining decisions about the relationship here between psychology, politics and surrealism. Spanish-speaking students kept a check on the English translations, with surprising results.

Brecht, *Galileo*: Students analysed the 'trial' scene in Joseph Losey's film. They then performed and analysed Brecht's 'Californian' and 'Berlin' versions of the last scene. The exercise exposed the conflict between Brechtian 'gestic' writing/staging and the 'liberal' ambiguities of earlier dramatists on the course.

Beckett: Experiencing minimalism: Though the lecture text was *Endgame*, within 90 minutes the seminar group rehearsed and mounted a production of a [sight unseen] short Beckett play - depending on student numbers, *Come and Go*, *Catastrophe* or *Play*. Students could choose to perform or direct.

Kane, *Phaedra's Love*: Students explored the opening scenes of the sources - Euripides' *Hippolytus* and Seneca's *Phaedra*, and then moved onto Kane. A full-scale workshop followed for those wishing to explore this controversial and (originally) critically-dismissed script further. In this module the final play is always chosen, after so many unquestioned masterpieces, to let students establish their own critical criteria. Its merits - and its continued presence in the syllabus - are wholly open to discussion.

It must be stressed that all these exercises lead into close textual analysis and intellectual debate. Most of the intake have no theatrical grounding; the quasi-practical activity is never an end in itself but is meant to engage them more deeply with the works. How 'practical' each seminar becomes depends on the composition

of each group, who should never be pushed or made uncomfortable. 'Performers', 'directors' and 'spectators' are all key roles.

Appendix 2

Dr Elizabeth Barry (Course Tutor, Department of English and Comparative Literary Studies)

Feedback on European Theatre: Application of the *Capulets and Montagues* project to teaching and learning

An actor from the CAPITAL production of Lope de Vega's *Capulets and Montagues* joined two seminar groups addressing the play.

I found this a very useful process in the teaching of this play. As an approach to the play-text we looked at the concept of *actioning*, a rehearsal process first introduced at the CAPITAL workshop on Restoration Drama in 2005/6 and also described as a rehearsal process in relation to the Lope de Vega play in the online teaching materials that accompany this project. The process entails thinking about the particular action (following the theory of pragmatics or 'speech act theory') that a piece of dialogue constitutes. Actors label each of their lines with an intended action, e.g. persuading, cajoling, threatening, promising, ordering, which helps to clarify their objective and motives in a particular scene or exchange.

We talked about the relationship between language and action on Lope de Vega's play where speech acts such as the promise, swearing of oath, and interdiction feature prominently. The dialogue is relatively spare, and is often instrumental rather than poetic, discursive, or reflective for instance, and so lends itself particularly well to this type of analysis. We looked at certain scenes (such as Antonio's orders to Julia, and his own reflection on the 'giving of his word') in the light of these ideas.

The student actor Lizzie Philips, who played Julia, was invited into the seminar groups to talk about her experience of playing the role. She was extremely fluent and illuminating in discussing the use of this rehearsal technique, its pros and cons, and the relationship between language and action as the company had perceived it in this play. She read a couple of scenes relevant to our discussion and talked about the issues they raised. She was also very insightful in discussing women's agency in the play, particularly in relation to the honour code, and the challenge of playing a character who does not (as is characteristic of this style of theatre) seem to have or display a well-developed interior life. It was also useful to have her reflections on the idea of language (particularly oaths and promises) in the context of the Spanish seventeenth-century conception of honour, and how this frames the action of the play.

Clearly her's was just one interpretation of the role, and the company's one interpretation of the play, but it was very productive to use the company's ideas and experiences of performing the play as the basis of a discussion of its meaning and significance in its day and in our own.

The most interesting crux was how useful the company had found the actioning rehearsal technique, and whether something that had such a clear link to a theoretical literary critical approach was useful in the performance context. The actors had clearly had different reactions to this process (a technique used prominently by Max Stafford-Clarke, and certain RSC directors) and different opinions of its efficacy, but the discussion it provoked was very fruitful and brought 'literary' and pragmatic concerns into a close and illuminating relationship.

Appendix 3

Paul Allen (Warwick\RSC Fellow in Creativity and Performance 2006/7)

A List of Blessings.

The rehearsed reading of *A List of Blessings* was an overwhelmingly positive experience. I enjoyed enormously working with Tony Howard and some very generous students, learned a massive amount in a very short time (not only about the play itself but about the pragmatic imagination required of directors) and had good support from the CAPITAL Centre and our small but very high quality audience.

But I have some points to make if the experiment is to be repeated (as I think it should be: there is no better way of learning about a play than getting it up on its feet and inhabiting it).

1 Time: initially we allocated two two-hour rehearsals for the preparation of the performance. The play is fairly wordy and takes two hours to read through. We would not have had a rehearsed reading – simply a read-through; to give one obvious example, no comedy would have emerged except the inadvertent kind. Obviously we all put in a great many more hours and got some results. The students were particularly willing but they were not all able to be around at the same time (one attended everything except the performance ...), and with seven students tackling scores of parts this made real rehearsal difficult.

2 People: we expected to have a much larger cast. It would have been even more difficult to get everyone together but it would have got a little more credibility for the epic scale of some sections of the play. We had fun with the doubling, to say nothing of the moustaches, but crowd scenes are tough with seven when four of them are already principals.

3 A producer: it would have been great to have one. There was marvellous support from Susan and Peter and we finally obtained just about all the props we really needed, with essential work from Tony on finding the music, but in an ideal world this anxiety would have been removed. And we would have been organised enough for me not leave the suitcase in my locked office instead of by the props table.

It seems to me a potentially invaluable facet of CAPITAL as an idea that the nature of a play should be discovered through performance. *A List of Blessings* was completely unknown to me and, I guess, just about everybody else in British and probably Russian theatre; it was, for all of us I think, a wonderfully serendipitous add-on to 'real work' – something eccentrically, enjoyably but dangerously ad hoc. Is there a case for integrating into course work the study-through-performance of a text?

This might take some of the fun out of it (and put students off the course if they really hate the idea of getting up and performing). Is there then a half-way-house which would allow a slightly more structured, planned and serviced approach to such events which allows the greater intensity, human know-how and experience of professional theatre workers (of whom I'm almost one) to rub off on students and shine a different kind of light on the plays themselves?

Appendix 4

Rina Kim (Postgraduate Tutor)

Feedback on *European Theatre* Individual Creative Projects (2006-7)

Overall, it was a pleasant experience to monitor and assess my students' creative projects. Rather than regarding their creative projects as a way to avoid an academic essay, the students spent a considerable amount of time in interpreting the chosen play text, developing their ideas and completing their projects. As their portfolios (essays) prove, the creative projects helped the students to understand the play text in depth and read the text from a new perspective. Expressing their messages through a different medium (such as film and photography), students also had a chance to know the genre differences. I have been very impressed to see that many of my students are actually actively involved in students' theatre groups, acting, directing and designing a production. I believe a creative project offers students an excellent opportunity to use such experience and demonstrate their creativity as well as to understand theatre.

It would have been helpful, however, if there were certain guidelines and criteria established for supervising and assessing a creative project. When, for instance, a student came up with a very imaginative project, such as 'A Photographic Discovery of the Relationship between characters in Wedekind's *Spring's Awakening*', it was challenging to guide the project to be relevant to the module while at the same time avoiding limiting her imagination. I am aware that it is difficult to establish marking criteria for assessing a creative piece of work. Yet, a guideline for marking creative projects could be useful for a tutor. For example, what would we do when we know a student makes a huge effort in a creative project, developing ideas and shows progress throughout, and submits a good creative piece, whereas their portfolio (essay) does not seem to reflect the project? What would we do when there is a gap between a creative project and a portfolio: we know that the student's intention is expressed during the supervision, yet it is not clearly presented in the portfolio? In other case, Liz Barry's student submitted a superb portfolio (a very sophisticated essay). However, his creative piece—a film adaptation of Euripides's play—does not seem to match his intention presented in the portfolio although it was a great piece of creative work. While a creative project is certainly an excellent chance for talented students to use their knowledge and experience in theatre, there was also a case that the creative piece seemed to be completed rather in a hurry, using previous theatre experience even though the piece itself was very impressive. When assessing a creative project, there are many other aspects to consider, compared to an academic essay, and it will be very helpful if course tutors discuss this issue at the beginning of the academic year.

Brief Summary of Individual Creative Projects

A: 'An Adaptation of Calderon's *Life Is a Dream* (DVD)'

This was a very imaginative and creative piece. His adapted version of *Life Is a Dream* was filmed effectively using a number of characters, lights and background music. Until F. submitted the creative work (DVD), I was not aware that he had been actively participating in student production. Such experience seemed to be particularly useful, and enabled him to complete his project in a more professional way. Considering that F. had limited time and space, his work was indeed excellent. Most of all, showing the DVD in class after a seminar also encouraged students to think about a creative project, and we had a lengthy discussion afterwards, talking about other possible creative projects.

B: 'A Photographic Discovery of the Relationship between Melchior Gabor and Moritz Stiefel from Wedekind's *Spring's Awakening*'

It was a fascinating project, presenting her own reading of the relationship between the two main characters through the medium of photography. We had several meetings about the project, and discussed her intention of using photographs in conveying her interpretation of the play and characters. We also discussed the details to consider when shooting staged photographs. It was particularly interesting to see how such experience also influenced her view of the relationship between the main characters, and helped her re-discover the characters and develop her ideas further. It was a pity that we did not have a chance to exhibit the photographs.

C: 'Brecht's *Life of Galileo*' (A design scheme for creating an educational production aimed at students at GCSE and A-Level)

This was an impressive piece of work, which considers various aspects in designing a production. This was a combination of a portfolio and a creative project, introducing a directorial analysis of the play at the beginning, and describing a design scheme as well as working on how his aim can be realised in a particular scene. While this work could benefit from researching on other productions of *Galileo* and also from structuring the portfolio clearly, it ambitiously designed a project in a great detail including *mise-en-scene*. R. has been highly active in student production, and a creative project can be useful in organising a future project.

6. RSC Learning Network [Supplied on CD.]

Jacqui O'Hanlon, Deputy Director of RSC Learning

Appendix B: Publications

Bate, J., & Brock, S. (in press). "The CAPITAL Centre: Teaching Shakespeare (and more) through a Collaboration between a University and an Arts Organisation". *Pedagogy*, 7 no. 3 (Fall 2007), 341-58 (full text below)

Brock, Susan, "Creativity and Performance in Teaching and Learning: The CAPITAL Centre at the University of Warwick", *English Subject Centre Newsletter*, 10 June, 2006.

Radosavljevic, Duska, "*The Canterbury Tales* Study Day: Learning and Teaching Methodology at the CAPITAL Centre", *English Subject Centre Newsletter*, 10 June, 2006.

The CAPITAL Centre: Teaching Shakespeare (and More) through a Collaboration between a University and an Arts Organization

Jonathan Bate and Susan Brock¹

Abstract

This paper will describe and analyse the work of the Warwick University Centre for Excellence in Teaching and Learning, funded by the Higher Education Funding Council for England, known as the CAPITAL Centre (Creativity and Performance in Teaching and Learning). The Centre is a collaboration between the University and the Royal Shakespeare Company, the world's largest classical theatre company. It is based on the pedagogic paradigm of the classroom as rehearsal room: that is to say, it is dedicated to the investigation of the analogies and differences between creative classroom practice and the process of discovery and learning that takes place in the theatrical rehearsal room. The paper will offer a mix of theoretical analysis and practical advice, based on the successes and failures of the first year of the collaboration. It will suggest that there is powerful pedagogic potential in collaborations between universities and arts organisations, but that such collaborations must be entered into with full awareness of the cultural differences between such organisations and the need to adapt practices to different environments.

1. Introduction

The Royal Shakespeare Company (RSC) and the University of Warwick are institutions that were founded in the early 1960s and that seek to combine international excellence in their respective fields with a commitment to local links in the English west midlands. Since their inception, there have been many links between the two organisations. University staff from the departments of English and Theatre Studies have contributed programme notes for productions, advised directors, and assisted in the rehearsal process at the RSC. Actors, directors and designers have visited the university and given students insights into the workings of a theatre company and its productions.

Early in the new century there was a concerted effort to develop a more sustained and systematic relationship. This coincided with the ambition of new RSC Artistic Director Michael Boyd to reinvent the company as a learning organisation, where research is an integral part of the process of making theatre. A number of initiatives were explored. For instance, the RSC was committed to a return to its original 1960s policy of commissioning a substantial amount of new theatre writing as well as keeping the Shakespeare repertoire alive. Since Warwick has one of the most high profile and successful creative writing programmes in the country, the idea of a joint playwright appointment was a high priority. Understandably, though, the RSC initially found it difficult to commit the necessary resources to such collaborations without there being a new source of funding. Perhaps the first lesson of any collaboration between a university and an arts organisation is that both timetables of action and predictability of funding

¹ Jonathan Bate was founding Director of the CAPITAL Centre. Susan Brock is the Centre's Administrator. With thanks to Carol Rutter (Director of CAPITAL 2007-10), Paul Prescott (deviser of the "Hamlet Project"), Maria Evans, Jacqui O'Hanlon and Mary Johnson of RSC Learning, and the students and colleagues whose responses are quoted in this article.

streams are very different in these two worlds. The highest priority of an arts organisation will always be the next production, the next exhibition, the next concert. Financial positions are dependent on subsidy (state provision or private philanthropy) and box office. The extent of the former is rarely known more than a year in advance and the latter can vary literally from week to week. Universities, by contrast, have to take the long view, especially in the heavy audit climate of the British system, where every new course – and even changes to existing courses – needs to be justified a year in advance with a set of aims and objectives and assessment criteria erected and scrutinised by a series of departmental, faculty and university committees. Preliminary conversations between Warwick and the RSC were full of good intentions, but lacking in genuine outcomes, as a result of the absence of a designated funding stream.

However, an opportunity arose in the form of an invitation from the Higher Education Funding Council for England whereby universities could bid for new Centres for Excellence in Teaching and Learning (CETLs). The thinking behind this government-led initiative was that substantial sums of competitive funding had become available for university research, making teaching the poor relation. The idea of rewarding existing excellence and disseminating best practice across the disciplines throughout the higher education sector was part of a wider shift back towards a sense of the integral relationship between the two vocations of the university, teaching and research. A distinctive feature of the invitation to bid was that applications could be made by universities working in collaboration with non-educational organisations where learning took place. This in itself was a sign of the times: one of the chief characteristics of management theory and business practice in the early 21st century has been an emphasis upon the idea of “the learning organisation”.² Given the existing synergies between Warwick and the RSC, the ambition for broader collaboration, and Michael Boyd’s vision of the RSC as a learning place, there was a strong case for a bid. One of HEFCE’s demands was that potential centres should have an arresting name, suitable for a “flagship” initiative. We came up with the idea of “Creativity and Performance in Teaching and Learning”: thus the CAPITAL Centre was born.

2. Aims and Objectives of the CAPITAL Project

The headline objective was to make the resources and expertise of the world’s largest classical theatre ensemble available to the higher education community, while also using the expertise of the university to assist in the development of the RSC as a learning organisation, especially through its artists’ development programme and its education department (significantly renamed as RSC Learning at around the same time). The bid spoke of building upon existing excellence in which the arts of *creative thinking* are developed through forms of teaching and learning that emphasise *active performance* on the part of both teachers and students. The vision for CAPITAL was to offer a shared space – both physical and conceptual – for teachers, students and practitioners (writers, actors, directors, others in the creative industries) to come together and inform each other’s work. Linking theory with practice, CAPITAL would host concentrated and innovative inquiry into, and embodiment of, the roles of *creativity* and *performance* in teaching and learning.

² P.M. Senge, *The Fifth Discipline: The Art and Practice of the Learning Organisation* (New York: Doubleday Currency, 1990)

The particular focus of many members of the Centre is performance in the theatrical sense – for instance, the development of acting and other stage skills, the engineering of production, performance aesthetics, theatre history, performance in the twenty-first century, research into Shakespeare as a theatre writer, writing for performance, theatre and new media, theatre as a research medium, theatre and education, and theatre and business – but CAPITAL is committed to a much broader understanding of the nature and practice of performance, and its relation to creative thinking.

To explain the idea driving the initiative: the process of making theatre is a model for good practice in teaching and learning because a good student experience is akin to a good rehearsal process. At the core of the process are skills such as:

- Imagining other minds
- Role-play and improvisation
- Trust and teamwork
- Risk-taking, playfulness
- The interconnection of mind, body and emotions
- Harnessing of diverse tasks and skills within a strict time framework (a director must get a show up in 6-12 weeks, with no option to delay or extend)
- A pedagogic paradigm in which a model of *discovery through the creative process* complements the traditional model of a “flow of information”.³

The aim of CAPITAL is thus to ensure that a diverse body of students across the disciplines leaves the university having had the opportunity to experience the *workshop model of learning*, a model that offers some of the most important transferable skills we can give our students: the ability to think oneself into the other person’s point of view, to work as part of a team, and to find answers through the process of framing good questions. These are essential to every sphere of employment and every dimension of civil society.

To frame the objectives in this way is to reveal why Shakespeare is the starting-point for the initiative. The ability to think from the other person’s point of view is the very core of Shakespeare’s creativity. It is the cardinal law of the Shakespearean universe that human relationships, both personal and social, depend on a process of dialogue.⁴ Shakespeare teaches that every position has its counter-position and that we grow in both intelligence and moral discrimination through a process of continuous engagement with new problems and unexpected choices. We learn by adapting ourselves to different roles and in that profound

³ For an introduction to the pedagogic literature on this distinction, in the context of drama teaching and “the workshop experience” as a model of “how to know”, see Bjorn Rasmussen and Peter Wright, “The Theatre Workshop as Educational Space”, *International Journal of Education and the Arts*, 2.2 (Feb 2001), <http://ijea.asu.edu/v2n2/>.

⁴ Starting-points in the huge literature on Shakespeare’s dialogic imagination might be Jonathan Bate, *The Genius of Shakespeare* (London: Picador, 1997), Graham Bradshaw, *Shakespeare’s Scepticism* (Brighton: Harvester, 1987) and especially Philip Davis, *Sudden Shakespeare: The Shaping of Shakespeare’s Creative Thought* (London: Athlone, 1996).

sense all the world's a stage and all the men and women merely players. Which is why the actor – working in a team, discovering a role through the rehearsal and performance process – is Shakespeare's fundamental model for the human being. These principles are at the heart of the work of the Royal Shakespeare Company.

3. The Teaching of Practice

The teaching of practice is a familiar model in Theatre Studies, but, except in the area of creative writing, far less so in English Studies, where for thirty years pedagogy has been dominated by the teaching of theory. A student specialising in Theatre Studies will expect to undertake a fair amount of practical work. A student specialising in creative writing will expect that a course on, say, biography and life-writing will involve not just the study of classic biographical texts but also the writing of biographical (and autobiographical) pieces. But a student reading for a conventional degree in English will not expect to bring Shakespeare off the page, to write a poem, to *embody* as opposed to study the creative process. This is the kind of barrier we hope to bring down.

(a) Graduate Course Work

So, for example, one of the first courses to be taught within the CAPITAL Centre was a graduate module on the history of Shakespeare in print. This involves not only the orthodox study of the historical reception of Shakespeare's texts, but also the direct handling of historical materials and the shaping of them into a form appropriate for exhibition: the graduate students worked with the library at the Shakespeare Centre in Stratford-upon-Avon, which includes a major collection of 18th and 19th century Shakespearean editions and adaptations that were acquired by the Stratford Shakespeare Memorial Theatre and the Shakespeare Birthplace Trust in the late 19th and early 20th centuries (including books once owned by the great Victorian scholar J. O. Halliwell-Phillipps). The course was taught for the first time during the period when the RSC was preparing its Complete Works Festival, in which all Shakespeare's plays were to be performed over a year in Stratford-upon-Avon. To parallel this extraordinary experiment, the Shakespeare Birthplace Trust mounted a special exhibition of editions of the complete works from the First Folio to the present. The work of the graduate students was able to inform the shaping of the exhibition and to benefit from it.

Although this was essentially an academic and archival course, seemingly far from the practical work of the theatre, the very fact of handling original materials – including editions that served as annotated prompt books in the 18th and 19th century theatre – both brought the dry matter of textual bibliography alive for the students and made them aware of some of the most pressing concerns in current Shakespearean scholarship, such as questions of revision, textual variation, collaboration, the borders of the canon, the adaptation and reinvention of Shakespeare in the light of later cultural circumstances. Written assignments emerging from the course explored, for instance, the way that David Garrick's alteration of the end of *Romeo and Juliet* (in his version, Juliet awakens a moment before rather than a moment after Romeo's death, making for a brief but intense lovers' reunion) was replicated in Baz Luhrmann's late 20th-century film version. Again, the rich and underused collection of old school and university texts of the plays in the Shakespeare Centre Library, many of which include exercises and examination questions, allowed for fascinating comparison

between the pedagogic appropriation of Shakespeare in the Victorian period and the present. The demands of the Victorian examination system were predictably rigorous in the area of philology: this was the moment when Shakespeare began to take over from Latin as the site for philological training, especially for women and the lower classes. More surprising was the discovery that some of the early schools editions were thoroughly attuned to questions of theatrical convention, where one might have expected them always to treat Shakespeare's characters as if they were figures in realistic novels of the kind that dominated the period.

(b) The Workshop Model

The broader ambition of the CAPITAL project is to embody the experience of performative practice widely across the university. Practice can be experienced at the most basic level through theatre visits, visiting writers, master classes and demonstrations. And practice can be practised through "doing" in class. It is here that our principal pedagogic paradigm is at the centre of our activities: the workshop model of learning. The *doing* model proposes the simple idea that we can bring Shakespeare's language alive through speaking it, that poetry classes should involve speaking aloud, that textual criticism classes should include practical exercises in editing. The obvious starting point for the approach is the teaching of texts written for performance: getting students to think about stage directions and production choices in Shakespeare and other theatrical texts.

But there is a larger sense in which the model is applicable across the English curriculum. For example, we have a course on the epic tradition from Homer by way of Milton to Joyce and on to Derek Walcott. We invited two professional storytellers to come and exemplify the oral tradition, teaching students exercises which revealed the operation of Homeric formulae and the way in which stories keep their basic structure but change their particular details as they are retold. Ultimately, we hope to extend this model across into other disciplines: already a course has been launched in the School of Law which focuses on performative aspects of the law – so, for instance, students are presenting case-histories in the form of dramatised scenes and not just conventional law reports. The intimate link between the Inns of Court and both the writing and the performance of plays in Shakespeare's time is a precedent for this sort of training.

(c) Theatrical Performance

The third aspect of the process of creating practice is actually to generate theatrical performance. We had a remarkable opportunity to experiment with this because of the RSC's Complete Works Festival. Using the model of the Edinburgh Festival and its Fringe, the RSC invited student and amateur groups to perform in the Dell, an open-air theatre on the bank of the Avon, during the summer of the festival. CAPITAL offered the centrepiece of the Festival Fringe in the form of a production of Lope de Vega's version of the Romeo and Juliet story, *Capulets and Montagues*. There was a professional director, Heather Davies, who had previously worked for the RSC, and the student cast benefited from the expertise of the RSC in the technical areas of voice, movement, fight training and costume. The play was staged as an ensemble piece of work in which the actors doubled many parts, created the music and were onstage together most of the time – this ensemble principle is the key to Michael Boyd's artistic vision for the RSC and it was extremely rewarding to see it translated to a piece of student

theatre. The production was very well received in its outdoor space in Stratford and the cast were then given a further learning experience on its London transfer when the show had to be reconfigured for the very different dimensions and acting style of a small indoor studio theatre at the Royal Academy of Dramatic Arts.

There is nothing new about student theatre as a bolt-on activity for students of English. The distinctiveness of the CAPITAL production was twofold. First, it was part of a concerted investigation – both academic and theatrical – into the relationship between Shakespeare’s work and the wider theatrical world of his time. The RSC is the only theatre company in the world that has the resources to engage in a sustained exploration through performance of the work of Shakespeare’s Elizabethan and Jacobean contemporaries and of the parallel European repertoire of dramatists such as Lope and Calderon. Shakespeare and Lope de Vega were two extraordinary geniuses, born within a couple of years of each other, and writing for similar theatre spaces in the respective golden ages of English and Spanish culture. For the first time, a direct comparison between them was made possible: Lope’s *Capulets and Montagues* dramatizes the same material as Shakespeare’s *Romeo and Juliet*, so audiences were able to see the Spanish master’s version of the story outdoors at the Dell, before walking across to the Royal Shakespeare Theatre to see the more familiar version of our English master.

The second development was an integration of the theatre work into the academic curriculum. One of the students who had acted as Assistant Director – immensely rich work experience in itself – created a learning pack about Lope, his play and the relationship between his theatre and Shakespeare’s.⁵ Then some of the students who were in the show came back the following term to help in lectures and seminars for a course in European Theatre. *Capulets* was introduced as a set text and in the lecture on the play the students worked on a couple of key scenes, revealing the production choices that they had made during the rehearsal process as they brought the text off the page onto the stage. Cast members then went into seminars and shared ideas with other students at the level of both debate about the relative merits of Lope’s and Shakespeare’s approaches to the material and workshop exercises in the dramatization of speech. So, for example, one group used the classic rehearsal technique of “actioning” a speech, finding for each movement of thought an action that is appropriate to the motivation that fires the character.⁶ This way of probing the text is an invaluable technique for energizing the words of a seemingly alien literary discourse.

The biggest problem in delivering creative practice in English studies is the issue of class size.⁷ Because it is a “cheap” subject, English has borne much

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http://www2.warwick.ac.uk/fac/cross_fac/capital/learning/capulets

⁶ Marina Calderone and Maggie Lloyd-Williams, *Actions: The Actor’s Thesaurus* (London: Nick Hern, 2003)

⁷ Groups of more than 150 students at Level 1 were reported by over half the respondents to Neil Thew, *Teaching Shakespeare: A Survey of the Undergraduate Level in Higher Education*, Report 13 ([Egham]: Higher

of the brunt of the (again, government-led) increase in higher education student numbers and consequent growth in class sizes that have been seen in Britain in the last fifteen years. Yet the absolute maximum class size for viable “on your feet” teaching using the rehearsal room model is about thirty, with fifteen a much more comfortable number. And even if one can create groups of that size, there is then the further logistical problem of space: the average cramped seminar room or teaching room with fixed desks is not readily adapted to work involving movement.

4. The Academy as Resource for the Theatre

The CAPITAL model proposes a two-way movement between academe and the living arts. Together with the theatre company Cheek by Jowl, we undertook an experimental project in which graduate students and staff participated in the early stages of the rehearsal of a new production of Shakespeare's *Cymbeline*. The acting company came into residence for just under a week and in advance of that the students undertook work on the critical and stage history of the play, as well as the cutting choices made by different productions over the years (drawing on the archive of RSC prompt books in the Shakespeare Centre Library). This enabled them to produce a body of research that could be shared with the actors and director. To begin with, there was a degree of mutual suspicion between these two very different groups of people, but by the end of the week there had developed a real sense of the actors learning from the students and vice-versa. The process of reciprocal exchange occurred at the highest level, in that one of the academics in the rehearsal room was the editor-in-progress of the new Arden edition of the play, Valerie Wayne. She was available to provide intricate information about specific textual problems while at the same time benefiting from seeing the problems that she faced as an editor – in such areas as stage-directions and the dynamics of character-relations and actor-doubling – through the fresh eyes of theatre practitioners who had to resolve their choices for a particular production. Actors, directors, editors, teachers, students: all are engaged in the work of interpretive choice in fascinatingly mutually intertwining ways.

CAPITAL has brought theatre practitioners into the classroom through workshops, masterclasses and talkbacks, while at the same time bringing academics to the theatre community with a series of lunchtime lectures open to all RSC staff and providing subject expertise as required during the rehearsal process. The core activity, however, is a continuing professional development programme for actors in the RSC ensemble (there are of course many actors who discover fairly early in their career that they are unlikely to make a full-time living out of the fragile profession of the stage, so the opportunity to gain a qualification that fits them for theatre in education projects is a highly attractive prospect).

The University, through its Institute of Education, is providing accreditation for a variety of postgraduate certificates in the teaching of Shakespeare, devised by the RSC, for teachers of English, of drama and for

Education Academy English Subject Centre, 2006), p. 10
(<http://www.english.heacademy.ac.uk/archive/publications/reports/shakespeare.pdf>)

members of the RSC acting company in order to give real pedagogical bite to the work of RSC Learning, which has established a “learning network” of teachers throughout the country for secondary school teachers, with the aim that they should become leaders in the teaching of Shakespeare in high school in more creative, performance-focused ways. Both actors and the teachers will also have the opportunity to go forward into a Masters programme in creativity and performance via a new programme that will be made available in 2009.

In developing these collaborative initiatives there have inevitably been a range of logistical problems. The timetable of the academic year is very different from that of the theatre. Performance-led arts organisations perforce think short whereas the academy thinks long. As a point of both logistics and principle, theatre companies like to focus their educational activity on their current repertoire, whereas students will want to focus their work on their assessed syllabus. Such issues are easily predicted. Other cultural differences were harder to anticipate: conventions and systems of payment, per diems for example, and reliance on freelance contracts in the theatre sit uneasily with the requirement for “accountability”, “teaching quality control” and “audit” within the British university system.

5. Professional Development for Teachers

CAPITAL sees one of its main roles as being to demonstrate the potential of the RSC’s rehearsal-room technique of learning to academic staff who can then adapt these ideas in their own practice. We have begun outreach work by bringing together a small group of teachers from five Higher Education institutions in the North-East and plan to extend this in selected geographic areas. Teachers participate in a workshop led by members of RSC Learning, following the pedagogic principle that doing is the best form of learning. Anyone in a Theatre Studies department will be familiar with the paradigm of warm-ups, games, exercises and experimentation with differing interpretive choices, but it is surprising how little known this kind of work remains within English departments.

Typically an RSC workshop will begin with an ice-breaker.⁸ One favoured exercise involves the group dividing into pairs and, in the manner of a ping-pong match, batting words and actions from one to another. Thus person 1 says “one” and person 2 says “two” and person 1 says “three” and person 2 says “one” and person 1 says “two” and person 2 says “three” and so on. You then substitute an action, say a click of the fingers, for the word “two”, so the pattern becomes “one”/click/“three”/“one”/click/“three”. Then “three” is replaced with another action, say a stamp of the foot. And finally, you move to three actions: clap, click, stamp. Discussing the exercise immediately afterwards, participants invariably note how the atmosphere in the room changes and becomes more relaxed as people laugh at their own ineptitude. They also note that “one, two, three” and “clap, click, stamp” are easier to maintain in rhythm and without error than are the combinations of words and actions. This discovery can then lead into an awareness of the left-right brain model⁹ and the realisation that whereas

⁸ We are indebted to RSC Learning, especially to Mary Johnson and Jacqui O’Hanlon, for sharing these techniques.

⁹ Michael S. Gazzaniga, ‘The Split Brain Revisited’, *Scientific American*, 279:1 (1998), 35-9.

academics invariably begin and usually end with words and ideas, actors also have to work with acute bodily expression and are usually at their best when the *rhythms of the body* inform their creative processes.

The next exercise is then to animate a piece of Shakespeare. Typically one will take a longish speech, perhaps a soliloquy, and do an exercise in which each member of the group walks around the room delivering the speech out loud and shifting in direction with each punctuation mark, perhaps by undertaking a 90° turn for punctuation within sentences, such as commas, and a 180° turn for full periods. This exercise may be performed with two different passages from different points in the play and from this one gains a sense of the journey of the actor. For instance, one could begin with Othello's fluent speech before the Senate in the first act and then proceed to his tortured and fragmented "goats and monkeys" speech as his self-control collapses under the influence of Iago. This kind of exercise is a way of revealing how Shakespearean character on stage is generated from the body as well as out of the mouth.

One might then move on to an exercise that explores the power relations between a pair of characters on stage. Often this is done through the positioning of chairs: that is to say, two members of the group each take a chair and as they speak aloud a passage of dialogue they move the chair – forward in confrontation, back in retreat, at an angle, nudged, twisted, vigorously reversed, and so forth – in order to demonstrate their view of how the power or "status" relationship between the two characters is developing. This is a way of translating the dynamic of the text into what could potentially become a stage picture, something three-dimensional.

The RSC has tried and tested exercises of this kind with high school students for many years.¹⁰ University students and staff are often more inhibited about physical exposure and of course they will wish to move rather sooner than school students may to an analysis of higher level processes – to a questioning, say, of the modern actor's working assumption that a dramatic or literary "character" is an organic creation that can be approached as if it were a human being with a history and a set of psychological desires. Equally, the punctuation exercise is ripe for academic deconstruction: after all, there is no extant text in which punctuation is prescribed by Shakespeare. In the original texts, it came from his scribes and compositors; in modern texts, it comes from editors. That is something that actors can learn from academics. The "on your feet" exercise can therefore be combined very rewardingly with a more text-based task in which the group is given a speech wholly without punctuation and asked to divide into groups where they will decide how to punctuate it. Their results can then be walked-through, using the turning exercise, and the differences compared – the differences not only between their respective versions, but also those between different texts, both original (Quarto versus Folio) and edited (Arden, say, versus Oxford). The CAPITAL collaboration works at its best when there is genuine reciprocity of this sort

¹⁰ Cicely Berry remains the guru behind RSC Learning techniques. See in particular her *The Actor and the Text*, rev. ed. (London: Virgin, 1993) and *Text in Action* (London: Virgin, 2001).

6. Three Case Studies

(a) Chaucer Study Day

Perhaps our most effective study day to date was devoted to Chaucer's *Canterbury Tales*, at the time when the RSC was staging a highly successful two-part dramatisation of the entire body of tales. We gathered together some actors from the cast, one of the assistant directors who worked on the project, the writer who dramatised the text (Mike Poulton), a Chaucer expert from Warwick English department, and a mixed group of students, some of whom were studying Chaucer and others who were taking creative writing courses. There was a powerful sense of dialogue between academic expertise, the experience of performance, and the work of a writer engaged in the art of adaptation and the creation of dialogue. Prior to the study day, the creative writing students were asked to dramatised short segments of the *Canterbury Tales*, so they then had the opportunity of getting feedback on their work from the professional author and seeing RSC actors act out their little sequences.

Evaluative feedback gives some sense of the pedagogic richness of this project. From Sue Niebrzydowski, the Chaucerian academic:

I've been able to structure a number of seminar tasks around the following:

1. With individual tales, examining what was cut in performance in relation to the text as we have it and the effect of this.
2. Examining the relationships between pilgrims as set up in the head- and tail-links. What interpretation did the performance give of these relationships?
3. The controversy surrounding the *Squire's Tale* (bad poetry worthy of interruption by the Franklin or Chaucer's critique of interlaced romance?).
4. Controversy surrounding the quality of the *Tale of Sir Thopas*. In both 3 & 4 I've been able to use the production's stance as a way into these issues.
5. Building a performance-related question into the assessment that can be adapted in future years to take into account the BBC *Chaucer Tales*¹¹ and the animated version.

And from some of the students (anonymous evaluation questionnaires):

- (1) the mixture of theory and practical work was a good way to learn.
- (2) The drama activities and the practical nature of the session made it a welcome alternative to sitting down all day. Everyone got really involved and it gave us all a chance to be creative with the text. It was also much easier to understand what the director was trying to teach us because we were actually doing it ourselves.

(b) The Tempest Study Day

Another study day aimed at a mixed constituency of students was received with more of a mixture of rapture and scepticism – perhaps the inevitable result of its

¹¹ Recent television versions that took the *plot* of such tales as the *Miller's* and gave them a modern reworking
<http://www.bbc.co.uk/drama/canterburytales>.

being attended by a much larger group (about 300 students as opposed to 30 for the Chaucer). The RSC was performing *The Tempest*, with Patrick Stewart as Prospero, and it happened that several different courses included work on the play: postcolonial approaches and appropriations such as Aimé Césaire's *Une Tempête* were being studied in courses taken by joint honours English/French and Theatre Studies students, and students on a seventeenth-century literature course were considering the politics of the court masque. And then there were the 200 students on the specialist Shakespeare course.

We brought them all together in the new Courtyard Theatre in Stratford-upon-Avon for a day in which there was a mixture of lectures and workshops. They heard about the historical context of the play and in particular its links to the court; they had a lecture on the context for postcolonial appropriations and in particular the "afterlife" of the character of Caliban; they saw clips from a range of film versions including a remarkable early silent version; they watched some of the actors from the cast working on exercises that had been undertaken in rehearsal and then they had a question and answer session with academics and the assistant director.

On the surface, the difficulty with such conjunctions is that students – especially those who are concerned above all with their direct syllabus and their grades – will be looking for different things: what relevance is a contemporary performance choice or a postcolonial reinvention of Caliban to a student working on the political context of Dryden and Davenant's Restoration adaptation of the play? But actually the majority of the students quickly saw the point: Sir William Davenant and his proscenium arch, Aimé Césaire in the era of Malcolm X, Peter Greenaway editing *Prospero's Books* with his innovative Quantel Paintbox technology: all are in the process of adapting and reinventing Shakespeare, making interpretive choices that keep the play alive in later cultural circumstances. The more interesting and perhaps troubling tension came from the sense given by the actors that it was their job (which it is) to treat their characters like real people and to reveal their "journey" – essentially to use techniques akin to those of "the method" as a way of bringing the character to life. This sat awkwardly with the more historical approach which emphasised the very different nature of the Elizabethan theatre, the lack of rehearsal time in Shakespeare's day, and the sense of how his characters were rhetorically rather than psychologically constructed. Potentially this is a very exciting creative tension in our work, a means of foregrounding the heuristics of studying Shakespeare as both a historical phenomenon and a living force in the theatre and cultural life more widely. But the danger is that the very different languages used by, on the one hand, modern actors and, on the other, academics trained in the literary and theatrical conventions of Shakespeare's own time may lead to an impasse.

Still, one should not underestimate the pedagogic significance of the simplest forms of what Othello calls "ocular proof". One of the best things that came out of the *Tempest* study-day was nothing more than the fact of its taking place in the Courtyard Theatre, a thrust auditorium designed on the principles of the theatres of Shakespeare's age. It is amazing how many students had not experienced this kind of performance space before. For a teacher, simply to be on the stage and using the thrust interactively was to do more than half the

necessary work in showing students how a Shakespearian actor would have addressed audience members directly and broken down the barrier between the world within the play and the world of the theatre itself. And to demonstrate this is to go a very long way towards an understanding of Shakespeare's controlling metaphor of the great theatre of the world.

An academic colleague responded: 'I was thrilled with the whole occasion and so were they (the students) I think: I agree with the quality issues you raised but I don't think we should lose touch with the basic excitement that contact with theatres, actors and directors gives to the reading of a text'.

From anonymous questionnaires, student responses included:

List any exercises or insights that were particularly helpful:

'The play wasn't "Shakespeare Shakespeare" – to know the thought processes behind why some of the changes were made was beyond worthwhile.' 'Much easier from now on to remember that the text on the page isn't *it*.' 'The complex process of staging the action and how easily a scene can fail to work effectively due to inappropriate direction. I see! *That's* what a director does.' 'Being able to visualise the actors on the stage and being able to imagine their thought processes in interpreting the written text. Better ability to analyse relationships between characters.' 'The director made it clear that responses are individual and all valid. Can that really be true?' 'The many hundreds of ways Shakespeare can be interpreted and how in doing this the sense is not lost but depth is given to his characters.' 'The practical use of the stage to demonstrate its benefits really strengthened the argument.'

Has this session met the needs of your course?:

'It was helpful as an overall view of the play but from the specific stance of my course it was less relevant. Every bit of information helps though.' 'There were some parts, such as the RSC workshop, which were interesting but not especially relevant to someone more concerned with writing about the play than staging it.'

Will this event affect your approach to your work?:

'Able to see past the text, particularly into performance.' 'I would love it to but the fact that there are so many texts on the course means that there is rarely scope for such details ... Most helpful were the directing sessions, which I will use in extra-curricular activities more than my course.' 'I will probably get on my feet with ideas to do with the text to explore characters and watch different interpretations of plays to get into every "nook and cranny" of the work before writing essays.' 'I hope I will look at the text less as words on a page with poetic meaning, and more as a "living" text with many meanings.' 'I want to be an actor. As of now.'

Suggest how and what might be done differently and why:

'I think there is a real difficulty with the day trying to accommodate so many different degree courses with often contradictory module expectations/requirements ... Perhaps it would be possible to have

smaller directed learning sessions for the separate courses.’ ‘Split people into groups, give them an actor, work on a scene.’

(c) Hamlet Workshops

Attractive as one-off events such as the *Tempest* study day may be, the ultimate test of the CAPITAL project is its capacity to produce good work within the core curriculum. Thus in order to further our aim of helping students of English to explore the works of Shakespeare and his contemporaries as texts for performance rather than just for reading on the page, we now require all 200 students on the third-year core module “Shakespeare and Selected Dramatists of his Time”, in addition to the seminar programme, to participate in at least one *Hamlet* Workshop, led by a practitioner with theatre experience.¹² They are then given the opportunity to record, analyse and reflect upon the experience of that workshop, to answer such questions as: what did you do? did the exercises succeed in opening up the text of *Hamlet* in new ways? how can you translate the process of the workshop into strong written analysis of the dynamics of scene and character in the play? They were asked to be critical as well as creative: what might we do differently? how might the exercises (many of which were designed for the rehearsal room and have previously been adapted for use in secondary schools) be elaborated to suit the needs of high level university students such as yourselves?

As suggested apropos of the *Tempest* experience, one particularly interesting question is that of the gulf between what students learn of the acting profession in Shakespeare’s time and the methods of actors and directors today: how can we overcome the tensions between, on the one hand, historical reconstruction of Shakespeare’s methods, his world and his purposes, and, on the other hand, the living experience of Shakespeare’s twenty-first century “afterlife” in the theatre and in our culture more generally? What kind of a journey is necessary to move between the *rhetorically-led* theatre of the 16th and 17th centuries and the *motivation-led* acting techniques of the 20th and 21st?

To close, here are three student accounts of the experience of the *Hamlet* Workshops.

(i) Francine Hudson:

1. We started with some warming up techniques and name games which worked to let everyone get to know each other and to get us used to moving around the space. These techniques also helped to alleviate some of our hesitancy with speaking out.
2. We started the main part of the session by memorising a line of text each and then speaking it in turn and moving whilst we spoke the text which allowed us to get used to the language and a more actorly approach to the text.

¹² For examples of workshop techniques used: James Stredder, *The North Face of Shakespeare: Activities for Teaching the Plays* (Wincot Press, 42 Maidenhead Rd., Stratford-upon-Avon, CV37 6XT, 2006).

3. The best part of the session for me was two different approaches to Shakespeare. The first was splitting a passage of the ghost scenes into many different lines and distributing them amongst the group so that when we read it aloud the scene became about a group dynamic. We gained an understanding of how the words influence the actions of the actors as well as the physicality of it informing the meaning of the speeches.

The second technique involved one member of a pair following the other as they spoke a speech and questioning them as they spoke the words. This meant that the partner who was speaking really had to understand what they were saying and explain it using their voice tone and body language. This was incredibly helpful as it allowed me to actually understand what each line meant and how they fit together in a speech as well as giving me an insight into the acting process.

(ii) Beatrice Orchard:

1. We were invited to explore the text as action. A simple childhood game of Grandmother's Footsteps with Hamlet as Granny told us everything we needed to know about the suspicious state of Hamlet's mind upon his return to Elsinore. A subsequent exercise involved looking at Hamlet's various motives that lead to the ultimate outcome of the play.

2. We moved on to look at some of the text and this is when it gets exciting. Shakespeare is meant to be read aloud and doing so, following the punctuation closely, makes a resounding difference in comprehension of the text, for me in any case.

(iii) Julia Ihnatowicz:

It would have been interesting, having opened up possibilities, to consider what the choice of any particular option would mean for the rest of a speech, scene and production. I would have included some discussion time to consider the implications of the different options we had uncovered through the practical work. Any speech can be performed any number of different ways but they are not all "right", when you put it back in the context of the whole play. Questions almost inevitably beget more questions and perhaps it is the academic side of my brain that wants to construct arguments, but I was left wanting to grapple with those questions and to think about what some of our answers might have meant for a whole production.

These thoughtful commentaries bode well for the pedagogic effectiveness of the CAPITAL initiative, even as they reveal some of the tensions between "academic" and "actorly" approaches to Shakespeare.

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Appendix C: CAPITAL Centre Activities and Events October 2005- July 2007

Theatre visits

- *A Midsummer Night's Dream*, Royal Shakespeare Company (MA option in Shakespeare and Performance)
- *Sir Thomas More*, Royal Shakespeare Company (MA option in Shakespeare and Performance)
- *Twelfth Night*, Royal Shakespeare Company (3rd year Shakespeare and Selected Dramatists of his Time; MA option in Shakespeare and Performance)
- *As You Like It*, Royal Shakespeare Company (3rd year Shakespeare and Selected Dramatists of his Time; MA option in Shakespeare and Performance)
- *Sweet Charity* and *The Season of Migration to the North*, RSC Development Projects (MA option in British Dramatist in Society)
- *Breakfast with Mugabe* by Fraser Grace, Royal Shakespeare Company (1st and 2nd year English and Theatre Studies students, MA option in British Theatre since 1969)
- *Speaking Like Magpies* by Frank McGuinness, Royal Shakespeare Company (Drama and Democracy course 2nd year English and Theatre Studies students)
- *Galileo* by Bertholt Brecht at Birmingham Repertory Theatre (European Theatre students)
- *The Hypochondriac* by Moliere at the Belgrade Theatre, Coventry (European Theatre students)
- *Canterbury Tales Parts 1-2* at the Swan Theatre, Stratford-upon-Avon (Chaucer module students)
- *1001 Nights Now* at the Warwick Arts Centre (Theatre and Ideology students, Theatre Studies)
- *Great Expectations* at the Royal Shakespeare Theatre, Stratford-upon-Avon (students on 19th Century Novel course and Writing Programme)
- *The Grand Inquisitor* at the Warwick Arts Centre (students and staff from Humanities faculty)
- *The Crucible*, Royal Shakespeare Theatre, Stratford-upon-Avon (Drama and Democracy course 2nd year English and Theatre Studies students; Stage and History students in Theatre Studies)
- *Women Beware Women*, Swan Theatre, Stratford-upon-Avon (Shakespeare and Selected Dramatists students)
- *Romans in Britain*, Crucible Theatre, Sheffield (British Theatre since 1939 students) [contribution to travel costs] Page to Stage to Page module (Autumn and Spring Term 06/7) to include 5 theatre visits
- Theatre visit to *The Tempest* (week 2 Autumn term 06) (Shakespeare and Selected Dramatists, Seventeenth Century Literature and Culture, Exilic Perspectives, English and French)
- Theatre visit to *Julius Caesar* (week 2 Autumn term 06) (3rd yr Shakespeare and Selected Dramatists; MA Shakespeare and Performance; Page to Stage to Page module)
- Two theatre visits to *The Winter's Tale* (Page to Stage to Page module, English Dept.)

- Theatre visit to *Richard II* November 06 (Theatre and History students, Theatre Studies)
- Theatre Visit to Days of Significance January 07 (MA option British Dramatist)
- Theatre visit to *Richard III* January 07 (Page to Stage to Page module, English Dept.)
- February 07 Theatre visit to Kneehigh's *Cymbeline*, Birmingham Repertory Theatre (Page to Stage to Page module, MA Shakespeare in Performance, Shakespeare and Selected Dramatists) to *Cymbeline*
- February 07 Theatre visit to *Richard III: An Arab Tragedy* and *Playing with History* (MA option British Dramatist, Drama and Democracy, Page to Stage to Page, Theatre and History students)
- February 07 Theatre visit to Conor McPherson's *The Seafarer* at Warwick Arts Centre (MA option British Dramatist)
- February 07 Theatre visit to Cheek by Jowl's *Twelfth Night*, Swan Theatre (English and Theatre students)
- February 07 Theatre visits to *Coriolanus*, Royal Shakespeare Theatre (Shakespeare and Selected Dramatists, Page to Stage to Page module)
- April 07 Theatre visit to *The Seagull*, Swan Theatre with post-show discussion with the cast (European Theatre)
- May 07 Theatre visit to Cheek by Jowl's *Three Sisters*, Warwick Arts Centre (European Theatre)
- May 07 Theatre visit to *Othello* at the Globe (second year students preparing for EN301)
- May 07 Theatre visit to *Sizwe Bansi Is Dead* at Warwick Arts Centre (British Theatre Since 1939 students)
- June 07 Theatre visit to Cheek by Jowl's *Cymbeline*, Barbican Theatre with pre-show talk (MA Shakespeare in Performance and students preparing their own production).

Workshops with Theatre Practitioners

- Workshop on *Othello* by Simon Russell Beale (Shakespeare Special Subject option).
- 2 workshops on *Breakfast with Mugabe* by Gordon Vallins, Associate Fellow of the CAPITAL Centre (1st and 2nd year English and Theatre Studies students)
- Workshop on *Great Expectations* by Duska Radosavljevic (19th Century Novel and Writing Programme, English and Theatre Studies)
- Workshop with Bruce Myers based on *The Grand Inquisitor*, Warwick Arts Centre (English and Theatre Studies)
- Workshop on *1001 Nights Now* by Duska Radosavljevic (Theatre and Ideology, Theatre Studies)
- Pre-show talk with Lawrence Boswell and others from *Women Beware Women* (3rd year Shakespeare and Selected Dramatists of his Time)
- Workshop on Howard Barker's *Scenes from an Execution* by Duska Radosavljevic (British Theatre since 1939 undergraduate module)

- Sonnet Theatre workshop series by Duska Radosavljevic (self selecting English and Theatre Studies students)
- Interpretative Choices workshop by Mary Johnson (HEFCE Annual Conference)
- Workshop on Restoration drama led by Duska Radosavljevic (2nd year Seventeenth Century Literature and Culture and European Theatre students)
- Workshop on Beckett Reading Shakespeare, led by Jonathan Heron (European Theatre, Shakespeare and Selected Dramatists, Theatre Studies, English and Theatre students)
- 2 workshops on agitprop theatre by Gordon Vallins, Associate Fellow of the CAPITAL Centre (Drama and Democracy students)
- Workshop on Sarah Kane's *Blasted*, led by Alex Bulmer of Graeae Theatre Company (British Theatre since 1939 undergraduate module)
- Performance and Workshop on *Dice* by Mark Catley, Theatre Company Blah Blah Blah (2nd year Theatre in the Community students, MA Drama in Education)
- Performing Race: *Antony and Cleopatra* (2nd year UG module) including a theatre visit and workshop sessions with Harriet Walter and Steve Marmion, the Assistant Director October 06
- Workshop/study day on Greek theatre based on Shared Experience production of *Orestes* (European Theatre students)
- Workshop on *Julius Caesar* by Steve Marmion (Page to Stage to Page module) November 06
- *Hamlet* project: weekly practical workshops (3rd year Shakespeare and Selected Dramatists)
- Becket workshops for Philosophy and Literature study weekend by Jonathan Heron, December 06
- Workshop on Howard Barker's *Gertrude* led by Jonathan Heron (Failbetter Theatre Company) (MA British Dramatist in Society)
- 4 Workshops on Caryl Churchill's *The Skriker* with Gordon Vallins (European Theatre students) March 07
- Workshop with Tom Piper, RSC Associate Designer (Page to Stage to Page) March 07
- Workshops on Dramaturgy: *Thomas Hobbes* led by Adriano Shaplin RSC\Warwick Playwright in residence (Shakespeare and Selected Dramatists of his Time students) March 07
- Workshops on Writing and Interviewing for Broadcasting with Paul Allen, Fellow of Creativity and Performance (English, Film Studies, Theatre Studies students) March- May 07
- *Shakespeare and Diaspora Cross-cultural Awareness: one week workshop* (including performance of *The Man Who Committed Thought*) with Patrice Naiambana, Fellow in Creativity and Performance, April 07
- *Transferable Skills of the Actor workshop* with Lyn Darnley, RSC Head of Voice for the Centre for Academic and Professional Development (10 members of staff) May 07
- *Three Sisters* workshop with director Evgenii Pisarev, Cheek by Jowl (European Theatre students) May 07

- Workshop on *Streetcar Named Desire* with Gordon Vallins (Drama and Democracy students) May 07
- Workshop on *The Crucible* with Gordon Vallins (Drama and Democracy students) May 07
- Workshop on Agitprop with Gordon Vallins (Drama and Democracy students) May 07
- *Othello* workshop day: workshops with Lenny Henry, Barrie Rutter and actors from Northern Broadsides, and voice and movement classes with RSC practitioners (second year students in preparation for 3rd year Shakespeare and Selected Dramatists of his Time) May 07

Special Events

- A day seminar on theatre reviewing for 30 students from English and Comparative Literary Studies, led by Dr Paul Prescott, involving Paul Allen, presenter of 'Night Waves', Radio 3's flagship arts and ideas programme, and Michael Billington, *The Guardian's* drama critic.
- Study Day on *The Canterbury Tales* (45 students from Medieval to Renaissance course and Chaucer module, English and Theatre Studies)
- Study day on Contextualising *The Crucible* (Drama and Democracy course 2nd year English and Theatre Studies students; Stage and History students in Theatre Studies)
- Slants on Shakespeare platform event: Public Spaces and Private Places: *Antony and Cleopatra* (students from Warwick English and Theatre Studies Departments, Shakespeare Institute, Shakespeare Birthplace Trust students)
- Slants on Shakespeare platform event: A Marvellous Convenient Place for our Rehearsal: *A Midsummer Night's Dream* (students from Warwick English and Theatre Studies Departments)
- Lope de Vega's *Capulets and Montagues*, directed by Heather Davies for the RSC's Complete Works Fringe Festival and also performed at RADA, London (25 students from across the University). Members of the cast were later involved in the teaching of the play for the European Theatre course, July- August 06
- Teaching Shakespeare: 'Devise, wit, write, pen': joint conference with the English Subject Centre, 14-15 September 06
- *What Is She?* Staged Reading with cast of students and RSC alumni actors for Charlotte Smith Centenary Conference (Aspects of Theatre and Performance, Theatre Studies) 28-9 October 06
- Workshop with Hugh Lupton and Daniel Morden on *Iliad* or *Odyssey* (1st year Epic Tradition) November 06
- *The Tempest* study day (320 students from Shakespeare and Selected Dramatists, Seventeenth Century Literature and Culture, Exilic Perspectives (Theatre Studies), Shakespeare Page to Stage, English and French) October 06
- Research workshop on *Cymbeline* with Cheek By Jowl (MA Shakespeare and Performance module) October 06
- Newcastle 'roadshow' to coincide with RSC residency: half day seminar for lecturers; two onstage events involving RSC actors and workshop

- focussing on *The Tempest* (for 180 students from 5 universities in the area) November 06
- Developing Creative Practice: a Laboratory Approach: symposium for practitioners organised by RSC Learning, December 06
 - Creative Learning Symposium: for post-16 and undergraduate teachers, representatives of exam boards, etc. with RSC Learning, Warwick Institute of Education, and Creative Partnerships Coventry, December 06
 - Rehearsed reading of Adriano Shaplin's *Pugilist Specialist* by Warwick students for One World Week, with support and guidance from the author, CAPITAL's RSC/Warwick Playwright in Residence, February 2007
 - Question and Answer with Emma Rice of Kneehigh Theatre Company (Page to Stage to Page; MA in Shakespeare and Performance) February 07
 - International Seminar on Creativity with RSC and Creative Partnerships February 07
 - The Great Shakespeare Debate for schools, Shakespeare Birthplace Trust and the English Speaking Union (part-funded by CAPITAL and involving 16 undergraduate and postgraduates from Birmingham, Oxford, Cambridge, Exeter including 4 from Warwick) February 07
 - Presentation on rhetoric by Lyn Darnley, RSC Head of Voice (Shakespeare and Selected Dramatists of his Time) March 07
 - *Women as Hamlet* by Tony Howard: audio-visual presentation of research and book launch, March 07
 - Empty the Jordan: presentation of research by Paul Allen, Fellow of Creativity and Performance, March 07
 - "Coleridge and the Voice" workshop by Judith Phillips and Roger Hyams at one-day conference on The Romantic Voice, University of Warwick April 07
 - Yuri Olesha's *A List of Assets*: Rehearsed reading by European Theatre students, directed by Paul Allen, CAPITAL Fellow of Creativity May 07
 - The CAPITAL Carnival to mark the opening of the CAPITAL Centre at Millburn House 12-13 May 07
 - Plenary paper by Jonathan Bate at Shakespeare and Law conference, University of Warwick July 07
 - panel on Creativity and Performance in Teaching and Learning at English Subject Centre conference: Renewals: Refiguring English in the 21st century Conference, Royal Holloway, University of London, July 07
 - Interpreting Shakespeare: The Director, the Actor, The Editor, The Teacher, The Critic, 3rd British Shakespeare Association Conference August/September 07,

Research projects

- Visits to the Shakespeare Birthplace Trust for 3rd year Shakespeare option students with presentation on the use of theatre archives, display of archival materials relating to *Othello* and hands-on study session

- November to December 05/ October to November 06: Weekly sessions at the Shakespeare Birthplace Trust for MA students following the Shakespeare in Performance module to pursue directed research on the RSC archive
- January to March 06/ September-December 06: Weekly sessions at the Shakespeare Birthplace Trust for MA students following the Shakespeare and History module to pursue directed research on Shakespeare editions from the 17th century to the present
- January to March 07: Weekly sessions at the Shakespeare Birthplace Trust for MA students following the Shakespeare and History module to pursue directed research on Falstaff
- *Our Town* Act III by Thornton Wilder: Grant towards a site-specific production directed by Jennifer Markowitz (Theatre Studies)
- Doing Kyd: Grant towards travel expenses for two practitioners from Exterminating Angel to attend the conference at Warwick
- Tsunami project (week 10 Summer Term 06): staged reading developed from MA module British Dramatist in Society based on RSC's Development Projects
- Jacobean Drama Project (06/07): creating web—based materials on past productions
- June 07 Shakespeare Workshop Development project for staff from CAPITAL and RSC Learning

Appendix D: Teaching and Learning Output

English Department Courses

The Department of English and Comparative Literary Studies offers three main degree courses – English Literature, English and American Literature, and English and Creative Writing and one joint degree in English and Theatre Studies – together with a variety of joint degrees administered in other departments including Philosophy and Literature.

CAPITAL has fed into four of the six **first year** core modules

<http://www2.warwick.ac.uk/fac/arts/english/undergrad/current/modules/fulllist/first>

- EN101 The Epic Tradition
- EN107 British Theatre Since 1939
- EN121 Medieval to Renaissance English Literature
- EN122 Modes of Reading

Into the following **second year** modules

<http://www2.warwick.ac.uk/fac/arts/english/undergrad/current/modules/fulllist/second>

- EN226 Drama and Democracy: English Language Plays since 1880 (core English and Theatre Studies)
- EN228 Seventeenth Century Literature and Culture
- EN302 European Theatre

Into the following **third year** modules

<http://www2.warwick.ac.uk/fac/arts/english/undergrad/current/modules/fulllist/third/>

- EN 327 Shakespeare Special topics: 'Performing Race: *Antony and Cleopatra*' and '*Othello*'
- EN301 Shakespeare and Selected Dramatists of his Time (core English and English and Theatre Studies)

Into optional **special subjects** available to second and third year students

<http://www2.warwick.ac.uk/fac/arts/english/undergrad/current/modules/fulllist/special>

- EN 245 The English Nineteenth Century Novel
- EN 252 Chaucer
- EN337 Shakespeare from Page to Stage to Page (new course introduced by CAPITAL 2006/7)

Into MA in English: Shakespeare and the British Dramatic Tradition

- EN926 The British Dramatist in Society: 1965-2005
- EN935 Shakespeare in History I: The Print History
<http://www2.warwick.ac.uk/fac/arts/english/postgrad/current/masters/modules/shakespeareinhistory/>
- EN935 Shakespeare in History II: The Fortunes of Falstaff
- EN 920 Shakespeare in Performance

Into MA in Creative Writing

- EN911 Creative Writing
<http://www2.warwick.ac.uk/fac/arts/english/postgrad/current/masters/modules/creativewriting/>

Theatre, Performance and Cultural Policy Studies Courses

CAPITAL has fed into the following **second year** modules

- Writing for Performance
http://www2.warwick.ac.uk/fac/arts/theatre_s/ug/intro/writing_for_performance/
- Aspects of Theatre and Performance
http://www2.warwick.ac.uk/fac/arts/theatre_s/ug/intro/aspects_of_theatre/

- Staging the Late Eighteenth century: Comedy, Women's Writing and Performance
- Staging History: Historical Representations in 20th Century Theatre and Performance

Into the **third year** modules

Theatre and Ideology: Exilic Perspectives

http://www2.warwick.ac.uk/fac/arts/theatre_s/ug/intro/exile/

School of Law Courses

CAPITAL has fed into the following **second/third year** half module

- LA242 Origins, Images and Cultures of English Law
<http://www2.warwick.ac.uk/fac/soc/law/ug/current/materials/half/origins/>

Department of Philosophy Courses

CAPITAL has fed into the Philosophy and Literature degree

<http://www2.warwick.ac.uk/fac/soc/philosophy/ugstudy/degrecourses/phillit/>

APPENDIX E : Report of Progress against Two-Year Objectives

Two-Year objectives	Changed versions with comments on reasons for change	Extent of attainment	Comments on extent of attainment
Offered the workshop model of learning to students in selected modules in all departments across the Faculty of Arts		Achieved in two modules in the Department of English, open to students taking joint courses with English	Shakespeare from Page to Stage to Page is an optional module open to 2 nd and 3 rd year students; European Theatre is an optional module course for 2 nd and 3 rd year students
Added a hands-on workshop strand as core component of 3 rd year Shakespeare course		Achieved	
Created new interdisciplinary workshop-based module available across the disciplines in the Faculty of Arts		No	Hampered by lack of specialist staff resource and the RSC's policy to focus on texts in current repertoire. Some progress has been made with providing occasional sessions on the Transferable Skills of the Actor through the Centre for Academic and Professional Development (CAPD)
Developed new online teaching materials and methods within the School of Theatre Studies and Department of English	Developed online teaching materials supporting the RSC edition of the Complete Works of Shakespeare	Achieved	Histories of the performance by the RSC of 36 Shakespeare plays have been prepared which will be made available at www.rscshakespeare.co.uk
Substantial student contribution to RSC's Complete Works Festival		Production of Lope de Vega's <i>Capulets and Montagues</i> involving a team of 22 students was performed at the Dell in Stratford-upon-Avon and in London at the GBS Studio at RADA	
Begun new pedagogic research on the model of		With English Subject Centre held conference on Teaching Shakespeare in	

the rehearsal room experience with English Subject Centre and Palatine		September 2006; panel at ESC Renewals Conference in July 07 http://www.english.heacademy.ac.uk/renewals/programme/thursday/drama1.htm	
Taken the workshop roadshow to a minimum of 4, maximum of 8 other HE institutions		Roadshow at Newcastle-upon-Tyne November 2006 during RSC residency consisting of staff seminar; platform events for students; student practical workshop for five HEIs: Sunderland, Teeside, Northumberland, York St John; Newcastle plus Newcastle College	A three-day development project in June 07 involving four members of staff from Warwick and two from RSC Learning refined the workshop model for further dissemination and a revised strategy was formulated for 2008-2010.
Given 2-6 staff members opportunity of holding Warwick/RSC Chair of Creativity	Changed to <u>Fellowship</u> in Creativity and Performance to avoid terms and conditions issues arising from professorial title but with same salary and opened to external candidates to encourage wider creative relationships for Warwick staff and students	Achieved: Paul Allen appointed as first Fellow October to March 06/7; Patrice Naiambana (RSC) April/May 07; Djanet Sears (RSC) June-July + October 2007. A further six appointments have been made, including three interna,l up to 2009 .	Notice required for candidates in employment to organise leave has resulted in slow take up.
Appointed Warwick\RSC International Playwright in Residence		Adriano Shaplin appointed June 06-08. Has contributed to MA module <i>The Practice of Writing</i> in Warwick Writing Programme; 2 nd year module in Theatre Studies: <i>Writing for Performance</i> ; module in Law: <i>Origins, Images and Cultures in English Law</i> . Also ran a 3-week special project on his work in progress and individual sessions with student writers	
Given graduate students the opportunity to be involved with RSC research development,		Heloise Seneschal, a PhD student in the Department of English, is Chief Associate Editor of the edition	

particularly in relation to the RSC Shakespeare Complete Works edition			
Contributed staff expertise to the RSC Artists Development programme		Regular lunchtime talks at the RSC for all RSC staff; special expert seminars for rehearsing companies; a postgraduate award for RSC actors in the teaching of Shakespeare is offered by the Institute of Education	
Contributed to NAGTY and Warwick Arts Centre	NAGTY to be reconstituted and to leave Warwick	The Director of the Arts Centre is a member of the CAPITAL Advisory Board	The use of rehearsal space at the CAPITAL Centre's new accommodation has been offered to companies visiting the Arts Centre from 2007
Played a major role in the establishment of the RSC Learning Network to include a programme of student placements	Student placements were not appropriate for the sort of work required	CAPITAL funding supports the postgraduate training of English and Drama teachers from LN schools	Student placements have worked well in other areas of the RSC, primarily providing language support for visiting companies during the http://www2.warwick.ac.uk/fac/cross_fac/capital/learning/blogs/Complete Works Festival
Developed a strategy for collaboration with local partners		Collaborative events have taken place with Shakespeare Birthplace Trust (Great Shakespeare Debate 2007) and the Shakespeare Institute (Teaching Shakespeare conference 2006; BSA conference forthcoming)	
Submitted at least one major research grant to the AHRC		Submitted <i>Becoming the RSC: An Oral History Project</i> in September 06. Unsuccessful (N).	The core of the work of the project, recording audio interviews with the Artistic Directors of the RSC 1961-1991, will proceed. A collaborative bid on another topic is under consideration.