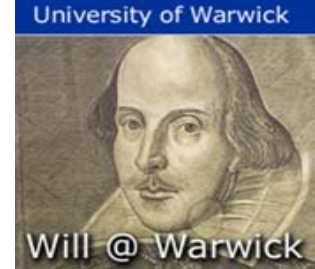


will@warwick

The CAPITAL Centre
Creativity and Performance in Teaching and Learning



Dominic Dean with Professor Carol Chillington Rutter, Mr Tom Abbott and Dr Susan Brock
Insights into the work of William Shakespeare with Warwick Podcasts

Aims of the project

To create a series of podcasts on the Warwick website exploring and interrogating the practice of interpreting Shakespeare's works in theatre and academia. To begin an ongoing podcast archive for the academic, theatre practitioner, student and general listener.

'Lively, smart, and genuinely investigative, Will@Warwick creates a new space for circulating the latest local news on Shakespeare' (Professor Carol Chillington Rutter, Director, CAPITAL Centre.)

Podcasting

and the will@warwick approach

Podcasts are digital media files available online. Warwick Podcasts are available as a downloadable MP3 file or can be accessed directly from the Warwick website. Tom Abbott, Online Content Editor for the University of Warwick, has developed several podcast series to provide in-depth expert analysis of particular areas of academic research. One of these is will@warwick (the others are currently Medieval Islamic Medicine and A Short History of Symmetry.) The podcasts are produced using sophisticated recording equipment of the type used by journalists in the field. Interviews are often recorded inside Warwick Arts Centre, but for will@warwick several – such as the coverage of Greg Wyatt's *Macbeth* sculpture – were recorded 'on location.' As a result when listening to the podcasts the atmosphere of the surroundings – whether the busy inside of a theatre auditorium or outside on a sculpture trail – can be heard, giving a context to the content.



<http://www2.warwick.ac.uk/newsandevents/audio/more/will/>

The podcasts *created so far include:*

Professor Jonathan Bate on his role editing the Complete Works.

Artist Greg Wyatt on his new sculpture *Macbeth*, recorded at the unveiling in the Great Garden of New Place, Stratford-upon-Avon, with contribution from Director of the Shakespeare Birthplace Trust Roger Pringle.

Discussion with comedian and actor Lenny Henry and director Barrie Rutter during their *Othello* rehearsal at Warwick's Capital Centre.

Bardathon blogger Peter Kirwin on viewing the entirety of the RSC's Complete Works Festival.

Analysis of the Berliner Ensemble's visit to the RSC with *Richard II*, from Company Manager Rachel Barber, translator Katherine Ong and Dr Margaret Shewring from Warwick's School of Theatre Studies.

Shakespeare as self-help with Dr Laurie Maguire, of Magdalen College Oxford, discussing *Where There's a Will There's a Way*.

Peter Kirwin's examination of three productions of *Macbeth*.

Jacqui O'Hanlon on the RSC's new approaches to teaching Shakespeare.

Research issues *explored by will@warwick* focussed on the

transfer of Shakespeare's text to performance. In particular, what role do academics – the professional 'readers' of Shakespeare - play in informing the theatre director and actors' new 'writing' of Shakespeare in performance? Some contributors emphasised the practical demands of the stage – such as the Berliner Ensemble's anxiety not to spray mud on to their audience. Others emphasised the psychological understanding of character – an approach Dr Laurie Maguire feels the plays require, even if this isn't the most popular academic approach. It also became apparent that many practitioners have benefited from understanding Shakespeare as a process of discovery rather than as the single event of one performance – Lenny Henry explained how he had gradually stripped away authoritative 'Othellos' to engage with Shakespeare's Othello on his own terms, and Jacqui O'Hanlon emphasised how important the collaborative rehearsal process is for RSC actors.

Acknowledgements

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