

# S 2001 SEMINARS AND W WORKSHOPS

Shakespeare Association seminars and workshops bring together those interested in and knowledgeable about specific areas of study related to the writings and times of William Shakespeare. Registrants in both programs are expected to complete significant work in advance of the meeting. As designated by the program leader, this work may include research papers, common readings, and bibliographic compilation, in the case of seminars; and pedagogic, scholarly, or theatrical exercises or exchanges, in the case of workshops. Seminars and workshops are appropriate for college and university faculty, independent scholars, and graduate students in the later stages of their doctoral work.

## WORKSHOPS

### W1. Teaching Shakespeare Through Music

**Workshop Leader:** Stephen M. Buhler  
(University of Nebraska, Lincoln)

Participants in this workshop will be guided through a range of materials and teaching strategies that connect Shakespearean texts with musical performance. We will explore musical responses to Shakespeare, focusing on their historicity, and consider opportunities for teacher- and student-composed reworkings. Technologies that provide easier access to materials and that invite students into the processes of creative adaptation will be discussed. Participants are invited to share their experiences with using music and to develop a group bibliography on Shakespeare, Music, and Pedagogy.

### W2. Incorporating Our Writing and Research into the Undergraduate Classroom

**Workshop Leaders:** Phyllis Gorfain  
(Oberlin College) and  
Susan Mayberry (Alfred University)

This workshop provides a forum for teacher/scholar/writers to integrate their "own work" into undergraduate teaching. Participants will share strategies for bridging gaps between research, writing, and teaching: How to foray into new fields by teaching undergraduates? How to develop interdisciplinary courses through research and writing? How to demystify jargon so that students can participate in professional discourses? How to frame directing, conducting workshops, or educational outreach as scholarship? How to foreground processes of research and writing to engage students in significant social, political, and ethical goals of the profession.

### W3. Shakespeare and Voice

**Workshop Leaders:** Lynette Hunter  
(University of Leeds) and Peter Lichtenfels  
(Manchester Metropolitan University)

This workshop looks at choric and multi-vocal performance and the interrelation of aural rhetorical figures and vocal techniques. It offers a combination of practical exercises with professional voice trainers and a roundtable discussion of the results. Aim: to think through aspects of voice and vocal performance for which there is little critical vocabulary and to open up the potential of the text by bringing strategies and techniques generated by voice to bear upon the interconnections among bibliographic, textual, rhetorical and theatrical strategies.

### W4. Preparation and Reading of Troilus and Cressida

**Workshop Leader:** Audrey Stanley (University of California, Santa Cruz)

In preparation for reading the complete play at the SAA meeting, participants will examine the Folio and 1609 Quarto text for punctuation, spelling, variations; circulate a brief discussion of the essence and overall image of the play from a directorial perspective; present ideas for costuming and settings; develop possible casts; chart the structure of the play; and suggest doublings. Each participant will make vocal preparations to read two pre-assigned roles—one major, one minor. Enrollment limit is ten, with priority to those who did not participate in either the 1998 or 2000 workshop.

### W5. Teaching Non-Shakespearean Renaissance Drama

**Workshop Leaders:** Lars Engle (University of Tulsa) and Eric Rasmussen (University of Nevada-Reno)

A workshop for teachers and would-be teachers of non-Shakespearean Renaissance drama. How much are we in fact doing to introduce students to Shakespeare's contemporaries and how do we go about doing it? What texts and materials do we use, and what generic or thematic categorizations? How do we present issues of theater history, textual bibliography, and performance? The workshop will produce a website on its topic.