Teacher Workshops

Shakespeare Works
When Shakespeare Plays

“Shakespeare at the Core”: Three days of workshops for teachers at the Robert and Margrit Mondavi Center for the Performing Arts at UC Davis • August 29-31, 2014

Presented by the UC Davis School of Education and the Robert and Margrit Mondavi Center for the Performing Arts at UC Davis in association with Globe Education (Shakespeare’s Globe, London) and the Shakespeare Theatre Association.
Teaching artists from the world’s most respected Shakespeare companies are here this weekend to share active and playful approaches that will enliven your teaching of Shakespeare. From as close by as San Francisco and Ashland to the East Coast, Canada and London, we have brought the best and brightest Shakespeare teaching artists from across the world to you.

This is the third conference of its kind. This year, the conference is titled, “Shakespeare at the Core” to reflect our special focus on alignment with the Common Core State Standards. We promise a play-filled weekend of hands-on workshops at the Robert and Margrit Mondavi Center for the Performing Arts at UC Davis, Northern California’s premiere performing arts center.

What you will learn will be nothing short of transformational. We hope you will be inspired to share what you’ve learned with your colleagues, and, most of all, armed with practical and playful ways to bring Shakespeare to life for your students.

Have a Wonderful Time!

Harold G. Levine
Dean, UC Davis School of Education

Patrick Spottiswoode
Director, Globe Education

Joyce Donaldson
Associate to the Executive Director for Arts Education, Robert and Margrit Mondavi Center for the Performing Arts, UC Davis

Sarah Enloe
Secretary, Shakespeare Theatre Association
Director of Education, American Shakespeare Center

Special Thanks

- Friends of the Mondavi Center
- Cindy Smith, events manager, UC Davis School of Education; Donna Justice, senior director of marketing and communications, School of Education; and Rosalie Vanderhoef, member of the Friends of the Mondavi Center and chair of conference volunteer corps
Meet the Presenters

Keynote Speaker

Peggy O’Brien, Ph.D.
Director of Education, Folger Shakespeare Library, Washington, DC

Peggy O’Brien, Ph.D. is founding director of education at the Folger Shakespeare Library. After years of teaching English – mostly in the District of Columbia public schools – she established the Folger’s performance-based, teacher-focused philosophy of teaching and learning, and founded the Library’s education programs beginning in the mid-1980s. These include work with students and teachers in the DC metropolitan area and extensive work with teachers across the country. The Folger’s National Endowment for the Humanities-funded Teaching Shakespeare Institute, founded by O’Brien in 1984, marked its 30th year this summer. She led the Library’s education work until 1994 when she was named senior vice president for education at the Corporation for Public Broadcasting. During this time, in collaboration with Cambridge University Press and Georgetown University, she launched and published *Shakespeare Magazine*, a print and online magazine for teachers of Shakespeare. She was recruited by the cable industry to reinvent their education foundation, and most recently – prior to her return to the Folger – she was recruited by Michelle Rhee to serve as chief of family and public engagement on the leadership team at DC Public Schools.

She serves on numerous national boards and advisory committees and has received several national awards, including an honorary degree from Georgetown University. She has earned degrees from Trinity College, Catholic University of America, and the PhD from American University. Currently, she is engaged in reinventing the Folger Library’s education work once again and, with Folger director Mike Witmore, is focused on turning more of the Folger Library’s singular collection and significant education work to more and more teachers across the country.

Workshop Presenters

Kevin Costa, Chesapeake Shakespeare Company

Kevin Costa is the director of Fine & Performing Arts at McDonogh School in Owings Mills, Maryland, where he serves as the head of the Drama program. He is the founding director of the school’s Institute for Shakespeare and Renaissance Studies, an interdisciplinary program that explores the plays and history of Early Modern England through a scholar/practitioner approach. Kevin is also education director for the Chesapeake Shakespeare Company in Ellicott City and Baltimore, MD. He holds a PhD in English with a concentration in Shakespeare, Renaissance literature, and dramatic theory, and has taught at the secondary and postsecondary levels. Kevin has trained in classical theater at the American Conservatory Theatre in San Francisco, and he was the recipient of a National Endowment for the Humanities award to study the teaching of Shakespeare at the Folger Shakespeare Library in Washington, DC, where he now serves as a teaching artist for the Library’s Education Division. Active on stage and as a director with the Chesapeake Shakespeare Company, he is also an active member of the Shakespeare Theatre Association, an international organization of Shakespeare theater companies.

*continued on next page*
Edward Daranyi, Stratford Festival
Edward Daranyi is resident teaching artist at the Stratford Festival. He has recently returned from El Salvador after creating and directing *Voces de los Cerros*, a collectively written new work, and directing *Fuente Ovejuna* for Es Artes theatre in conjunction with the Stratford Festival and CUSO-VSO. For Michigan State University, Edward has taught classical theater and theater for young audiences and directed *The Beaux Stratagem*, *Cyrano de Bergerac*, and *James and the Giant Peach*. In his past 12 seasons at Stratford, Edward has served as assistant director of several productions and recently co-created landmark multidisciplinary adaptations of *A Midsummer Night's Dream* and *Romeo and Juliet* in Mozambique with Shakespeare Link Canada and Montes Numuli. Edward is a BFA acting graduate of the University of Windsor. His production company, In the Blink, produces youth-oriented theater in the Toronto area, and he regularly voices characters for the TVO/Treehouse series *Mighty Machines*.

Tas Emiabata, Globe Education, Shakespeare’s Globe
Tas Emiabata is an actor and education practitioner at Shakespeare’s Globe and owner of Purple Room Studios, an independent production/post-production company with a rapidly growing reputation for quality recording. Some of his previous acting credits include work at Shakespeare’s Globe Theatre, The Royal National Theatre, The Royal Shakespeare Company and the BBC, as well as a short stint on the Australian TV series *Neighbours*. As a director, Tas regularly facilitates workshops with Shakespeare’s Globe, the Southwark Theatres’ Education Partnership, Talawa, Emergency Exit Arts, and The National Youth Theatre. In 2008, Tas directed an Arabic adaptation of *Romeo and Juliet* in Jenin Refugee Camp, Palestine. Tas has also written and performed with the band The Boots Collective and was signed to BMG records.

Sarah Enloe, American Shakespeare Center
Sarah Enloe, director of education at American Shakespeare Center and secretary of Shakespeare Theatre Association, holds an MFA with an emphasis in dramaturgy, a Master of Letters with an emphasis in teaching from Mary Baldwin College’s Shakespeare and Performance program, and a BFA in theater studies from the University of Texas at Austin. Sarah taught theater arts at the high school level in Texas for five years, and in 2003, she won recognition as teacher of the year and earned a National Endowment for the Humanities fellowship to study with Shakespeare & Co. At the American Shakespeare Center, Sarah directs programming in the areas of college prep, research and scholarship, personal Renaissance, and educator resources. Sarah’s current work is focused on the practical application of performance techniques for the English classroom.

Kirsten Giroux, Oregon Shakespeare Festival
Kirsten Giroux has performed in regional theaters across the country for over 20 years. She has appeared in over 30 Shakespearean productions in theaters, such as Boston Shakespeare Company, Sacramento Theater Company, Idaho Shakespeare Festival, and the Oregon Shakespeare Festival. Since 1999, Kirsten has devoted her time to teaching, and working as a curriculum specialist.
and lead teaching artist for the Oregon Shakespeare Festival. She has created over 50 workshops for the Festival’s Education department and has taught hundreds of events for students of all ages and seminars for teachers on teaching Shakespeare. All of her teaching and curriculum work is designed to get students up on their feet exploring and learning about the works of William Shakespeare.

Carl Holvick-Thomas, The San Francisco Shakespeare Festival

Carl Holvick-Thomas is the education director and a resident artist with The San Francisco Shakespeare (SF Shakes) Festival. He has worked in all of SF Shakes’ programs including Free Shakespeare in the Park, Shakespeare on Tour, Midnight Shakespeare, and Bay Area Shakespeare Camps. Carl also taught theater arts in the townships of Cape Town, South Africa with Dance for All. As a professional actor, he has performed with the Shotgun Players in Mina Morita’s *Great Divide*, Mark Jackson’s *God’s Plot*, and Patrick Dooley’s *Skylight*. He has also performed with Cutting Ball Theatre, San Jose Stage Company, Pacific Repertory Theatre, Playwright’s Foundation, Marin Shakespeare Company, Impact Theatre, Just Theatre, and Word for Word. He trained at the summer Shakespeare intensive at the Royal Academy of Dramatic Arts in London and was coached by Kevin Spacey as a participant of the Richard’s Rampage program. He has BA degrees from UC Berkeley in theater and political science.

Patrick Spottiswoode, Globe Education, Shakespeare’s Globe

Patrick Spottiswoode joined Shakespeare’s Globe in 1984 and became founding director of Globe Education in 1989. When Patrick joined, there were two full-time staff in the entire organization. There are now 32 full-time and over 100 freelance staff in Globe Education alone who work with over 120,000 people of all ages and nationalities every year at Shakespeare’s Globe and many more via its outreach work and digital activities.

A partnership with UC Davis in 2006 has led to the creation of a Globe Education Academy for Teachers, based at the Mondavi Center at UC Davis. Patrick helped to initiate an annual workshop conference for teachers, *Shakespeare Works when Shakespeare Plays*, at the Mondavi Center in 2012.

In 2009, Patrick was president of the Shakespeare Club of Great Britain. In 2011, he received an honorary PhD from the University of Warwick and became an honorary fellow of King’s College London. Patrick was president of the Shakespeare Theatre Association in 2011 and 2012. He is a proud recipient of an Al Mahabba Award and the 2011 Burbage Award from the American Shakespeare Center. He is on the Board of the Mountview Academy of Theatre Arts, the Institute of Historical Dress, and is a Patron of the Lighthouse Trust.

Anika Solveig, The San Francisco Shakespeare Festival

Anika Solveig is an actor and teaching artist in the Bay Area, specializing in devised movement theater and elevated text work. Anika has been teaching and performing all over the U.S. for the last 10 years and never stops learning from her students. In 2013, she received her MFA from UC Irvine. Recent teaching projects include Foundations of Flight: Movement for Actors, Midnight Shakespeare with The San Francisco Shakespeare Festival, drama instructor for Summit Charter Schools, and director of the New Swan Summer Academy in Orange County. In New York she performed off-broadway at the Public and many other small venues with Barefoot Theater Company, TerraNOVA, amios, and The Internationalists, among others. Anika is a resident artist with The San Francisco Shakespeare Festival and member of Counter-Balance Theater.

More detailed presenter biographies available at shakespeareplays.ucdavis.edu
<table>
<thead>
<tr>
<th><strong>Friday, August 29</strong></th>
<th><strong>Saturday, August 30</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>12:00</strong></td>
<td><strong>8:30</strong></td>
</tr>
<tr>
<td><strong>Registration</strong></td>
<td><strong>Breakfast</strong> – Main Lobby</td>
</tr>
<tr>
<td><strong>12:30</strong></td>
<td><strong>9:00</strong></td>
</tr>
</tbody>
</table>
| **Welcome, Overview, Introductions** – Studio Theatre | **Daily reflection**
  - Grand Tier Lobby
  - Green Room
  - Bartholomew Room |
| **12:55** | **Break** |
| **1:00** | **9:30** |
| **Workshop 1**
  - Grand Tier Lobby – Shakespeare’s Globe
  - Green Room – Stratford Festival
  - Jackson Hall – Chesapeake Shakespeare Company | **Elizabethan Dance**
  - Jackson Hall stage
  **Group Scene Work**
  - Studio Theatre – Warm-ups
  - Green Room – Work Scenes (Group IX-X)
  - Orchestra Terrance South – Work Scenes (Group XI-XII) |
| **2:15** | **10:45** |
| **Break** | **Break** |
| **2:25** | **11:00** |
| **Elizabethan Dance**
  - Jackson Hall | **Workshop 3**
  - Grand Tier Lobby – Shakespeare’s Globe
  - Green Room – Stratford Festival
  - Jackson Hall – Chesapeake Shakespeare Company |
| **Group Scene Work – Warmups**
  - Studio Theatre
  - Grand Tier Lobby | **12:15** |
| **3:25** | **Lunch – Main Lobby** |
| **Break** | **1:00** |
| **3:35** | **Workshop 4**
  - Grand Tier Lobby – American Shakespeare Center
  - Green Room – San Francisco Shakespeare Festival
  - Jackson Hall – Oregon Shakespeare Festival |
| **Workshop 2**
  - Grand Tier Lobby – Shakespeare’s Globe
  - Green Room – Stratford Festival
  - Jackson Hall – Chesapeake Shakespeare Company | **2:15** |
| **4:50** | **Break** |
| **Break** | **2:30** |
| **5:00** | **Elizabethan Dance**
  - Jackson Hall | **Group Scene Work**
  - Studio Theatre (Group V-VI)
  - Orchestra Terrance South (Group VII-VIII)
  - Green Room (Group I-II)
  - Bartholomew Room (Group III-IX) |
| **Peggy O’Brien Keynote**
  Studio Theatre | **3:30** |
| **6:00** | **Break** |
| **Reception and Break for day**
  – Main Lobby | **3:45** |
| **3:45** | **Workshop 5**
  - Grand Tier Lobby – American Shakespeare Center
  - Green Room – San Francisco Shakespeare Festival
  - Jackson Hall – Oregon Shakespeare Festival |
| **5:00** | **Large Group Conversation – Connecting to the Common Core** – Studio Theatre |
| **6:00** | **Break for day** |
**Sunday, August 31**

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30</td>
<td><strong>Breakfast</strong> – Main Lobby</td>
</tr>
<tr>
<td>9:00</td>
<td><strong>Review: Elizabethan Dance</strong></td>
</tr>
<tr>
<td></td>
<td>Jackson Hall stage</td>
</tr>
<tr>
<td></td>
<td><strong>Group Scene Work review</strong></td>
</tr>
<tr>
<td></td>
<td>Green Room</td>
</tr>
<tr>
<td></td>
<td>Studio Theatre</td>
</tr>
<tr>
<td>9:30</td>
<td><strong>Review: Elizabethan Dance</strong></td>
</tr>
<tr>
<td></td>
<td>Jackson Hall stage</td>
</tr>
<tr>
<td></td>
<td><strong>Group Scene Work review</strong></td>
</tr>
<tr>
<td></td>
<td>Green Room</td>
</tr>
<tr>
<td></td>
<td>Studio Theatre</td>
</tr>
<tr>
<td>10:00</td>
<td><strong>Review: Elizabethan Dance</strong></td>
</tr>
<tr>
<td></td>
<td>Jackson Hall stage</td>
</tr>
<tr>
<td></td>
<td><strong>Group Scene Work review</strong></td>
</tr>
<tr>
<td></td>
<td>Green Room</td>
</tr>
<tr>
<td></td>
<td>Studio Theatre</td>
</tr>
<tr>
<td>10:30</td>
<td><strong>Break</strong></td>
</tr>
<tr>
<td>10:45</td>
<td><strong>Workshop 6</strong></td>
</tr>
<tr>
<td></td>
<td>Grand Tier Lobby – American Shakespeare Center</td>
</tr>
<tr>
<td></td>
<td>Green Room – San Francisco Shakespeare Festival</td>
</tr>
<tr>
<td></td>
<td>Jackson Hall – Oregon Shakespeare Festival</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Noon</td>
<td><strong>Lunch</strong> – Main Lobby</td>
</tr>
<tr>
<td>12:45</td>
<td><strong>Applications</strong> – Studio Theatre</td>
</tr>
<tr>
<td>1:30</td>
<td><strong>Performances</strong> – Jackson Hall Stage</td>
</tr>
<tr>
<td>2:15</td>
<td><strong>Conference evaluation and reflection</strong></td>
</tr>
<tr>
<td></td>
<td>Close of conference – Jackson Hall</td>
</tr>
</tbody>
</table>

---

**WORKSHOPS**

- **America Shakespeare Center** – “Sweet Smoke of Rhetoric” – Grand Tier Lobby
- **Chesapeake Shakespeare Company** – “Meter Matters” – North Tower
- **Oregon Shakespeare Festival** – “Prospero and Ariel” – North Tower
- **The San Francisco Shakespeare Festival** – “Character Friezes” – Green Room
- **Shakespeare’s Globe** – “The Outsider” – Grand Tier Lobby
- **Stratford Festival** – “From the Rehearsal Hall to the Classroom” – Green Room
American Shakespeare Center

Sweet Smoke of Rhetoric
Shakespeare arranged his words in a way that both affected the ear of the audience and also gave instructions to his actors. In this workshop, participants will explore Shakespeare's use of rhetoric through five basic forms (repetition, omission, addition, direction, and substitution) in order to discover the character and delivery clues provided by the construction of the language itself.

Chesapeake Shakespeare Company

Meter Matters
This session will focus on ways of having students learn about the role and importance of meter in Shakespeare's plays. Through a variety of performance-based exercises, we will explore a number of ways to make sense of how Shakespeare's meter functions and what it can add to our understanding of the plays, of characters, and of their relationships with each other. By the end of this session, teachers will leave with several scaffolded exercises that they'll be able to use with their students immediately. There will also be an opportunity for teachers to work with original documents.

Globe Education, Shakespeare's Globe

The Outsider
This physical and practical session will explore approaches and techniques used to access Shakespeare's language. Drawing on the Merchant of Venice, contrasted with other plays, the approaches will reveal the character of Shylock through his use of language and his relationships to other characters in the play. Further activities will examine prose, verse, rhetoric, and methods for creating a space for questioning and reflection while avoiding any issues of bigotry surrounding the play. Participants will receive a work-booklet detailing the scripts and exercises used in the session with alternative ideas and space for participants to develop their own practice.

The San Francisco Shakespeare Festival

Elizabethan Dance
Dances were traditionally performed after all Elizabethan plays, in part because the audience expected them and also as a way of reminding the audience that nothing they saw was real, that all the actors were alive and well. Everyone in the cast was expected to perform in a final jig, including those whose characters had died during the course of the action. But dancing wasn't exclusively for performers! Everyone, noble to peasant, danced (as long as they weren't Puritans!) Court dances were more formal and sometimes a bit more stiff than country dances. There is a practical reason for this. The clothing worn by nobles was heavy and expensive. It was not practical for leaping around in. Often in these dances, men held the hands of their ladies. This was not just because they were gentleman, but also because the ladies' dresses were heavy, their corsets tight, and they needed help balancing! The dance described in this lesson is a country dance and perfect for those of us who aren't wearing 50 pounds of clothing. It's called Gathering Peascods.

And

Character Friezes
Common Core State Standards require students to be able “to analyze how complex characters develop over the course of a text.” The standards also specifically cite Macbeth as a text that illustrates the higher range of student reading. The Character Frieze exercise (originally developed at Shakespeare & Co.) physicalizes the trajectory of iconic characters over the course of the play in a manner that is on-your-feet,
engaging, and memorable. Students participating and observing the exercise can experience the way characters’ personal motivations, interactions with other characters, and influence on the greater themes of the play change over time. Students can even cite the text used in the exercise for essays, SATs, and AP exams.

**Oregon Shakespeare Festival**

**Prospero and Ariel: An Active Approach to Discovering Relationship**

This session will demonstrate how teachers can engage all their students – the resistant, the shy, the reluctant and the nonperformer – and get them on their feet exploring the text to discover meaning and character relationships. The workshop asks students to investigate the relationship between Prospero and Ariel in *The Tempest*.

**Stratford Festival**

**From the Rehearsal Hall to the Classroom**

This workshop will explore the rigors, challenges, and joys of enlivening Shakespeare’s texts for the classroom. This is not a workshop about tricks, but about useful, repeatable and adaptable tools with which to unlock what these plays ask of the actor and student. Participants will be active and on their feet exploring the language and the rhythm of classical text. Through exercises and rehearsal games, participants will gain an empowerment and an ownership of Shakespeare’s characters and language.

---

**Company Descriptions**

**American Shakespeare Center – Staunton, VA**

The American Shakespeare Center’s approach to Shakespeare embraces both his words and his staging conditions. Teachers have long recognized the beauty inherent in Shakespeare’s language but struggle to impart the joy of his staging to students, many of whom are afraid of a text that has for so long been divorced from the meaning it has on stage. By looking at the staging conditions for which Shakespeare wrote, the ASC Education Artists assist teachers and students both in appreciating his plays and in performing them. Since 1988, the ASC has produced Shakespeare’s plays in repertory on tour and in our own recreation of Shakespeare’s indoor playhouse, the Blackfriars. Since 1992, ASC Education has shared with teachers how embracing Shakespeare’s stagecraft can open up his plays for teachers and students. And, since 1997, ASC Education has worked with more than 2,000 high school students to stage productions employing elements of Shakespeare’s stagecraft that help students and audiences connect to the plays in new ways.

*continued on next page*
Chesapeake Shakespeare Company – Ellicott City, MD

The Chesapeake Shakespeare Company began in 2002 with a small group of artists committed to “changing how people think about Shakespeare” to produce shows that allowed audiences to connect to classic works in whole new ways that are fresh, innovative, and sustainable. In just under 10 years, CSC has become one of the fastest growing artists organizations in its region. Last season, CSC served over 12,000 residents from throughout the region with their high-energy approach to performance and education. CSC is obtaining a name and reputation for creating unique performance experiences that bring audiences closer to the process and the artists. It does this by creating intimate performance environments and opportunities for conversations between audience, artists, and the wider community.

Folger Education – Washington, DC

The Folger Shakespeare Library in Washington, DC, is home to the world’s largest and finest collection of Shakespeare materials and other rare Renaissance books, manuscripts, and works of art. It serves a wide audience of researchers, visitors, teachers, students, families, and theater- and concert-goers. But the Folger is also a collection of really smart people: scholars, teachers, librarians, actors, directors, curators, docents, and digital geeks.

Folger Education draws from these smart folks and teams up with teachers all over the country in an endless collaboration focused on teaching and learning. The Folger continues to produce—with and for teachers—ever-evolving sets of language tools, active close reading strategies, performance techniques, and pathways through the plays that are energizing and fun, and that relentlessly focus on text. Using these tools and strategies, teachers and their students work in the plays rigorously and vigorously in the way that scholars and actors do. Students make their way actively—reading closely, thinking deeply, and citing textual evidence all over the place. They build their skills and their knowledge. And teachers do too.

We know that any teacher can teach this way. Teachers don’t have to know anything about acting or directing or any of that stuff. In fact, it’s better if they don’t. Shakespeare knew how to write. Teachers know how to teach. And if teachers are worried about this last part, we can help with that too.

Oregon Shakespeare Festival – Ashland, OR

Founded in 1935, the Tony Award-winning Oregon Shakespeare Festival (OSF) is among the oldest and largest professional nonprofit theatres in the United States. Each year OSF presents an eight-and-a-half-month season of 11 plays in three theaters, plus numerous ancillary activities and extensive education programs. Operating on a budget exceeding $26 million, OSF presents more than 780 performances annually with attendance of approximately 400,000. OSF’s educational programs reach over 143,000 students, teachers, current and future playgoers each season. Education is a vital part of the Festival tradition. OSF founder, Angus Bowmer, was first and foremost a teacher. He began by staging Shakespeare’s plays with his students at the Southern Oregon Normal School (now Southern Oregon University). Later, his vision expanded to include teaching the thousands of people who came to the Oregon Shakespeare Festival each year. Today, OSF follows Angus Bowmer’s lead, offering exceptional educational experiences that support each season’s plays to a diverse and culturally rich range of students, teachers, and audiences, and, inspiring a lifelong relationship to theater and the works of William Shakespeare.
The San Francisco Shakespeare Festival – San Francisco, CA

The San Francisco Shakespeare Festival’s mission is to make the words and themes of Shakespeare available to everyone regardless of age, ethnicity, financial status, or level of education. Toward that end, we have a rich legacy of educational work with students from preschools to retirement centers, at-risk youth, schools, and community centers throughout California. We design our programs around the guiding principle that Shakespeare's work is most fun and accessible when participants are fully engaged in their bodies, voices, and minds. Our practices encourage students to learn about Shakespeare in an active, on your feet, exploration of his plays where Shakespeare's wisdom is discovered organically. We reach schools all over California through our Shakespeare On Tour performances and “Playshops” as well as customized residencies that range from in-class workshops to immersive extended studies of the Bard.


Globe Education was founded in 1989, eight years before the Globe Theatre opened in 1997. More than 120,000 people of all ages and nationalities participate in Globe Education programs every year: elementary to high school students and teachers; undergraduate and graduate students; scholars and members of the general public. Globe Education creates professional productions for young people and immersive theatre programs and storytelling performances for families. It creates productions with young people in the Globe Theatre and in the recently opened indoor Sam Wanamaker Playhouse with students from Southwark schools, Southwark Youth Theatres, and its international summer schools. Outreach projects and digital resources take Globe Education’s work into a number of London communities, as well as across the world. The Globe Education Academy for Teachers, presented in partnership with the UC Davis School of Education and the Robert and Margrit Mondavi Center for the Performing Arts at UC Davis, was established in 2006.

Stratford Festival – Ontario, Canada

The educational mandate of the Stratford Festival goes back to 1952 and the Festival's founders: to promote interest in and the study of the arts generally, and literature, drama and music in particular and to advance knowledge and appreciation of and to stimulate interest in Shakespearean culture and tradition.

The Stratford Festival welcomes 60,000 students each year to student matinees. Shakespeare on Wheels is a hands-on opportunity for upwards of 120 students to work with a team of Stratford artists to learn, design sets and costumes, compose music for, and present an act from a Shakespearean play—in just a few days! Nearly 200 students join us for The Shakespeare School, a series of summer camps designed to teach classical, modern, and musical theater skills to teens. Through our Teaching Shakespeare Program, 90 teachers annually receive training on the finest and most effective methods of capturing the essence of Shakespeare's works and making them come alive for their students in the classroom. This program teams teachers with artists from the Festival to provide in-classroom visits from the artists, to enrich and enhance the students learning experience. An additional 150 teachers attend our annual Teachers’ Conference.
Conference at a Glance

FRIDAY, AUGUST 29
Noon ............................................ Registration
12:30 p.m .................................... Welcome
1:00 p.m ....................................... Workshop 1
2:15 p.m ........................................ Break
2:25 p.m ...................................... Elizabethan Dance,
                                               Group Scene Work
3:25 p.m .................................. Break
3:35 p.m .................................... Workshop 2
4:50 p.m .................................. Break
5:00 p.m .................................. Reception, Break for the Day

SATURDAY, AUGUST 30
8:30 a.m ................................... Breakfast
9:00 a.m .................................. Daily Reflection
9:30 a.m .................................. Break
9:45 a.m .................................. Elizabethan Dance,
                                               Group Scene Work
10:45 a.m .................................. Break
11:00 a.m .................................. Workshop 3
12:15 p.m .................................. Lunch
1:00 p.m .................................. Workshop 4
2:15 p.m .................................. Break
2:30 p.m .................................. Elizabethan Dance,
                                               Group Scene Work
3:30 p.m .................................. Break
3:45 p.m .................................. Workshop 5
5:00 p.m ......................... Large Group Conversation
6:00 p.m .................................. End of Day

SUNDAY, AUGUST 31
8:30 a.m ................................... Breakfast
9:00 a.m .................................. Review: Elizabethan Dance,
                                               Group Scene Work
9:30 a.m .................................. Review: Elizabethan Dance,
                                               Group Scene Work
10:00 a.m .................................. Review: Elizabethan Dance,
                                               Group Scene Work
10:30 a.m .................................. Break
10:45 a.m .................................. Workshop 6
12:00 p.m .................................. Lunch
12:45 p.m .................................. Applications
1:30 p.m .................................. Performances
2:15 p.m ..................... Conference Evaluation and
                              Reflection – Close of Conference