Shakespeare Works
when Shakespeare Plays
Three days of workshops for teachers at the Robert and Margrit
Mondavi Center for the Performing Arts at UC Davis


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.
Welcome

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 as far away as Canada, the East Coast and London, we have brought the best and brightest teaching artists from across the world to you.

This is the first conference of its kind. 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, excited 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

Special Thanks

Friends of the Mondavi Center

Becky Kemper, Director of Training and Outreach, San Francisco Shakespeare Festival

Our Organizing Committee: Adrian Crabtree, Joyce Donaldson, Rebecca J. Ennals, Andee Press-Dawson, Donna Justice, and Rosalie Vanderhoef.

Meet the Presenters

American Shakespeare Center (Virginia)

Ralph Alan Cohen is the Director of Mission and Co-Founder of the American Shakespeare Center. He is also the Gonder Professor of Shakespeare and Performance at Mary Baldwin College’s Master of Letters and Fine Arts program, which he founded. He was the project director for the building of the Blackfriars Playhouse. In 2008, Ralph and ASC co-founder Jim Warren received the Virginia’s Governor’s Arts Award. He has directed more than 25 professional productions of plays by Shakespeare and his contemporaries, including Christopher Marlowe’s Doctor Faustus, Ben Jonson’s The Alchemist, and Francis Beaumont’s The Knight of the Burning Pestle, in America’s first professional production of that play. In 1990, he directed Thomas Middleton’s Your Five Gallants (the first production of the play since 1607), which he also co-edited for Oxford University Press’ Collected Works of Thomas Middleton. He is the author of ShakesFear and How to Cure It: A Handbook for Teaching Shakespeare, has twice guest edited special teaching issues of Shakespeare Quarterly, and has published articles on teaching Shakespeare as well as on Shakespeare, Jonson, and Elizabethan staging. Ralph is a former professor of English at James Madison University, where he founded the university’s studies abroad program. While at JMU, he won Virginia’s award for outstanding faculty. In 2002, 2004, and 2008, he was the project director for NEH summer institutes for college teachers held at the Blackfriars Playhouse in Staunton and Shakespeare’s Globe in London.

Sarah Enloe is Director of Education at the American Shakespeare Center. She holds a master of fine arts in dramaturgy, a master of letters in teaching from Mary Baldwin College’s Masters in Shakespeare and Performance Program, and a B.F.A. in theatre studies from the University of Texas at Austin. Sarah taught theatre arts at the high school level in Texas for five years, where she directed A Midsummer Night’s Dream, Love’s Labour’s Lost, and Much Ado About Nothing, as well as an annual Theatre for Young Audiences production and four award-winning one act plays. In 2003, she won recognition as teacher of the year and an NEH fellowship to study with Shakespeare & Co. Sarah contributed to Joan Lazarus’s Signs of Change in 2002. In her position at the ASC since 2009, she directs four education programs which, together, serve thousands of students ranging in age from nine to ninety. The Personal Renaissance, Educator Resources, College Prep, and Research and Scholarship programs form the basis for all lecture series, camps, conferences, and life-long learning offerings at ASC.

Kevin J. Costa is an English teacher at McDonogh School, Head of the Drama Department, Director of Fine & Performing Arts, and Assistant Director of College Counseling. He also serves as the Director of Education for the Chesapeake Shakespeare Company, where he re-
of a Shakespeare play as an obligation to the Court; the Fall Festival of Shakespeare, where Shakespeare & Company artists, participate in classes and perform their own production olds; Shakespeare in the Courts, where juvenile offenders in Berkshire County work with developed such programs as: Shakespeare & Young Company, an intensive summer training pro-
day Group for the Shakespeare Theatre Association.

Kevin’s leadership, the artists of Shakespeare & Company’s Education Program have devel-
or of Education, a founding member of Shakespeare & Company, and one of its master teachers. He teaches text analysis, acting, stage combat and clown. He is the director of Shakespeare & Company’s Education Program, and has directed most of the New England touring productions since 1978. Kevin oversees the Directors-in-Residency program, reaching students and teachers from elementary through college level. Under

Kirsten Giroux is Curriculum Specialist and Lead Teaching Artist. She has performed in regional theaters across the country, created over 30 workshops for the Festival’s Education Department, and taught hundreds of classes for students of all ages. Kirsten and Joan have taught and developed curriculum for nearly all of Shakespeare’s plays. After many years of leading seminars and developing practical lessons for the classroom, they are currently collaborating on a book for teachers on teaching Shakespeare’s plays.

San Francisco Shakespeare Festival
Rebecca J. Ennals has been on staff at the San Francisco Shakespeare Festival since 2002. She holds a BA in Theatre and English from Scripps College and an MFA in performance from UC Davis. Before joining San Francisco Shakespeare Festival, she was an artist-in-residence for California schools through Sierra North Arts Project. For the San Francisco Shakespeare Festival, she has directed eight Shakespeare on Tour productions and written three-week classroom curriculum for seven of them. For Civic Arts Stage Company (a program of SF Shakes), Rebecca has directed numerous productions that bring together community children and professional actors. Rebecca currently serves as Chair of the Education and Training Focus Group for the Shakespeare Theatre Association.

Shakespeare & Company (Lenox, Mass)
Kevin Coleman is Director of Education, a founding member of Shakespeare & Company, and one of its master teachers. He teaches text analysis, acting, stage combat and clown. He is the director of Shakespeare & Company’s Education Program, and has directed most of the New England touring productions since 1978. Kevin oversees the Directors-in-Residency program, reaching students and teachers from elementary through college level. Under Kevin’s leadership, the artists of Shakespeare & Company’s Education Program have developed such programs as: Shakespeare & Young Company, an intensive summer training program for 16-20 year olds; Riotous Youth, a summer program for 7-9, 10-12 and 13-15 year olds; Shakespeare in the Courts, where juvenile offenders in Berkshire County work with Shakespeare & Company artists, participate in classes and perform their own production of a Shakespeare play as an obligation to the Court; the Fall Festival of Shakespeare, where students from 10 Massachusetts and eastern New York high schools annually present full productions of Shakespeare in their own schools, and then collectively during the week-long celebration on Shakespeare & Company’s mainstage, the Founders’ Theatre.

Shakespeare Festival/LA
Chris Anthony (Director of Youth & Education) and Elizabeth Rainey (Teaching Artist) have been with the program since 1995 and 1997, respectively. Together they have adapted techniques for use in both classroom and community settings, working with teachers and students from elementary to college level.

Shakespeare’s Globe Education (London)
Patrick Spottiswoode joined Shakespeare’s Globe in 1984 and became founding Director, Globe Education in 1989. In 1995 he initiated a 30-year project to stage readings and record all surviving plays by Shakespeare’s contemporaries. Other projects include the first Globe MA in Shakespeare Studies with King’s College London, a two year program of events celebrating Shakespeare and Islam and, more recently, a Shakespeare is German series of events including the launch of a book of translations, Goethe on Shakespeare, which Patrick commissioned. Patrick is currently the President of the Shakespeare Theatre Association. This summer he received an Honorary PhD from Warwick University and an Honorary Fellowship from King’s College London.

Philip Cambus trained at the Royal Academy of Dramatic Arts. His credits at Shakespeare’s Globe include Much Ado About Nothing, Macbeth, Love’s Labour’s Lost (and USA tour), Romeo and Juliet, Helen, The Merchant of Venice and Holding Fire! His other theatre credits include: The Man Who Had All the Luck (Edinburgh Lyceum); A Month in the Country, Vincent in Brixton (Salisbury Playhouse); Edward II (BAC); The Seagull (Northcott Exeter); The Duchess of Malfi (West Yorkshire Playhouse); In Praise of Love (Minerva Theatre Chichester); Great Expectations (Cheek by Jowl/RSC); The Fence (The Wrestling School); The Little Mermaid (Sphinx Theatre Company); and The Soldier (Edinburgh Fringe). His television credits include My Hero, Hope and Glory and A Touch of Frost.

Síán Williams trained at the London College of Dance and Drama. She founded The Kosh dance theatre company with Michael Merwitzer. Síán has worked as choreographer for Shakespeare’s Globe since 1999 and as movement director for the Royal Shakespeare Company. Her recent choreography credits include Adolph Hitler: My Part in His Downfall (Rho Delta); The Magic Flute (Royal College of Music); Oh What a Lovely War! (Northern Stage); The Storeroom (The Kosh); Henry IV Parts I & 2, Anne Boleyn, The Comedy of Errors (Shakespeare’s Globe); and Macbeth (Globe Education, ‘Playing Shakespeare with Deutsche Bank’).
### Conference Schedule

<table>
<thead>
<tr>
<th>Time</th>
<th>Friday, January 13</th>
<th>Saturday, January 14</th>
<th>Sunday, January 15</th>
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<tbody>
<tr>
<td>Noon</td>
<td>Registration, Mondavi Center, Rumsey Rancheria Grand Lobby</td>
<td>Breakfast, Mondavi Center, Rumsey Rancheria Grand Lobby</td>
<td>Breakfast, Mondavi Center, Rumsey Rancheria Grand Lobby</td>
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<tr>
<td>1:00-2:15</td>
<td>Welcome, Patrick Spottiswoode, Harold Levine and Joyce Donaldson Mondavi Center, Jackson Hall Stage</td>
<td>Warm up #1, Kevin Coleman Jackson Hall Stage</td>
<td>Warm up #2 Jackson Hall Stage</td>
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<tr>
<td>2:15:25</td>
<td>Workshop 1</td>
<td>Bill’s Advice to Richard, Ralph Cohen Jackson Hall Stage</td>
<td>Contextualizing Violence, Kevin Coleman Jackson Hall Stage</td>
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<tr>
<td>3:30</td>
<td>Break</td>
<td>Workshop 3</td>
<td>Workshop 5</td>
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<tr>
<td>3:45:10</td>
<td>Workshop 2</td>
<td>Lunch, Mondavi Center, Rumsey Rancheria Grand Lobby</td>
<td>Lunch, Mondavi Center, Rumsey Rancheria Grand Lobby</td>
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<tr>
<td>5:15:30</td>
<td>The Play’s the Thing, Rebecca J. Emmals Jackson Hall Stage</td>
<td>Workshop 4</td>
<td>Rehearsal for performance Jackson Hall Stage</td>
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<tr>
<td>6:45:00</td>
<td>Opening Night Reception, Mondavi Center, Vanderhoef Studio Theatre * Please join us for wine and appetizers</td>
<td>Guided Reflection, respective breakout rooms</td>
<td>Closing session, Song and Dance Jackson Hall Stage</td>
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<tr>
<td>11:30</td>
<td>Workshop 3</td>
<td>11:15-12:25</td>
<td>Conference Evaluation &amp; Closing Activities Jackson Hall Stage</td>
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<tr>
<td>11:45</td>
<td>Lunch</td>
<td>1:30-1:55</td>
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<tr>
<td>3:00</td>
<td>Conference Evaluation &amp; Closing Activities Jackson Hall Stage</td>
<td>2:00-2:25</td>
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<tr>
<td>5:45</td>
<td>Word Salad, Jackson Hall Stage * Please join us for wine, snacks, and the answers to your questions</td>
<td>2:30-3:00</td>
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<tr>
<td>7:00</td>
<td>Dinner on your own</td>
<td>5:45-7:00</td>
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### Group Workshop Rotations

<table>
<thead>
<tr>
<th>Workshop Title</th>
<th>Location</th>
<th>2:15 Friday Workshop 1</th>
<th>3:45 Friday Workshop 2</th>
<th>11:30 Saturday Workshop 3</th>
<th>2:00 Saturday Workshop 4</th>
<th>11:15 Sunday Workshop 5</th>
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<tr>
<td>A</td>
<td>Conference Center, Room A</td>
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<td>C</td>
<td>Green Room, Mondavi Center</td>
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<td>Mondavi Center, Deterding Lobby (2nd Floor)</td>
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<td>E</td>
<td>Mondavi Center, Jackson Hall Stage</td>
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Company Descriptions

American Shakespeare Center
Founded as a touring company in 1988, the American Shakespeare Center (once the Shenandoah Shakespeare Express) now produces shows 52 weeks a year at its Blackfriars Playhouse, the only recreation of Shakespeare's indoor playhouse. The company performs the plays using Shakespeare's staging conditions and applies the main features of those conditions — a focus on the language, a stage unimpeded by sets, and an audience sharing the same light as the actors — to the study and teaching of Shakespeare. Home to the ASC's resident troupe, the ASC on Tour, and an array of education programming, the Blackfriars Playhouse has established Staunton, Virginia, as one of America's premier Shakespeare destinations. The Blackfriars student matinees annually welcome 10,000 on site, while its touring troupe reaches thousands more across the States.

Folger Education
Located on Capitol Hill in Washington, DC, the Folger Shakespeare Library is home to the world's largest and finest collection of Shakespeare materials and to major collections of other rare Renaissance books, manuscripts, and works of art. The Folger serves a wide audience of researchers, visitors, teachers, students, families, and theater- and concert-goers. The Folger is a world-renowned research center on Shakespeare and on the early modern age in the West. Its conservation lab is a leading innovator in the preservation of rare materials. Its well-known public programs include plays, concerts, literary readings, family activities, and exhibitions, as well as numerous K-12 and college programs for students and teachers. Advanced scholars participate in a variety of Folger Institute seminars and colloquia. The Folger also publishes the illustrated, completely re-edited Folger Editions of Shakespeare's plays, award-winning exhibition catalogs, and the journal Shakespeare Quarterly.

Oregon Shakespeare Festival
Founded in 1935, the Tony Award-winning Oregon Shakespeare Festival 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 eleven plays in three theatres, plus numerous ancillary activities, and an extensive education program that reaches over 100,000 students. OSF presents more than 780 performances annually with attendance of approximately 400,000.

San Francisco Shakespeare Festival
The San Francisco Shakespeare Festival has been serving the Bay Area and the state of California for 30 years. The Festival's mission is to make the works of Shakespeare accessible to everyone, regardless of age, ethnicity, geography, economic status or level of education. Since its founding in 1983, the San Francisco Shakespeare Festival has grown to become one of the largest free Shakespeare programs in the nation, and a major provider of arts education programs throughout the Bay Area and the state. In each and all of its programs, the Festival aims to draw an extremely diverse audience and to foster their active engagement in the performing arts. The Festival especially strives to reach those new to and without traditional access to the performing arts. Because we remove common barriers to cultural participation such as price, venue and location, the Festival are often people's first point of contact with Shakespeare and the performing arts.

Shakespeare & Company
Launching its 34th season in the culturally-rich Berkshire Hills of western Massachusetts in Lenox, Shakespeare & Company aspires to create a theatre of unprecedented excellence rooted in the classical ideals of inquiry, balance, and harmony, a company that performs as the Elizabethans did — in love with poetry, physical prowess, and the mysteries of the universe. With a core of over 150 artists, the company performs Shakespeare, generating opportunities for collaboration between actors, directors, and designers of all races, nationalities, and backgrounds. Shakespeare & Company provides original, in-depth, classical training and performance methods. The company also develops and produces new plays of social and political significance. Shakespeare & Company's educational programs inspire a new generation of students and scholars to discover the resonance of Shakespeare's truths in the everyday world, demonstrating the influence that classical theatre can have within a community.

Shakespeare Center of Los Angeles
Since 1986, the Shakespeare Center of Los Angeles has believed that art can transform community and that live theatre is a birthright. Will Power to Youth (WPY) was born in the wake of the 1992 Rodney King riots in Los Angeles, when great attention was trained on urban youth. When asked what they wanted, students from many parts of Los Angeles said that they wanted two things: 1) teachers who care about them and what they're teaching and 2) jobs. WPY is our response to their request. Led by a team of skilled teaching artists, WPY combines work readiness training, human relations skills, academics, and art into a unique learning experience. The WPY companion program, Will Power to Schools, has offered professional development to classroom teachers for 20 years.

Shakespeare's Globe
Founded by the pioneering American actor and director Sam Wanamaker, Shakespeare's Globe is a unique international resource dedicated to the exploration of Shakespeare's work and the playhouse for which he wrote, through the connected means of performance and education. Together, the Globe Theatre, Globe Exhibition & Tour and Globe Education seek to further the experience and international understanding of Shakespeare in performance.
Large Group Workshop Descriptions
(All large groups meet on Jackson Hall Stage)

Friday
1:00 p.m.: Welcome

5:15 p.m.: The Play's the Thing – Put on the play in your classroom without reading it in your seats. Using a DIY aesthetic, create scenery, props, and costumes and explore the major themes of the play. Learn to introduce the play and themes with a condensed synopsis activity. – Rebecca J. Ennals of the San Francisco Shakespeare Festival.

Saturday
9:00 a.m.: Warm-up #1 Creating a Sense of Play in Your Classroom. Using clowning and other techniques to get your students to think creatively and lose their fear of failure. - Kevin Coleman of Shakespeare & Company

10:00 a.m.: Bill's Advice to Richard. What rhetoric can teach your students about the plays. The workshop helps teachers take their students inside the plays by showing them the textual signals for performance – including rhetorical and aural patterns – that Shakespeare gave his actors in their cue scripts. - Ralph Cohen of the American Shakespeare Center

4:30 p.m.: Song and Dance Practice. Learn a dance and song from the Elizabethan period – great tool to use in your classroom to help create ensemble and understand historical content. - Shakespeare's Globe

5:45 p.m.: Word Salad – Get all your questions answered. Presenters will be taking audience questions.

Sunday
9:00 a.m.: Warm-up #2 Theatrical Warm-up. A basic theatrical warm-up of the voice and body, Linklater techniques.

10:00 a.m.: Contextualizing Violence. It's not just about sword fights! Learn how you can help your students understand the full meaning of violence in Shakespeare's plays, and how to teach stage combat using Air Broadswords without ever picking up a weapon. - Kevin Coleman of Shakespeare & Company

Small Group Workshop Descriptions

A. “Where Do I Start?” – Teaching Shakespeare is hard, but with some of the innovative methods created by the Folger Shakespeare Library, it can be a real pleasure for both you and your students. This session will show you how to use Tone, Subtext, and Stress and other tried-and-true techniques to introduce your students to Shakespeare's language and get kids to love Shakespeare before you even open the book. – Kevin Costa of Folger Education. Conference Center Room A.

B. Engaging the Audience in Your Elizabethan Classroom – In this exploration, Sarah Enloe will give teachers access to classroom-proven methods for bringing Shakespeare alive for their students. By focusing on the arrangement of space and the audience's role in early modern plays, Sarah will show teachers how to get students on their feet and keep the entire class engaged and playing with Shakespeare. – Sarah Enloe of the American Shakespeare Center. Conference Center Room B.

C. Performance-Based Learning – Single-Play Focus – How to get students on their feet DOING instead of just READING. Explore Macbeth, a required text in many high schools nationwide. – Joan Langley and Kirsten Giroux of the Oregon Shakespeare Festival. Mondavi Center Green Room.

D. Differentiated Instruction – This workshop guides students in using a variety of techniques to find connections between themselves and Shakespeare's plots, themes, and characters. Reading, writing, speaking, listening and tableaux are all skills that we will use to discover personal meaning in Romeo and Juliet. Techniques employed in this workshop were developed in Will Power to Youth, a seven-week program that hires teenagers to create an adaptation of a Shakespeare play that reflects their thoughts and feelings about the source text. – Chris Anthony, Shakespeare/LA. Mondavi Center Deterding Lobby (2nd Floor).

E. Globe Approaches – Actor Philip Cumbus shares the Globe's approaches to teaching as well as his own experiences playing and creating Shakespeare's characters.– Philip Cumbus of Shakespeare's Globe. Mondavi Center Jackson Hall Stage.
**Conference At A Glance**

**FRIDAY, JANUARY 13**

Noon: Registration  
1 p.m.: Welcome  
2:15 p.m.: Workshop 1  
3:30 p.m.: Break  
3:45 p.m.: Workshop 2  
5:15 p.m.: The Play's the Thing  
6:45 p.m.: Opening Night Reception

**SATURDAY, JANUARY 14**

8:00 a.m.: Breakfast  
9:00 a.m.: Warm up #1  
10:00 a.m.: Bill's Advice to Richard  
11:30 a.m.: Workshop 3  
12:45 p.m.: Lunch  
2:00 p.m.: Workshop 4  
3:15 p.m.: Guided Reflection  
4:30 p.m.: Song and Dance Practice  
5:45 p.m.: Word Salad  
7:00 p.m. Dinner on your own

**SUNDAY, JANUARY 15**

8:00 a.m.: Breakfast  
9:00 a.m.: Warm up #2  
10:00 a.m.: Contextualizing Violence  
11:15 a.m.: Workshop 5  
12:30 p.m.: Lunch  
1:30 p.m.: Rehearsal for Performance  
2:00 p.m.: Closing Session: Song and Dance  
2:30 p.m.: Conference Evaluation and Closing Activities