



# GLOBE EDUCATION STUDY DAY – MUCH ADO ABOUT NOTHING

Saturday 23<sup>rd</sup> September

**Please note: Unless otherwise stated all sessions will take place in the Globe Education Sackler Studios.**

- 10.00am-10.15am: **Registration**  
*Globe Education Sackler Studios*
- 10.15am – 11.30am: ***Much Ado About Nothing* Introductory Lecture**  
With Dr Charlotte Scott (Goldsmiths, University of London)
- 11.30am – 11.45am: **Break**
- 11.45am – 1.00pm: **Shakespeare and Love: *Much Ado About Nothing* workshop**  
With Mary McNulty (Globe Education Practitioner)
- Or**
- Explorative Seminar: Benedick and Beatrice in Performance**  
With Gemma Miller (Kings College London)
- 1.00pm – 2.00pm: **LUNCH BREAK**
- 2.00pm – 3.30pm: **Specialist Seminar: Discovering Courtship and Marriage in early modern England**  
With Professor Laura Gowing (Kings College London)
- 3.30pm – 3.45pm: **Break**
- 3.45pm – 4.30pm: **Q+A**  
With a Matthew Dunster (Director, *Much Ado About Nothing*)
- 4.30pm – 5.00pm **Closing discussion**



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## BIOGRAPHIES

### **Gemma Miller (Kings College London)**

Gemma Miller is a third year PhD candidate at King's College London. She has submitted her thesis and is awaiting a date for her oral examination. Her thesis explores Shakespeare and childhood in contemporary performance. Gemma is a fellow of the Higher Education Academy and teaches undergraduate modules in the English Department at King's and is a freelance lecturer at Shakespeare's Globe. In addition, Gemma is administrator for the London Shakespeare Centre at King's College London and project administrator for Shakespeare Academy, a widening participation project between King's and local schools.

### **Dr Charlotte Scott (Goldsmiths, University of London)**

Charlotte Scott is a Senior Lecturer in Shakespeare at Goldsmiths College, University of London, where she teaches both undergraduate and post-graduate courses. She has published widely on Shakespeare, including three monographs for Oxford University Press, *Shakespeare and the Idea of the Book* (2007); *Shakespeare's Nature: From Cultivation to Culture* (2014) and *Shakespeare's Children* (2017). She is editorial advisor for the New Oxford Shakespeare and Associate Editor for the RSC Shakespeare.

### **Mary McNulty (Globe Education Practitioner)**

Mary McNulty joined the Theatre Advisory Committee of Shakespeare's Globe in 1986 and in those early years devised performance projects and began to develop workshops for Globe Education, where she remains as a Practitioner and Learning Consultant. She is an Associate Lecturer at the University of Kent, teaching a range of undergraduate and postgraduate theatre modules while specialising in Shakespeare and early modern performance practice.

### **Professor Laura Gowing (Kings College London)**

Professor Laura Gowing teaches early modern history and women's history at King's College London. She is the author of a number of books and articles on women in early modern England, including *Common Bodies: Women, Touch and Power in Seventeenth-Century England* (Yale).

### **Matthew Dunster (Director)**

Matthew is an Olivier-nominated director, playwright and actor, and Associate Director at Shakespeare's Globe. **Previous work for Shakespeare's Globe includes:** *Imogen, The Frontline, Troilus and Cressida, Dr Faustus* and *The Lightning Child*. **Other directing includes:** *Hangmen, Liberian Girl* (Royal Court); *The Seagull, A Midsummer Night's Dream* (Regent's Park open Air Theatre); *Love's Sacrifice* (RSC), *The Love Girl and the Innocent, You Can Still Make a Killing* (Southwark Playhouse); *Mametz* (National Theatre Wales); *Before the Party* (Almeida); *A Sacred Flame* (English Touring); *Saturday Night and Sunday Morning* (Royal Exchange Manchester); *Mogadishu* (Royal Exchange Manchester/Lyric Hammersmith); *The Most Incredible Thing* (Sadler's Wells) and *The Two Gentlemen of Verona* (Royal & Derngate, Northampton). **As a writer his credits include:** *Children's Children* (Almeida); *You Can See the Hills* (Royal Exchange Manchester/Young Vic) and his reimagining of Hans Christian Andersen's *The Most Incredible Thing* (Sadler's Wells).



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## ABSTRACTS

### **Dr Charlotte Scott: *Much Ado About Nothing* Introductory Lecture**

This lecture will provide an introduction to the play, focusing on some key aspects, including genre, language (especially puns), structure, gender and love. We will consider the language of 'nothing' in relation to women, misunderstandings and wilful misinterpretations, as well as the dynamics of love and the shadows of tragedy.

### **Gemma Miller: Benedick and Beatrice in Performance**

In this seminar, participants will look at three examples of Act 1, Scene 1 in performance. We will examine the ways in which different directors have staged/filmed the first exchange between Beatrice and Benedick and how their production choices influence our understanding of their relationship. Beatrice closes this first dialogue with an enigmatic statement: 'I know you of old'. We will explore what this might mean, how directors have accounted for it in their interpretations and why Shakespeare might have chosen to include it in the first place.

### **Professor Laura Gowing: Discovering Courtship and Marriage in early modern England**

This session will introduce participants to the findings of the most recent scholarship on early modern courtship and marriage, providing both models and contrasts to the play's plot. We'll look at some 16th century legal records and some letters, and discuss themes of intimacy, challenge, teasing, friends, kin and of course romantic love.

### **Mary McNulty: Shakespeare and Love: *Much Ado About Nothing* workshop**

Rehearsal and stage practice in early modern theatre differed radically from the extended, director-led process of today. In this practical session we'll be exploring ways in which the text structure supports the actor in effective performance, and attempt to mirror (as we cannot replicate) techniques required to produce that performance with minimal rehearsal.