



# GLOBE EDUCATION STUDY DAY – ROMEO AND JULIET

Saturday 6<sup>th</sup> May

**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: ***Romeo and Juliet: Innovations and Renovations***  
with Dr Gillian Woods (Birkbeck, University of London)
- 11.30am – 11.45am: **Break**
- 11.45am – 1.00pm: **‘Wherefore Storm You So?’: language as director**  
Workshop with Conor Short (Globe Education Practitioner)
- Or**
- ‘Civil hands unclean’: Gesture, gender, and status in *Romeo and Juliet***  
Seminar with Dr Miranda Fay Thomas (Globe Education Lecturer)
- 1.00pm – 2.00pm: **LUNCH BREAK**
- 2.00pm – 3.30pm: ***Kissing by the Book: The Literary Language of Love in Romeo and Juliet***  
Dr Jane Kingsley Smith (University of Roehampton)
- 3.30pm – 3.45pm: **Break**
- 3.45pm – 4.30pm: **Q+A**  
with Kirsty Bushell (Juliet, *Romeo and Juliet* company)
- 4.30pm – 5.00pm: **Closing discussion**



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## BIOGRAPHIES

### **Dr Gillian Woods (Birkbeck, University of London)**

Gillian Woods is a Senior Lecturer in Renaissance Literature and Theatre at Birkbeck College, University of London. Her first book, *Shakespeare's Unreformed Fictions*, was made joint winner of the Shakespeare's Globe Book Award in 2014. She has also published *Romeo and Juliet: A Reader's Guide to Essential Criticism* and numerous articles on Renaissance Drama. Her co-edited collection, *Stage Directions and Shakespearean Theatre*, will be published by Arden later this year. She is currently working on a book about *Renaissance Theatricalities*.

### **Conor Short (Globe Education Practitioner)**

Conor is an actor who has been delivering workshops for the Globe for nearly ten years. He trained at Drama Centre London with a residency at the Globe in 2007. Shakespeare work since has included Oberon in *A Midsummer Night's Dream*, Troilus in *Troilus and Cressida*, *Cymbeline* at the RSC Studio, *The Comedy of Errors*, *King Lear* and *Macbeth*.

For Globe Education, he has led a wide variety of work, ranging from literacy projects on Henry V for 5 year-olds to teacher training for the NUT.

### **Dr Miranda Fay Thomas (Globe Education Lecturer)**

Dr Miranda Fay Thomas recently received her PhD from King's College London, and is currently in the process of revising her thesis into a monograph, entitled *Shakespeare's Body Language: Gesture and the Gendering of Shame* (Arden Shakespeare). This research was the focus of an article in *Times Higher Education* (September 2016). She has also had articles and reviews published in *Early Modern Literary Studies*, *Shakespeare Bulletin*, and the *Times Literary Supplement*. Her teaching experience covers a wide range of English Literature, which she has taught at a number of institutions including the University of Greenwich, King's College London, and Shakespeare's Globe; at the latter, she was recently selected to speak at the annual 'These Are The Youths That Thunder' lecture series, which showcases 'rising stars' in the field of Shakespeare studies. Miranda now works as a Globe Education Lecturer at Shakespeare's Globe, as a Visiting Tutor at St Anne's College, Oxford, and as a Visiting Lecturer at Central School of Speech and Drama.

### **Dr Jane Kingsley-Smith (University of Roehampton)**

Jane Kingsley-Smith is a Reader at the University of Roehampton, London. She is the author of two monographs, *Shakespeare's Drama of Exile* (Palgrave, 2003) and *Cupid in Early Modern Literature and Culture* (Cambridge 2010). She has also edited *The Duchess of Malfi*, *The White Devil*, *The Broken Heart* and *'Tis Pity She's a Whore* for Penguin (2014), and *Love's Labor's Lost* for the third Norton Shakespeare (2015). She is currently working on a book entitled *The Afterlife of Shakespeare's Sonnets* (Cambridge 2018).



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## ABSTRACTS

### **Dr Gillian Woods (Birkbeck, University of London): *Romeo and Juliet*: Innovations and Renovations**

This introductory lecture puts *Romeo and Juliet* in its historical context. A hugely popular play that can sometimes feel overly familiar in pop culture references, *Romeo and Juliet* pointedly avoids many of the clichés that are later associated with it. This lecture reveals some of the surprising ways in which Shakespeare challenged theatrical and cultural conventions. Up-ending the social hierarchies of tragedy, smashing through gender roles, and radically reworking poetic forms, *Romeo and Juliet* is daringly inventive. This lecture explores some of the innovations that make it so exciting and which keep it emotionally wrenching in the present day.

### **Conor Short (Globe Education Practitioner): ‘Wherefore Storm You So?’: language as director**

If you were a player in Shakespeare’s company, you would have no director, hardly any rehearsal time and not even a full copy of the script. You would be performing in broad daylight, surrounded by your audience with two great big pillars always blocking someone’s view. In this practical acting workshop, we will see how we can turn these constraints to our advantage. Combining modern rehearsal techniques such as actions and tactics with exploration of iambic pentameter, we will play with key scenes from *Romeo and Juliet*, letting the language of the play and the needs of a Globe audience do the directing for us.

### **Dr Miranda Fay Thomas (Globe Education Lecturer): ‘Civil hands unclean’: Gesture, gender, and status in *Romeo and Juliet***

This session will look at the gestures in *Romeo and Juliet* in order to consider social decorum, taboos, and the performance of emotion. Beginning with the very first scene, where the Capulet serving men make a ‘thumb bite’ gesture at the Montague serving men, our class will consider masculinity, bravado, and the way in which shame is very literally embodied within those who evoke it. We will also explore other hands in the play, such as *Romeo and Juliet*’s ‘holy palmer’s kiss’, and the final handshake between Montague and Capulet which symbolizes the end the feud between the families.

### **Dr Jane Kingsley-Smith (University of Roehampton): Kissing by the Book: The Literary Language of Love in *Romeo and Juliet***

This lecture explores the literary guides to falling in love (or provoking love in others) which Shakespeare draws upon for *Romeo and Juliet*. These include the Italian Renaissance sonnet, the ‘kiss’ poem, and the aubade. The lecture explores some self-consciously literary moments such as the ‘pilgrim’ speech and the balcony scene, and asks how effectively Shakespeare has transformed literary into dramatic action. The second half of the lecture examines the translation of these moments into the cinematic language of film in the work of Zeffirelli and Luhrmann.