



GLOBE EDUCATION STUDY DAY – KING LEAR

Saturday 14th October

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: **Introductory Lecture: Tragic Movement in King Lear**
With Professor Margreta de Grazia (University of Pennsylvania)
- 11.30am – 11.45am: **Break**
- 11.45am – 1.00pm: **Workshop: Lear and Goneril**
With Sam Oatley (Globe Education Practitioner)
- Or*
- Explorative Seminar: *King Lear* on film**
With Gemma Miller (Kings College London)
- 1.00pm – 2.00pm: **LUNCH BREAK**
- 2.00pm – 3.30pm: **Specialist Session: *King Lear* and Early Modern Playhouse Culture**
With Dr Simon Smith (Shakespeare Institute, University of Birmingham)
- 3.30pm – 3.45pm: **Break**
- 3.45pm – 4.30pm: **Q+A**
with Nancy Meckler (Director, *King Lear*)
- 4.30pm – 5.00pm **Closing discussion**



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BIOGRAPHIES

Margreta de Grazia (University of Pennsylvania)

Margreta de Grazia is Emerita Rosenberg Chair in the Humanities and Professor of English at the University of Pennsylvania. She is the author of *Shakespeare Verbatim* (1991) and *Hamlet Without Hamlet* (2007) and has co-edited *Subject and Object in Renaissance Culture* (1996), *The Cambridge Companion to Shakespeare* (2001) and *The New Cambridge Companion to Shakespeare* (2010). [Her *Shakespeare Without a Life* is forthcoming from Oxford University Press.]

Sam Oatley (Globe Education Practitioner)

Sam trained at Rose Bruford College of Theatre and Performance. He is best known for his roles in TV shows, *Witless*, *New Tricks*, *Foyle's War*, and *Midsomer Murders*. His recent Shakespeare credits include: *Richard III* (Nottingham Playhouse), and *King Lear* (Bath Theatre Royal). In addition, Sam has taught and directed on BA (Hons) Acting programs, firstly returning to Rose Bruford College, then moving to the Italia Conti Academy of Theatre Arts, and now freelancing. He also runs his own one to one sessions for students looking to go to drama school, actors in training, and professionals preparing work. Sam has been a practitioner for Globe Education for two years, working with all ages.

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 Simon Smith (Shakespeare Institute, University of Birmingham)

Simon is Lecturer in Shakespeare and Early Modern Drama at the Shakespeare Institute, Stratford-upon-Avon. His books are *Musical Response in the Early Modern Playhouse* (Cambridge, 2017), *The Senses in Early Modern England* (Manchester, 2015, co-edited with Jackie Watson and Amy Kenny), and *Shakespeare/Sense*, forthcoming with Arden. His work at the Globe as Early Modern Music Research Associate includes historical music research for productions such as *Twelfth Night* and *Richard III* (both 2012), and theatre-historical research as part of the project to build the Sam Wanamaker Playhouse in 2014.

Nancy Meckler (Director, *King Lear*)

Nancy trained at LAMDA and has been the Co-Artistic Director of Shared Experience for over twenty years. Directed productions include: *Anna Karenina*, *Mill on the Floss*, *War and Peace* (National Theatre co-production); *The Bacchae*, *True West* (Abingdon Square / National Theatre); *Uncle Vanya* (Hampstead Theatre); *Twelfth Night* (Young Vic); *The Tax Exile* (Bush Theatre); *Who's Afraid of Virginia Woolf* (National Theatre); *A Comedy of Errors*, *A Midsummer Night's Dream*, *Romeo and Juliet*, *The Heresy of Love* and *All's Well that Ends Well* (RSC). Work as Associate Director includes: *Twelfth Night*, *Electra*, *Medea*, *Macbeth*, *Baal*, *A Midsummer Night's Dream* and *The Cherry Orchard* (Leicester Haymarket Theatre). Film includes: *Sister My Sister and Alive and Kicking*. Dance includes: Nancy created and directed *A Streetcar Named Desire* for Scottish Ballet, winner of a South Bank Award for Dance and nominated for an Olivier Award for Best New Dance Production.



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ABSTRACTS

Margreta de Grazia: Introductory Lecture

This lecture will attempt to give access to Shakespeare's darkest play by focusing on the its systematic stripping down of its highborn characters to the level of beggars, madmen and beasts. What is to be gained by such degradation? And does the tragedy allow for any countervailing action?

Sam Oatley: Lear and Goneril Workshop

This workshop will begin by looking at Lear's call for love and his daughters responses. It will then move on to Lear & Goneril's confrontation in Act 1 Scene 4 and focus on the father daughter relationship and how this scene affects them both moving forward.

Gemma Miller: *King Lear* on Film

In this seminar, participants will look at extracts from three filmed productions of *King Lear* by Grigori Kozintsev (1971), Peter Brook (1971) and Trevor Nunn (2008). They will consider how directors use cinematography and filmic iconography to contextualise the play for a modern audience. They will also explore the play in translation and think about questions of adaptation, cultural appropriation and 'authenticity'.

Dr Simon Smith: *King Lear* and Early Modern Playhouse Culture

This session will explore *King Lear* in relation to the theatrical and cultural contexts of the playhouses where it was first performed. We will consider performance conventions, audience expectations, and wider early modern thinking about music, sensory experience and other relevant topics. These all have a significant impact on how the play was performed and understood in Shakespeare's lifetime, and might encourage us, in turn, to rethink how we understand the play today.