***A Midsummer Night’s Dream* Study Day – Saturday 10August 2019**

***Please note: Unless otherwise stated all sessions will take place in the Nancy Knowles Lecture Theatre.***

10.00am-10.15am: **Registration**

*Shakespeare’s Globe Main Foyer*

10.15am – 11.30am: **Introductory Lecture: A Midsummer Night’s Dream: Genre and Language**

With Dr Gemma Miller (Globe Education Lecturer, Shakespeare’s Globe)

11.30am – 11.45am: **BREAK**

11.45am – 1.00pm:  **Explorative seminar: Editing A Midsummer Night’s Dream for Performance**

With Dr Abigail Rokison-Woodall (The Shakespeare Institute, University of Birmingham)

**Or**

11.45am – 1.00pm: **Out of the Court and into the Forest**

With Chris Nayak (Globe Education Practitioner, Shakespeare’s Globe)

1.00pm – 2.00pm: **LUNCH BREAK**

2.00pm – 3.30pm: **Specialist Session: ‘My ear should catch your voice, my eye your eye, / My tongue should catch your tongue’s sweet melody’: Female Friendships and Queer Readings in A Midsummer Night’s Dream**

With Dr Kate Graham (University of Westminster)

3.30pm – 4.00pm: **Q&A with members of the *A Midsummer Night’s Dream* company**

4.00pm – 4.15pm: **BREAK**

4.15pm – 4.45pm: **Closing Discussion**

**Speaker Biographies**

**Dr Gemma Miller (Globe Education Lecturer, Shakespeare’s Globe)**

Dr. Gemma Miller is a freelance lecturer at King’s College London, Ithaca College London Centre and Tufts in London. Gemma is administrator for the London Shakespeare Centre and module convenor for the University of London BA in English. She is also project administrator and workshop leader for ‘Shakespeare Academy’, a widening participation project between King’s and local schools. She is a fellow of the Higher Education Academy. Gemma’s first monograph, *Childhood in Contemporary Performance of Shakespeare*, is currently in production with Arden.

**Dr Abigail Rokison-Woodall (The Shakespeare Institute, University of Birmingham)**

Abigail began her career as a professional actor, training at LAMDA. She completed her PhD at Trinity Hall, Cambridge University in 2006 after which she became a lecturer in Drama and English in the Education Faculty in Cambridge. In January 2013 she became Lecturer in Shakespeare and Theatre at the Shakespeare Institute, University of Birmingham. Abigail has written a number of journal articles and chapters on Shakespeare and other drama. Her first monograph, *Shakespearean Verse Speaking,* was published in 2010 by Cambridge University Press, and won the inaugural Shakespeare’s Globe first book award. She has published two more books - *Shakespeare for Young People: Productions, Versions and Adaptations* (Bloomsbury Arden, 2013) and *Shakespeare in the Theatre: Nicholas Hytner* (Bloomsbury Arden, 2017)*.* She is the co-general editor with Michael Dobson and Simon Russell Beale of a new series of Arden Shakespeare Performance Editions for which she has edited *A Midsummer Night’s Dream* and *Hamlet*. She is currently working with RSC Education on a project about teaching Shakespeare to D/deaf children and is writing a book about *As You Like It* for the Arden Shakespeare: Language and Writing series.

**Chris Nayak (Globe Education Practitioner, Shakespeare’s Globe)**

Chris trained as an actor at the Bristol Old Vic Theatre School. Since graduating he has acted extensively in theatres in the West-End and around the UK, and off-Broadway in the US. He has also appeared regularly on television for the BBC, ITV and Thames Television. For the last ten years Chris has worked for Globe Education, delivering workshops on Shakespeare in the UK and abroad, and directing groups in performances of Shakespeare’s work. Chris is also a Learning Consultant for The Globe.

**Dr Kate Graham (University of Westminster)**

Kate M. Graham is a Senior Lecturer in English Literature (Theatre) at the University of Westminster, where she is also co-director of the Queer London Research Forum. Kate has published work on objects and gender in *The Revenger’s Tragedy*;the queerness of female revenge in the *The Maid’s Tragedy*; and on London’s queer temporalities, published in the edited collection *Sex, Time and Place: Queer Histories of London* (Bloomsbury, 2016) of which she is also co-editor. Kate has forthcoming work on gender and sexuality in work of John Fletcher; the strangeness of revenge; and the temporal relationship between revenge and anger. She has also published on London’s female wrestlers.

**Session Abstracts**

**Dr Gemma Miller (Globe Education Lecturer, Shakespeare’s Globe)**

Samuel Pepys famously dismissed *A Midsummer Night’s Dream* as the ‘the most insipid, ridiculous play’ he had ever seen, while Jan Kott declared it the most ‘brutally’ erotic of Shakespeare’s plays. In this lecture we will evaluate the merits of these differing responses by paying close attention to the language and by exploring both the early modern context of the play’s creation and its subsequent afterlife. Students will be encouraged to make their own analysis of the play. Will they side with Pepys or Kott, or will they reach an entirely different conclusion?

**Dr Abigail Rokison-Woodall (The Shakespeare Institute, University of Birmingham)**

In this session Abigail will discuss the history of editing Shakespeare for performance, before sharing some of the editorial decisions made for the new Arden Shakespeare Performance Editions, for which she is one of the General Editors.  We will discuss what actors and directors might want from a rehearsal-room text, what sorts of notes they might need and what sort of layout of the text might be most actor-friendly.  Abigail will share interviews with prominent actors and directors.

**Chris Nayak (Globe Education Practitioner, Shakespeare’s Globe)**

This session will allow participants to try out for themselves Globe Acting techniques straight from the rehearsal room. Using drama games and exercises specifically designed for the Globe stage, they will explore some of the characters and scenes from the play. This will be an active, practical workshop, but suitable for all ages and abilities.

**Dr Kate Graham (University of Westminster)**

This specialist seminar will examine female friendship in William Shakespeare’s *A Midsummer Night’s Dream*. Through close attention to the detail of Shakespeare’s language, and by looking at past productions of the play, we’ll consider the intensity and erotics of these relationships, along with the very physical language often used as part of them. In particular, we will approach these relationships through the frame of queerness. Since the 1990s ‘queer’ has been a popular critical framework for artists and academics, so we’ll ask what queer critics have suggested about *A Midsummer Night’s Dream* and we’ll ask whether or not we agree with them.