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# creative SHAKESPEARE

The Globe Education Guide  
to Practical Shakespeare

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# Creative Shakespeare

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# Creative Shakespeare

The Globe Education Guide  
to practical Shakespeare

**FIONA BANKS**

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For my parents, Gwen and Ray Banks – who took me to see my first  
Shakespeare play.

*I can no other answer make but thanks, And thanks, and ever thanks;*

*Twelfth Night 3:3 14–15*



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# THE BEGINNING: A GUIDE TO USING *CREATIVE SHAKESPEARE*

The Globe is a space of experiment and discovery. This book seeks to share some of Globe Education's discoveries since it was founded in 1989. In our work we endeavour to capture the spirit of creative exploration found in the rehearsal room and bring it into our daily work with young people. Here I share what has worked well for Globe Education, and the ideas that inform our practice – our learning, from exploring Shakespeare's plays with young people – in the UK and around the world, during the last twenty-four years.

I'm aware that teachers reading this book will have a wide range of skills and differing experience. This book does not seek to prescribe, in any way, but simply to share Globe Education's process; to make it as transparent as possible. When writing this book I was continually struck by its similarity to a cookery book. Writing some of the activities in particular felt like putting together a recipe. I hope you will use this book as I use a cookery book – pretty irreverently: scribbling notes in the margin, adjusting quantities and cooking times until I find what produces the best result for me. Drama activities are also like recipes in the sense that they are often evolutions of an existing method or approach. There are many different versions of similar exercises. The activities shared here are described as they are used by Globe Education, as they came to us. There may be different versions in existence, of which I am unaware.

All the activities in this book are creative, active approaches. I believe they are approaches that can be integrated into the everyday teaching of Shakespeare. Most of them do not require a special space and many do not require cleared desks. Whole group references assume there is c 30 in a group.

## Structure

Deciding how to structure this book has been one of the greatest challenges. I'm aware that it could have been structured in a number of different ways. The structure ultimately used reflects the areas that concern us most at the Globe. Chapters 1 and 2 provide the ideas and contextual knowledge that inform Globe Education's work, while the following chapters are broken down into different areas of focus. Chapter 3: *Core approaches to Creative Shakespeare* is the foundation stage of activities. Everything featured in that section forms the basis of our work. Chapters 4, 5 and 6 focus on particular areas of language, staging and performance. Finally Chapter 7 provides an insight into the potential for Shakespeare to be used as a tool for learning. A great many of the activities could be featured in several chapters, as they work on a multi-dimensional level. It's worth noting that although we are used to divisions such as themes, character, language plot etc., actors tend not to think about plays in this way. Rehearsals explore a scene and look at it as a whole. Similarly the majority of activities in this book can be used to facilitate learning about any area of a play. All areas inform and affect the other; thinking about how they work together in performance is an excellent starting point for exploring the plays and the way they are constructed.

## Age groups

The majority of the activities in this book work well with students from 11 years to adults. Many of them can also be used with younger students. They mostly started life in the rehearsal room where they are largely used with adults. We have adapted them, where necessary, to be appropriate for young people. We use the majority of these activities across all age groups. In order to differentiate for age and level we mostly change the complexity of the text used (see *Cutting Text* page 32–3). We also consider the stage to which we develop the activity. Students vary so much from group to group that which activity you use, and how you use it, really only depends on what you think is appropriate for your group. There are some activities we do only use with more advanced groups and these are denoted with the letter A.

## Text

Text is central to every activity or activity sequence. The purpose of all activities is ultimately to explore text. Examples of possible text to use for an activity are given either within or at the end of an activity. Text is denoted by the letter T.

## **A word about writing**

Sometimes on our training days for teachers the spectre of writing can be the elephant in the room. Even if an activity works well, how can students translate this experience into a piece of writing about the play? All of the activities in this book can provide ways into writing. They can be both catalysts for writing and methods of collecting ideas and discoveries that can be put together in a written response to the play. The questions used throughout the activities can be triggers for writing. The possibilities are so limitless and so group and learning objective dependant, that it is impossible to produce exhaustive lists here for possible written outcomes from activities.

If a written outcome is the desired goal of a session, plan and select activities with this in mind from the outset. Change them if necessary to ensure students explore the areas they will need for their written responses. Build key points into the activity where you can pause and harvest material for written work. This can be simply on post-it notes, or in a more structured student log book. If this happens at regular intervals, possibly around answers to clear key questions, students can quickly build up a list of points and quotations that can be used in a written response. When questioning, always bring students back to the text to illustrate and/or make their point. This is, of course, everyday practice for teachers. The activities are simply a tool to help you achieve a learning objective and should be used as you see fit for purpose.

## **Background**

Historically, I wish to acknowledge the work of Rex Gibson and his contribution to the Globe in the early days. His work on practical approaches to Shakespeare was groundbreaking, and is the ground on which any practical Shakespeare educator stands. Rex Gibson was the first recipient of the Shakespeare's Globe Sam Wanamaker Award in 1994.

Globe Education began developing work for young people in 1989, long before the Globe theatre opened. Some of the activities in this book stem from this time, created by an early team of pioneer actor/teachers (as they were then known). This team, working without the Globe, often talked about the potential for incorporating discoveries made in the reconstructed Globe into approaches to Shakespeare with young people. Since the Globe opened in 1997 this is exactly what our team of Globe Education Practitioners have worked to achieve. They are a diverse and talented team, largely of actors and directors, trained as arts educators, who daily bring approaches from the rehearsal room and Globe stage into their work with young people. Their work is the basis and inspiration for this book.

In the summer of 2006 Globe Education was approached by the National Strategies to create training for their team of consultants working in schools across the UK. A team of Globe Education's most experienced and innovative practitioners came together in the 'attic', the area directly above the Globe stage, for a very hot week in July to create the training programme. A great many of the activities, or approaches to activities, in this book have come out of that attic! Largely the team that created that training are the team featured in this book.

## Meet the Globe Education Consultants

Below are the biographies of the creative team whose practice particularly informs activities as they appear in the chapters which follow. All of them (except for myself) are consultants for Globe Education. With the exception of Glynn and Giles (who are our movement and voice experts, respectively), they train, or have trained, theatre artists to work as practitioners with young people at the Globe. I've included them simply because the individuals who create the work determine the type of work created. If a different group of people had come together on those hot summer days the activities in this book would be different activities. As you will see, each of this team have different strengths and interests and it is the diversity of their skills and approaches that is so valuable in their work. They feature throughout the book and in the *Tips* section after activities, giving their individual perspective on why an activity does or doesn't work for them, and how it can be most effectively used in the classroom. *Tips* appear most prolifically in Chapter 3: *Core approaches to Creative Shakespeare* – this is simply because these activities form the foundation of much of our work and require most comment as a result.

### Fiona Banks

Fiona Banks is an Arts Educator and Producer of theatre for young people. She began her career as a stage manager and agent before training and working as a teacher in London secondary schools. Fiona joined the Globe in 1997 to develop Globe Education's work and partnerships with schools and the education sector. She went on to create and lead Globe Education's diverse and extensive programming for young people and teachers. These programmes now reach over



100,000 people each year – in Southwark, across the UK and around the world.

Fiona pioneered the training of arts educators at the Globe, building a team of over 70 theatre artists (largely actors and directors) who bring their expertise in creating theatre into their work with young people. In 2006 Fiona created the annual *Playing Shakespeare with Deutsche Bank* project, making theatre specifically for young people at the Globe. The partnership has so far provided access to theatre at the Globe for over 100,000 young people who might otherwise not experience Shakespeare in performance. Fiona specializes in the use and development of creative approaches to learning. She founded the Globe/Kings MA in *Creative Arts in the Classroom* and MEd module *Teaching Shakespeare Through Performance* with Cambridge University. She has acted as an adviser to the DFE, National strategies and QCA, creating with QCA the first creative assessment tasks for Shakespeare. She is a member of the advisory panel for the Cultural Learning Alliance.

Fiona is a general and series editor of the *Globe Education Shakespeare* play editions and author of *Creative Shakespeare: The Globe Education Guide to teaching Shakespeare* for Arden/Bloomsbury. She is Senior Advisor: Creative Programmes for Globe Education.

*I'm interested in the journey from the rehearsal room to the classroom. How a technique used to create performance can equally become a catalyst for learning.*

## Giles Block (Globe Associate – Text)

When Giles was four he appeared in a show at the Stanley Halls in South Norwood. He thinks there might have been some tap dancing involved, but all he remembers is his costume, waving to his parents from the stage, and being refused orange juice because apparently he had upset a little girl. Despite all these things he is now uncertain about, it was from that day onwards that he decided to become an actor. By the time he left university in 1963 and started life as a professional actor, he'd appeared in about a dozen of Shakespeare's plays. By 1970 he had



also begun directing, and in 1977 he joined the National Theatre as a Staff Director and went on to direct two main-house productions, *The Fawn* (John Marston) and *She Stoops to Conquer* in 1983/4. Between 1982 and 2003 he regularly visited Japan, directing, for the Japanese

theatre company Shochiku, some twenty plays, including productions of *Macbeth*, *King Lear*, *Hamlet* and *Richard III*.

By the early 1990s he was increasingly drawn to wondering why Shakespeare's writing developed in the way it did, and why his verse contained so many irregularities. He felt that the answer had to be that this was exactly how Shakespeare 'heard' his characters speaking, and in 1995 Richard Eyre, then Artistic Director at the National Theatre, invited him to run some workshops to investigate this further. It was these workshops that, indirectly, led him in 1999 to taking up a post at Shakespeare's Globe theatre leading the Globe Company's text work. He has taught Shakespeare to countless groups in the UK and abroad, running workshops in America, Canada and Japan. In 2008 he was Shakespeare Consultant on the film *Me and Orson Welles*, directed by Richard Linklater. In 2011 he received the Sam Wanamaker Award in recognition of his work at the Globe.

*Working with young people makes me feel young. I love the way they can surprise me and teach me things about the work I do which otherwise I wouldn't have alighted upon.*

## Bill Buckhurst

Bill's directing credits include: *King Lear*, *Hamlet* (Shakespeare's Globe); *A Midsummer Night's Dream*, *Macbeth*, *Romeo and Juliet* (Shakespeare's Globe/UAE tour, Playing Shakespeare); *Barbarians*, *Tinderbox* (Tooting Arts Club); *Hamlet*, *Much Ado About Nothing*, *A Midsummer Night's Dream* (Stafford Festival Shakespeare); *Riff Raff* (Arcola); *The Vegemite Tales* (West End/Riverside Studios); *Normal* (The Union); *Penetrator*, *The Night Before Christmas* (Theatre503). As assistant director, his credits include *Get Santa!* and *Aunt Dan and Lemon* (Royal Court). As an actor, his theatre credits include: seasons at the RSC, Royal Court, Shakespeare's Globe, Propeller, Chichester, Northampton and Oxford Stage Company. His film and television credits include: *Skyfall*, *World War Z*, *New Tricks*, *Spooks*, *Collision*, *Murphy's Law*, *EastEnders*, *Coronation Street*, *Holby*, *Bad Girls* and *As If*.



*I hope that the young people who come to the Globe to see a play have a really positive experience and leave with an understanding that Shakespeare wrote these extraordinary stories for them as much as anyone else – that these plays are here to be enjoyed and engaged with, not just written about for an exam question.*

## Adam Coleman

Adam Coleman is an actor, writer and arts education practitioner. Adam trained at Mountview Conservatoire. In 1997 Adam became involved with Mark Rylance and Richard Olivier and their early developmental work at Shakespeare's Globe. It was then that he heard of the remarkable and extensive work of Globe Education. He has been the Senior Practitioner for Globe Education since 2003, where his responsibilities include the training and professional development of theatre practitioners and teachers, as well as the creation and delivery of projects and workshops for all ages. Adam has worked with more than 70,000 students and encourages the use of imagination, emotional intelligence, physical and vocal awareness to develop self-expression.



Adam represents Globe Education internationally and has delivered workshops, projects and lectures for young people and teachers in Mongolia, across California, New York and North Carolina. He has worked with partners such as the British Council and the English Speaking Union in Beirut, as well as working for Service Children's Education (the educational arm of the Armed Forces) in Germany, Cyprus and Gibraltar. He has worked for Cranfield School of Management and Oliver Mythodrama facilitating sessions for the business community, specifically focusing on inspirational leadership and presentation skills.

Adam is also the successful author of twenty children's books published by Oxford University Press and has sold over three million copies worldwide. In 2009, Adam formed a communications company which works specifically with young people creating bespoke programmes to develop communication skills.

*I am especially interested in the connection between imagination, thought, emotion and speech and am inspired when students discover these connections. My particular interest is SEN and Primary as this is where these discoveries and connections are at their strongest and most transparent.*

## Colin Hurley

Colin has been a professional actor for over thirty years, mainly working in theatre, with a strong bias towards plays by Shakespeare. Repertory work around the country includes *Henry V*, *Hamlet*, *Macbeth*, *The Comedy of Errors* and *The Tempest*, then *Richard III* and *King Lear* at the National, and *Hamlet* and *Troilus and Cressida* with the RSC. Since 2001 Colin has worked extensively at Shakespeare's Globe. Productions include *Macbeth*, *Twelfth Night*, *The Golden Ass*, *The Winter's Tale*, an original pronunciation production of *Troilus and Cressida*, *Measure For Measure*, *In Extremis*, *Henry VIII*, *Anne Boleyn*, *All's Well That Ends Well*, and most recently *Richard III* and a revival of *Twelfth Night*. Colin also works with a group called The Factory, who inspired a lot of the exercises he uses in his workshops. Colin has taught at drama schools and has worked as a freelance education practitioner since 2003, leading workshops and courses for teachers, university students, drama students, secondary school groups and primary school students.



*Even though I was a clever Grammar School boy, when I read Shakespeare I felt stupid. I think his words seem to land in the ears much more effectively than the eyes.*

## Patricia Kerrigan

Patricia trained at the Drama Centre London and worked as an actor for over twenty years. Patricia worked with Cheek by Jowl, the RSC, at the Almeida, the National Studio, the Bush, the Royal Exchange, Soho Theatre, the Traverse, Hampstead Theatre, Glasgow Citizens and at Shakespeare's Globe. TV appearances included *Lady Macbeth in Macbeth*, *The Crow Road*, *Flowers of the Forest*, *Sherlock Holmes*, *Dalziel and Pascoe*, *Playing for Real*, *A Fatal Inversion*, *Imaginary Friends*, *Waking the Dead*, *Inspector Linley* and *Silent Witness*. Films included *Joyriders*, *The Magic Toyshop*, *The Find*, *Big Pants*, *Age of Treason*, *To Kill a King* and *Miss Potter*.



Patricia was involved with Shakespeare's Globe Education between

2001 and 2008. She ran courses for young people, teachers, undergraduates and drama students, teaching practical approaches to Shakespeare. While some of the work was on site at the Globe, the majority took place in primary, secondary and special needs schools across London. Patricia specialized in working with students with a range of special needs including autism and behavioural and emotional difficulties. Patricia created and led community projects aimed at specific groups in the area local to the Globe theatre. She helped train a pool of sixty-three Globe Education Practitioners to run workshops with young people of diverse backgrounds, ages and abilities and also trained consultant teachers in practical approaches to Shakespeare in the classroom.

In 2008 Patricia retrained and currently works as a Child and Adolescent Psychotherapist at the Brent Centre for Young People.

*My main focus when working as a Globe Education Practitioner was to help young people make an emotional connection to the material in order to create a space where the student could explore their own preoccupations within the safety of playing a Shakespearean character.*

## **Glynn MacDonald** (Globe Associate – Movement)

Glynn trained in the Alexander Technique at the Constructive Teaching Centre in 1972. She has worked in the Actors' Centre and the Field Day Theatre Company in Ireland, *Dramaten* in Stockholm, *Norskspillereforbund* in Norway, *Holback Engstheatre* in Denmark, Bremen Opera Company in Germany, in Poland, Switzerland, Japan, Australia and the USA.

Since 1997 she has been resident Director of Movement at Shakespeare's Globe on all theatre productions. In 2002 she directed *Transforming September 11th* at the Linbury Studio, Royal Opera House for Peace Direct. She works for Globe Education giving movement workshops for schools, undergraduates and Continuing Professional Development for teachers. For the last six years she has worked on *Playing Shakespeare with Deutsche Bank*, which 16,000 students attend annually. She heads the Movement Department for the Conservatory Training Programme for Rutgers University at Shakespeare's Globe. She also works on the Jette Parker Young Artists Programme at the Royal Opera House.



*I work to enable students to be free enough in their own physicality for their emotion to flow through their movement.*

## Chris Stafford

Chris is a Theatre Producer and Arts Consultant. He is a graduate of the Central School of Speech and Drama and began his career at Shakespeare's Globe, where he spent eight years leading and developing projects for schools, young people and teachers. Chris is currently a Learning Consultant and Producer for Globe Education and has produced all of the Globe's professional productions for young people to date, including several productions for the Globe stage and tours to Barbados, Abu Dhabi, Qatar and Dubai.



Since leaving his full-time position at the Globe, Chris has provided arts consultancy for the Donmar Warehouse and Bristol Old Vic, where he was responsible for the interim management of a £20 million capital campaign and produced Bristol Jam with Tom Morris. In December 2011, Chris was appointed Executive Director for dreamthink-speak, one of the UK's leading producers of site-responsive theatre.

Chris is a 2009/10 Clore Fellow of the Clore Leadership Programme and a Fellow of the Royal Society of Arts.

*My main area of interest at the Globe is making exciting and accessible theatre for young people.*

## Yolanda Vazquez

Yolanda Vazquez is an actor and theatre practitioner. She was born in the province of Cadiz in the south of Spain and moved to England with her parents when she was ten. Yolanda is a graduate of the Drama Centre, London and began her career in the role of Juliet at the Royal Theatre, Northampton. Since then she has enjoyed a long career in theatre, television, film and radio. Credits include: Gertrude in *Hamlet* (Teatro Español), Titania in *A Midsummer Night's Dream* (RSC), Mother in *Six Actors Looking for an Author* (Young Vic), *Children Of Men*, *The Air Up There*, *Notting Hill*, *Top Boy*, *Any Human Heart*, *Pinochet in Suburbia*, *Ashes to Antarctica* (BBC4), *Catherine of Aragon* (Book of the Week, BBC4).



She first joined the Globe in 1999 to play Adriana in *A Comedy Of Errors* and Bertha in *Augustine's Oak* and continued working in many

productions, including *The Winter's Tale* (Hermione), *Much Ado About Nothing* (Beatrice), *Richard III* (Queen Elizabeth) until 2005. In 2003 she was asked to join the Education Department as a freelance Globe Education Practitioner and since then has had the privilege of working with and directing many students, teachers, actors and directors, as well as developing Globe Education's portfolio of work nationally and internationally.

Yolanda works at many leading drama schools including Central School of Speech and Drama and the Guildford School of Acting, as well as running drama workshops internationally. Her main body of work is still in performance both in Spain and in the UK.

*My focus is to allow the students to discover their own interpretation of the text through rhythm, movement and activities gleaned from my experience in the rehearsal room.*



## CHAPTER ONE

# Key principles and ideas for Creative Shakespeare

### **Keep it personal**

There is no right way to teach Shakespeare. Just as there is no right interpretation of the plays or ‘correct’ reading of a character or scene. This is one of the reasons that Shakespeare can be so exciting, the potential for discoveries so potent, the possibilities for learning so great. It is also, of course, one of the reasons that it can be challenging. I’m often asked, what is Globe Education’s standard workshop for 14–16 year-olds (or indeed any particular age group)? The answer is always that we don’t have one; each one is particular to the group leader and the group in question. This is because if we did have a standard workshop I don’t think it would be very good. The key to teaching Shakespeare well is the recognition that there is no formula or approach that will bring unfailing ‘success’, but that every session relies on the interaction between teacher, students and play. This is true of the teaching of any subject, but just as painting a ‘fiddly’ area requires a greater application of skill and focus as a painter, so teaching a subject so potentially challenging and demanding as Shakespeare requires all our skill and expertise as teachers. When a session goes well it feels like the easiest thing in the world to teach. We are helped by great material, amazing stories and words that enliven our imaginations and emotions. But we also know that these words and the stories they tell can feel alien and mountainous to students. We need always to find ways to interpret and access the plays that are best for each particular group, and to create a journey into the world of the play that is structured to facilitate maximum learning, challenge and discovery.

I’ve said that each session relies on the interaction between teacher, students and play. It is no accident that ‘teacher’ is first on this list. I’ve noticed, though, that teachers rarely think about themselves, and if they do

it's certainly not first. We all have different feelings and attitudes towards teaching Shakespeare. These vary from play to play. Some plays we like and feel comfortable with, while the thought of teaching others is perhaps not so welcome! It's important to recognize these feelings when thinking of approaches to the play and planning sessions.

Everyone has different strengths and interests. In our Globe Education Practitioner team we employ people with a wide range of skills, from backgrounds as actors and directors to clowns and writers. We always try to pick the person with the most appropriate skills and attributes for the group. It's also an issue of personality. Who we are and our own personal life experiences affect the way we connect with and approach teaching any particular play. Teachers daily face the challenge of finding a wide range of skills within themselves. There is not the luxury of a large team within each classroom. Nevertheless, it is important to consider your strengths and weakness, likes, dislikes and style preferences. Not all the approaches in this book will be right for you, while others will need changing and developing to suit your personal style and approach. When we train our Globe Education Practitioners, one of the greatest challenges we face is trying to help them develop the confidence to be themselves and teach to their strengths, rather than use an activity they find difficult and don't connect with simply because they saw it work well for another practitioner. Throughout the activities in this book there are comments and *Tips* from Globe Education's team of consultants. They all use the activities differently to fit with their preferred teaching style and as they do so, the activities themselves evolve and develop. Their comments are intended to offer different windows onto an activity and to highlight the importance Globe Education places on individuality of approach – the value that each teacher as an individual brings to their teaching of Shakespeare.

## **No student is a 'blank canvas'**

Every group of students is different, with varying interests and needs. What works for one group may not work for another. Knowledge of the group and its needs is central to session planning. Some of the active approaches in this book work well with groups with little prior experience of active approaches to Shakespeare, while others are more complex and will probably work best with a group which is used to working together in this manner.

It's rare to encounter a child post-11, but to a large extent, of almost any age, without some prior exposure to Shakespeare. Usually students have strong existing ideas, perceptions and experiences, both positive and negative. If a child has watched *The Lion King* they are familiar with the basic story of *Hamlet*. Strong Primary school engagement with Shakespeare