

## Shakespeare Studies Today



Image from *The Belfast Tempest* (dir. Andrea Montgomery, 2016), Terra Nova Productions.  
Courtesy of Neil Harrison (models Sean Brown and Louise Parker)

## British Shakespeare Association Conference

Queen's University Belfast, 2018

**Thursday 14 June – Sunday 17 June 2018**

## SCHEDULE

**Thursday 14 June – Sunday 17 June 2018**

**Exhibition: Shakespeare Lives through  
Kenneth Branagh on Stage and Screen**

**Ulster Museum**

The British Council/Queen's University Belfast exhibition, part of 'Shakespeare Lives', an unprecedented global programme of events celebrating the work of William Shakespeare, is open between 10.00 and 4.00 throughout the conference, including Sunday. Entrance is free for conference delegates.

## Thursday 14 June

**1.00-5.00**                      **Registration**, coffee, tea and scones

**Black and White Hall (Main Entrance, Queen's University Belfast)**

**1.00-3.00**                      **Workshop for Early Career Researchers**

**Getting Your Research Out There:** this workshop, designed especially for ECRs, will focus on 'getting your research out there', and will feature contributions from Sarah Dustagheer (University of Kent), Ben Doyle (Palgrave Macmillan) and Eoin Price (University of Swansea). Lunch is provided. Leader: Susan Anderson (Sheffield Hallam University). **PFC/02/018**

**3.30-5.00**                      **Paper sessions ONE**

<p><b>One: Shakespeare and the Law:</b> Daniela Carpi (University of Verona), 'Iconology of Power in <i>Julius Caesar</i>'; Chiara Battisti (University of Verona), 'Shakespeare and the Politics of Citizenship: Migration and Pathology in <i>The Nature of Blood</i>'; Sidia Fiorato (University of Verona), 'Revenge Tragedy and the Law in <i>Hamlet</i>'. Chair: Claude Fretz (Queen's University Belfast). <b>PFC/03/006A</b></p>	<p><b>Two: Women, Shakespeare, Performance:</b> Stephanie Tillotson (University of Warwick), 'From Gimmick Casting to Standard Practice: Re-gendering Shakespeare in Twenty-First-Century Performance'; Anna Kowalcze-Pawlik (Tischner European University), 'La Belle (In)fidèle: Ophelia in Polish Translation'. Chair: Ann Thompson (King's College London). <b>PFC/02/026</b></p>
<p><b>Three: Shakespeare, Commodity, Value:</b> Anna Blackwell (De Montfort University), '#DifferenceMakesUs: Selling Shakespeare online'; Miranda Fay Thomas (University College Dublin), 'The book of the play: Atwood's <i>Hagseed</i> and Shakespeare's <i>Tempest</i>'. Chair: Bailey Sincox (Harvard University). <b>PFC/03/006B</b></p>	<p><b>Four: Shakespeare, Subjectivity, Meaning:</b> Susan Anderson (Sheffield Hallam University), "'Speech unable": Orality and Impairment in Shakespearean Drama'; Huey-ling Lee (National Chi Nan University, Taiwan), 'Shakespeare's Gerontology in the Case of <i>Titus Andronicus</i> and <i>King Lear</i>'; Piotr Sadowski (Dublin Business School), "'Do it not with poison": Why does Iago dissuade Othello from poisoning Desdemona?' Chair: Xuege Wu (Queen's University Belfast). <b>PFC/02/011</b></p>
<p><b>Five: Shakespeare and Europe I:</b> Natasha Sofranac (Belgrade University), 'The Balkan Shakespeare, Shakespearean Balkans'; Zsuzsanna Kiss (Károli Gáspár University, Budapest), 'Copy and original, crisis and recovery in <i>King Lear</i> on the Hungarian stages'; Inmaculada N. Sánchez-García (University of Northumbria), "'A plague on both your houses!": Domestic Borders in <i>The High Sun</i>'. Chair: Paul Frazer (University of Northumbria). <b>PFC/02/025</b></p>	<p><b>Six: Fantastical Shakespeare:</b> Sharon Vogel (Dalhousie University), '<i>Macbeth</i>'s Weird Sisters in Contemporary Fantasy Narratives'; Paul Tyndall (Kwantlen Polytechnic University, Surrey, British Columbia), '<i>Game of Thrones</i> as a Shakespearean Afterlife'; Elisabeth Winkler (University of Kiel), "'Something wicked"?: The Witches and the Supernatural in Justin Kurzel's <i>Macbeth</i> (2015)'. Chair: Romano Mullin (Queen's University Belfast). <b>PFC/03/005</b></p>
<p><b>Seven: Editing Renaissance Drama:</b> José A. Pérez Díez (University of Leeds), "'Enter [<i>at seuerall doors</i>]": Editing Renaissance Drama in Old Spelling Today'; Régis Augustus Bars Closel (), 'Reshaping Shakespeare's Collaborative Plays, Editions and Translations'. Chair: John Jowett (Shakespeare Institute, University of Birmingham). <b>PFC/02/013</b></p>	<p><b>Eight: Geography and Staging:</b> Roger Christofides (University of Liverpool), "'Goats and monkeys!": Geopolitics in Othello's Cyprus'; Rachel Horrocks (University of St Andrews), "'Some Vanity of Mine Art": Masque and Spectacle in the RSC's 2016 <i>Tempest</i>'; Oana Alis Zaharia (University of Bucharest) and Madalina Nicolaescu (University of Bucharest), 'Receiving Shakespeare by Proxy: Transnational Exchanges in Nineteenth-Century Romania'. Chair: Jami Rogers (University of Warwick). <b>PFC/03/007</b></p>

**3.30-5.00**

## **Workshop**

**Acting from the First Folio: A Workshop:** Geared to practitioners and teachers, this session works with the acting clues provided by the First Folio – punctuation, original practices and direct addresses to the audience – to bring to life the performance styles of Shakespeare’s company. Participants will be provided with slides, scenes and monologues. **Leader:** Joseph Penczak (Troupe of Friends).  
**PFC/02/017**

**5.00-6.00**

## **Plenary One**

**Clara Calvo (University of Murcia), ‘Shakespeare and Twentieth-Century War Fictions’**

Chair: Ramona Wray (Queen’s University Belfast)

**PFC/OG/007**

**6.00-7.30**

## **Opening Reception**

Wine, Canapés and Traditional Irish Music

**Great Hall, QUB**

**7.30-9.00**

## **Performance**

*The Haunted Prince*, a requiem for Edward Booth performed and adapted by Gary Sloan. Q+A chaired by Richard Schoch (Queen’s University Belfast).

**Brian Friel Theatre** (in Queen’s Film Theatre)

## Friday 15 June

**9.00-5.00**

**Publisher displays**

PFC Foyer

**9.00-3.00**

**Registration**

Black and White Hall (Main Entrance, Queen's University Belfast)

**9.30-11.00**

**Paper Session TWO**

<p><b>One: Shakespeare and Material Culture:</b> Terri Bourus (Florida State University), 'Hamlet as a Material Object'; Kinga Földváry (Pázmány Peter Catholic University, Hungary), 'Shakespeare on Screen and the Materiality of Access'; Anthony R. Guneratne (Florida Atlantic University), 'The Lost Shakespearean Signatures: Revisiting the Relationship of Text(s) and Images in Archival Contexts'. Chair: Adrian Streeet (University of Glasgow). <b>PFC/02/025</b></p>	<p><b>Two: A New Imperative in Shakespeare Studies Today: From Presentism to Activism:</b> Christian Smith (Independent Scholar, Berlin), "'The point is to change it": Marx's use of Shakespeare in his move from philosopher to activist'; Paul Hamilton (Shakespeare Institute, University of Birmingham), 'Shakespeare, Kantorowicz, and the new Political Theology of the American Presidency'; Remedios Perni (University of Alicante), 'Lucrece and Ophelia: Interrogating Sexual Violence and the State'. Chair: Matt Williamson (University of Oslo). <b>PFC/02/017</b></p>
<p><b>Three: New Approaches to Shakespeare and Emotion Studies:</b> Neil Rhodes, (University of St Andrews), 'Rhetoric and Emotion in the Early Reception of Shakespeare'; Eric Langley (University College, London), "'Why seems it so particular with thee?": Shakespearean dispassionate particulars'; Toria Johnson (University of Birmingham), 'Fear and Vulnerability in <i>Othello</i>'. Chair: Michael Schoenfeldt (University of Michigan). <b>PFC/02/026</b></p>	<p><b>Four: Serial Shakespeare:</b> Katarzyna Burzyńska (Adam Mickiewicz University), "'These violent delights have violent ends": <i>Westworld</i>, Shakespeare and the Myth of the Renaissance'; Victor Huertas Martín (Universidad Nacional de Educación a Distancia/Universidad Autónoma de Madrid), 'Shakespeare, the Invisible Scriptwriter: Critical Revision of Serial Shakespeare'. Chair: Doug Lanier (University of New Hampshire). <b>PFC/03/006A</b></p>
<p><b>Five: Shakespeare and India:</b> Taarini Mookherjee (Columbia University), 'Othello, Caste, and Difference in Contemporary India'; Lipika Das (IIIT University, Bhubaneswar), 'Shakespeare in World Literature: A Study of the Possibilities of Creating World Literature in Odia with Shakespeare'; Vikram Singh Thakur (Ambedkar University, Delhi), 'Shakespeare in Kashmir: A Study of M. K. Raina's <i>Badshah Pather</i> (<i>King Lear</i>, 2010)'. Chair: Mark Thornton Burnett (Queen's University Belfast). <b>PFC/03/006B</b></p>	<p><b>Six: Shakespeare and Childhood:</b> M. Tyler Sasser (University of Alabama), "'O, 'tis a parlous boy": the Dangers of Noble Boyhood in Shakespeare's Historical Drama'; Eilis Smyth (King's College, London), 'Shakespeare and the Royal Children'; Victoria Bladen (University of Queensland), 'Child's Play in Kurzel's <i>Macbeth</i>'. Chair: Elizabeth Glyn (King's College, London). <b>PFC/02/011</b></p>
<p><b>Seven: Shakespeare, Death and Dying:</b> Maggie Vinter (Case Western Reserve University), 'Hamlet and the Art of Dying'; Adrian Howe (Birkbeck College, London), 'Othello was a Wife-Killer – Performing Femicide in Post-Shakespearean England'; Simon Fortin (New York University), 'Mercutio's Curse: Shakespeare, Actors, and Death Literacy'. Chair: Victoria Brownlee (NUI Galway). <b>PFC/03/005</b></p>	<p><b>Eight: Shakespeare and Europe II:</b> Antonella Pulice (University of Rome 'Tor Vergata'), 'The Shakespeare Productions of Daniele Salvo'; Helen Clifford (Durham University), 'Presenting Power in Ivo van Hove's <i>Roman Tragedies and Kings of War</i>'; Ilana Gilovich (Columbia University), 'Mephisto: Thematics of Duality'. Chair: William Kerwin (University of Missouri). <b>PFC/02/013</b></p>
<p><b>Nine: Shakespeare and the Early Modern Text:</b> John D. Jowett (Shakespeare Institute, University of Birmingham), 'James Roberts and the First Quarto of <i>Hamlet</i>'; Daniel Yabut (Université Paul-Valéry Montpellier 3, IRCL), 'Standing on Points: the Role of Punctuation in the Early Modern Actor's Parts'. Chair: José A. Pérez Díez (University of Leeds). <b>PFC/03/011</b></p>	



(Université Paris Sorbonne/University of Sheffield), Ana Laura Magis Weinberg (DeMontfort University), Mia Hewitt (Queen's University Belfast), Serena Parisi (University of Salerno), Douglas M. Lanier (University of New Hampshire). <b>PFC/03/006A</b>	Booth (Oberlin College), Charles Cathcart (Open University), Avi Mendelson (Brandeis University). <b>PFC/03/006B</b>
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### 1.30-3.30 Workshops

<b>Sensing Shakespeare: A Workshop.</b> An insight into the acting practice designed for blind and visually-impaired actors, this workshop discovers the ways in which a sensory-based approach to Shakespeare opens up access, allowing actors to connect differently with voice, body and space. <b>Leader:</b> Esther Ruth Elliott (Extant Theatre Company). <b>PFC/02/018</b>	<b>Writing Verse Drama Today: A Workshop.</b> Exploring the dramatic possibilities of shared metre, participants will experiment with a range of 'Shakespearean' techniques, including shared/split/stolen lines, revelatory soliloquy, and direct address. It allows participants to develop a sense of Shakespearean dramatic construction 'from the inside' to offer new creative and exploratory pathways into familiar texts. <b>Leader:</b> Richard O'Brien (University of Birmingham). <b>PFC/02/025</b>
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### 1.30-3.30 Performance

'The Belfast Tempest' was a unique intercultural production, staged in the Titanic quarter, of Shakespeare's *The Tempest* featuring a cast of hundreds. This event features clips from the production and a Q+A with Director Andrea Montgomery, Terra Nova Productions. Chair: Ilana Gilovich (Columbia University).

**Ulster Museum**

### 3.30-4.00 Coffee

**PFC Foyer**

### 4.00-5.00 Plenary Three

**Pascale Aebischer (University of Exeter), 'Hamlet in Parts: Theatre Broadcast as Live Performance'**

Chair: Richard Schoch (Queen's University Belfast)

**PFC/0G/007**

### 5.00-6.30 Paper Session THREE

<b>One: 'In Prison Be My Scope': Exploring <i>The Tempest</i> in Prison and Beyond:</b> Curt Tofteland (Shakespeare Behind Bars), "'Tempest of the Soul': Shakespeare in Prison and in the World"; Tom Magill (Filmmaker/Practitioner), 'Prospero's Prison'; Scott Jackson (Shakespeare Notre Dame), "'Born in a Tempest": Shakespeare for Prisoners and for the Public'. Chair: Sheila T. Cavanagh (Emory University). <b>PFC/02/018</b>	<b>Two: Affects' Remains: I:</b> Ronda Arab (Simon Fraser University), 'Dangerous Envy, Inheritance, and a Murderous Younger Son'; Dennis Austin Britton (University of New Hampshire), 'Race, Nation, and Pity in <i>Titus Andronicus</i> '; Benedict S. Robinson (Stony Brook University), 'Anxiety'. Chair: Jesse M. Lander (University of Notre Dame). <b>PFC/02/017</b>
<b>Three: New Approaches to <i>Titus Andronicus</i>:</b> Joseph Sterrett (Aarhus University), 'Vulnerable Confessions: Trust in the Power of Aaron, Brady and Other Nasties'; Eric Brinkman (Ohio State University), "'Approaching over-the-top bloody": Affective Complexity in Lucy Bailey's <i>Titus Andronicus</i> '; Kibrina Davey (Sheffield Hallam University), 'Heart Rates and Trigger Warnings: Emotional Responses to <i>Titus Andronicus</i> '. Chair: Harry R. McCarthy (Exeter University). <b>PFC/02/011</b>	<b>Four: Shakespeare and Latin America:</b> Lina Maria Aguirre-Jaramillo (Universidad Pontificia Bolivariana, Colombia), 'Shakespeare: Memory Renewed in Latin America'; Ricardo Cardoso (University of São Paulo), 'A Brazilian Free Shakespeare'; Paulina Bronfman Collavati (University of York), ' <i>Romeo y Julian</i> : A Queer, Pop Embodiment of Chilean Diversity'. Chair: Alfredo Michel Modenessi (National University of Mexico). <b>PFC/03/006A</b>

<p><b>Five: Shakespeare and the Discourses of Courtesy:</b> Sophie Emma Battell (Cardiff University), ‘Hospitality in Shakespeare Studies’; Jeri Smith-Cronin (University of Leeds), ‘Killer Kings and Procrastinating Princes: The Ghosts of Chivalry in <i>Hamlet</i>’; Chahra Beloufa (Al Jouf College, Sakata), ‘The Role of Memory in Giving Thanks in Shakespeare’s <i>The Winter’s Tale</i>’. Chair: Alison Findlay (Lancaster University). <b>PFC/03/011</b></p>	<p><b>Six: Shakespeare, Sources, Contexts:</b> Kenji Go (Kanagawa University), ‘Shakespeare and the <i>Books of Homilies</i>’; Marianne Kimura (Kyoto Women’s University), “‘I have read it; it is heresy’”: Shakespeare’s Plays in the Years Surrounding Giordano Bruno’s Execution in 1600’; Elisabetta Tarantino (Independent Scholar), ‘Did Shakespeare do “Window Reference”?’ Chair: Hyosik Hwang (Chungbuk National University). <b>PFC/03/007</b></p>
<p><b>Seven: Shakespeare and Sexuality:</b> Stephen Guy-Bray (University of British Columbia), ‘Shakespeare and Queer Representation’; Lisa Templin (Western University, Ontario), “‘Her advocate to th’ loud’st’”: Defending Chastity in <i>The Winter’s Tale</i>’; Shawna Guenther (Dalhousie University), ‘One-sex, Two-sex, Three-sex, More: Fitting Shakespeare along Today’s sex spectrum’ Chair: Kay Stanton (California State University at Fullerton). <b>PFC/02/025</b></p>	<p><b>Eight: Shakespeare and Capital:</b> Pradeep Sharma (King Abdul-Aziz University, Jeddah), ‘Shakespeare and Historical Materialism: A Reappraisal of The Merchant of Venice’; Anna Graham (University College Dublin), ‘The Changing Function of the Female Body in the Move from Feudalism to Nascent Capitalism in <i>The Merchant of Venice</i>’. Chair: Christian Smith (Independent Scholar, Berlin). <b>PFC/03/006B</b></p>
<p><b>Nine: Shakespeare and Poland:</b> Alicja Kosim (University of Warsaw), ‘Poetics, Politics, Geographical Space: How can e-repositories of Shakespeare translations help to figure the past?’; Alexandra Pytko (Adam Mickiewicz University), “‘The stage needs to be forgotten’”: Estrangement and Metatheatricality in <i>The Taming of the Shrew</i> (1998) directed by Krzysztof Warlikowski’; Sabina Laskowska-Hines (University of Warsaw), ‘No more the blackest sins: The Case Study of <i>Othello</i> in Polish Theatre Posters’. Chair: Ema Vyroubalova (Trinity College Dublin). <b>PFC/03/005</b></p>	

## 8.00-10.30

## Film Premiere

UK Premiere and Q+A with director, Matías Piñeiro, *Hermia and Helena* (dir. Matías Piñeiro, 2016), an Argentine adaptation of *A Midsummer Night’s Dream*

Chair: Mia Hewitt (Queen’s University Belfast)

**Ulster Museum**



## Saturday 16 June

**9.00-1.00                      Registration    PFC Foyer**

**9.00-5.00                      Publisher displays    PFC Foyer**

**9.30-11.00                      Paper Session FOUR**

<p><b>One: ‘Shakespeare for All’: Drama for Youth and Those with Special Needs:</b> Robert Shaughnessy (University of Surrey) and Nicola Shaughnessy (University of Kent), “‘Give me your hands’”: Flute theatre and inclusive Shakespeare’; Esther Ruth Elliott (Extant Theatre Company), ‘Sensing Shakespeare’; Christy Burgess (Robinson Shakespeare Company), “‘Youth Rightly Belong’”: Creating the Future Through Shakespeare’. Chair: Sheila T. Cavanagh (Emory University). <b>PFC/02/26</b></p>	<p><b>Two: Childhood and Performance Studies: Future Directions, Shakespeare and Beyond:</b> Aidan Norrie (University of Warwick), ‘Child Actors, Shakespeare and Skill: Enskilling Child Actors in Elizabethan England’; Harry R. McCarthy (University of Exeter), ‘Peripheral Performers and Marginal Methodologies: Studying Shakespeare’s Boy Actors Today’; Gemma Miller (King’s College, London), ‘Defining “childness” through Shakespeare: Performing Children and Performing Childhood’. Chair: Edel Lamb (Queen’s University Belfast). <b>PFC/02/018</b></p>
<p><b>Three: Offensive Shakespeare:</b> Adam Hansen (Northumbria University), ‘Teaching Shakespeare Offensively’; Monika Smialkowska (Northumbria University), ‘Offensiveness and the History of Shakespeare Editing’; Edmund King (The Open University), ‘Taking Offence at Shakespearean Performance’. Chair: Paul Prescott (University of Warwick). <b>PFC/02/025</b></p>	<p><b>Four: Affects’ Remains: II:</b> Jesse M. Lander (University of Notre Dame), ‘Hamlet’s Hair: Horripilation and Affect on the Tudor-Stuart Stage’; Patricia Cahill (Emory University), ‘King John’s Taxidermic Affect’; Paul Budra (Simon Fraser University), ‘Shakespeare Surprised’ Chair: Ronda Arab (Simon Fraser University). <b>PFC/02/017</b></p>
<p><b>Five: Shakespeare, Pedagogy, Technology:</b> Greg Watkins (Stanford University), ‘The Evolving Landscape of Digital Shakespeare and the U.S. Ed Tech Market for High School Classrooms’; Thomas M. Lahey (Lahey Computer Systems), ‘Using <i>GraphOpus</i> to Teach Shakespeare’; Linzy Brady (University of Sydney), ‘Shakespeare, Teaching and Mobile Technology’. Chair: Jonathan Hope (Strathclyde/Arizona State University). <b>PFC/03/006A</b></p>	<p><b>Six: Shakespeare, Pedagogy, Ethics:</b> Ema Vyroubalova (Trinity College Dublin), ‘Ethics of Global Shakespeare Pedagogy’; Mary Janell Metzger (Western Washington University), ‘Teaching the Tragedy of White Supremacy in Shakespeare’s <i>Othello</i>’; John Maune (Hokusei Gakuen University), ‘Holding a Mirror Up to Nature in <i>Romeo and Juliet</i>’. Chair: David Findlay (St Bernadette’s Catholic Primary School). <b>PFC/03/006B</b></p>
<p><b>Seven: Shakespeare and the Global Audience:</b> Jeff Wilson (Harvard University), ‘Theorizing Shakespeare and the “Anthropology of Audience”’; Alfredo Michel Modenessi (National University of Mexico), ‘London 2017: Shakespeare Goes Mexican: A (deeply personal) chronicle’. Chair: Rosa M. García-Periago (University of Murcia/Queen’s University Belfast), tbc. <b>PFC/02/011</b></p>	<p><b>Eight: New Approaches to Shakespeare’s Histories:</b> Yoko Odawara (Chukyo University), ‘Literature and History in the Background: Shakespeare’s History Plays’; Sandra Logan (Michigan State University), ‘<i>Henry VI</i> and Sovereign Authority’; Ana Victoria Mazza (Universidad del Salvador, Buenos Aires/University of Glasgow), “‘Man and birds are fain of climbing high’”: Human and Nonhuman Animals in 2 <i>Henry VI</i>’. Chair: Kevin De Ornellas (University of Ulster, Coleraine). <b>PFC/03/005</b></p>
<p><b>Nine: Shakespeare’s Sonnets:</b> Erin A. McCarthy (National University of Ireland, Galway), ‘Shakespeare, Sonnets, and <i>Shake-speares Sonnets</i> (1609) Today’; Kay Stanton (California State University, Fullerton), “‘Mine eye hath played the painter’”: The <i>Sonnets</i>’ Persona as the “Mystical” Quantum Physics Observer’. Chair: Paul Edmondson (Shakespeare Birthplace Trust). <b>PFC/03/011</b></p>	

**9.30-11.00**

**Film Showing**

Showing of *Demons Land* (Simon Palfrey, Mark Jones and Tom de Freston), a filmic allegory about Edmund Spenser and empire.  
Q+A with Simon Palfrey (University of Oxford)

Chair: Mark Thornton Burnett (Queen’s University Belfast) **Queen’s Film Theatre**

**11.00-11.15**

**Coffee**

**PFC Foyer**

**11.15-12.15**

**Plenary Four**

**Ayanna Thompson (George Washington University),  
‘Encountering *Othello* Anew with the Deutsches Theatre Berlin**

Chair: Edel Lamb (Queen’s University Belfast) **PFC/0G/007**

**12.15-1.30**

**Lunch**

**PFC Foyer (two stations)**

**12.30-1.30**

**AGM of the British Shakespeare Association**

All delegates are strongly encouraged to attend the AGM **PFC/0G/007**

**1.30-3.30**

**Seminar Sessions TWO**

The seminar format means that papers have already been written and discussion initiated; however, auditors are welcome to attend.

<p><b>Shakespeare and Pedagogy. Organizers:</b> Linzy Brady (University of Sydney), Kate Flaherty (Australian National University). <b>Participants:</b> Urvashi Chakravarty (George Mason University), Nathaniel Hodes (Bentley University), Irina Ioana Spătaru (University of Bucharest), Graham Howard (University of Kiel), Duncan Lees (University of Warwick), Tracy Irish (University of Warwick). <b>PFC/03/006A</b></p>	<p><b>Shakespeare and Morality. Organizer:</b> Neema Parvini (University of Surrey). <b>Participants:</b> Patrick Gray (Durham University), Hanh Bui (Brandeis University), Daniel Kaczyński (University of Warsaw), Niall Kennedy (Queen’s University Belfast), Sarah Olive (University of York), Rangping Ji (Northeast Normal University), Feng Wei (Northeast Normal University), Lillie Arnott (Queen’s University Belfast). <b>PFC/03/006B</b></p>
<p><b>Women, Shakespeare and Performance. Organizer:</b> Liz Schafer (Royal Holloway, University of London). <b>Participants:</b> Kerrie Roberts (University of Sydney), Ursula Potter (University of Sydney), Jami Rogers (University of Warwick), Sara Reimers (Royal Holloway, University of London), Ann Thompson (King’s College, London), Yan Brailowsky (University of Paris, Nanterre), Shauna O’Brien (Palacký University), Emer McHugh (NUI Galway), Sally Barnden (Queen Mary, University of London), Katherine Hipkiss (Bath Spa University), Mette Hildeman Sjölin (Lund University). <b>PFC/02/017</b></p>	

### 1.30-3.30

### Workshops

<p><b>Hamlet's Words – Your Words: A Workshop.</b> This will be a fully participatory workshop ('as many Hamlets as there are people taking part') on the words of Hamlet, using a range of language exercises and activities (collective, paired and individual). The work will be based on James Stredder's book, <i>The North Face of Shakespeare: Activities for Teaching the Plays</i> (CUP, 2009). While intended to be useful for teachers and lecturers at all levels, the workshop is also aimed at anyone with an interest in performance or theatre production – especially those who wish 'to be ... Hamlet' for an hour or two. <b>Leader:</b> James Stredder (University of Wolverhampton, Retired). <b>PFC/02/018</b></p>	<p><b>Unto the Breach! Taking on Shakespeare at K2,3 and 4 with dynamic, active approaches: A Workshop.</b> This workshop will offer dynamic and involving ways of introducing Shakespeare's plays and then working on them with young people across the primary and secondary key stages. Using Shakespeare's Second History Tetralogy, <i>Richard II, Henry IV Parts 1 and 2</i> and <i>Henry V</i>, we will introduce a range of starter activities, group tasks and discussions and text-based activities to use in the classroom. <b>Leaders:</b> Mary Carey (Herm Primary School) and Helen Mears (Teacher). <b>PFC/02/025</b></p>
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### 1.30-3.30

### Film Premiere

UK Premiere *Veeram* (dir. Jayaraj, 2016), a South Indian adaptation of *Macbeth*.

Introduction: Mark Thornton Burnett (Queen's University Belfast) **Ulster Museum**

### 3.30-4.30

### Plenary Panels

<p><b>Foreign Shakespeare: Twenty-five Years On: a dialogue/retrospective about the place of non-Anglophone Shakespeare performance inside Shakespeare studies today. This event is sponsored by the Royal Irish Academy.</b> Dennis Kennedy (Trinity College Dublin), Mark Thornton Burnett (Queen's University Belfast), Bi-qi Beatrice Lei (National Taiwan University/Shakespeare Association of America). Chair: Thea Buckley (University of Birmingham/Queen's University Belfast). <b>PFC/0G/007</b></p>	<p><b>Shakespeare and Riot: this panel showcases a new project exploring the disruptive and riotous elements of Shakespeare in Shakespeare studies today. Looking back to the nineteenth century, it reassesses riot in the theatre and beyond to evaluate the role of Shakespeare in a history of disorderly behaviour.</b> Edel Lamb (Queen's University Belfast), 'Reading the Astor Place Riots through Shakespeare'; Kate Flaherty (Australian National University), 'Richard III, Riot and the Formation of a Colonial Theatre Public'; Fiona Ritchie (McGill University), 'Dorothy Jordan, Sarah Siddons and Shakespeare: The Old Price Riots of 1809'. Chair: Matt Williamson (University of Oslo). <b>PFC/02/018</b></p>
<p><b>Performing Restoration Shakespeare: this panel emerges from the AHRC-funded project, 'Performing Restoration Shakespeare', based at Queen's University Belfast. It explores the collaborations that fostered Shadwell's adaptation of Shakespeare's <i>Tempest</i>, the work's cosmopolitan musical style and the staging challenges presented by its multimedia dramaturgical structure.</b> Stephen Watkins (University of Southampton), "This day's business is important, requiring too much toil for one alone": Creative Collaboration and the Restoration <i>Tempest</i>'; Sarah Ledwidge (Trinity College, Dublin), "To our Elysian Field, the OPERA": <i>The Tempest</i> as a Conduit for Italian Musical Influence'; Amanda Eubanks Winkler (Syracuse University), 'Making a Masque: Staging Neptune'. Chair: Richard Schoch (Queen's University Belfast). <b>PFC/02/026</b></p>	

**4.30-5.00**

**Coffee**

**PFC Foyer**

**4.30-5.00**

**Inset Session**

This session will introduce you to padlet, an online tool that functions as an electronic whiteboard. Padlet is a free online resource and is simple to use. It facilitates the creation of a communal document that records class discussions and can be linked to course websites. Images and weblinks can be uploaded, making it a multi-media resource that can be easily integrated with other Shakespearean pedagogies. **Leader:** Victoria Bladen (University of Queensland). **PFC/02/017**

**4.30-5.00**

**Performance**

*Ellen Terry's Very 'Merry Wives of Windsor'*, performed and adapted by Liz Schafer (Royal Holloway, University of London).

Star actress, all-round celebrity and suffrage activist, Ellen Terry performed her cut down, three scene Merry Wives at the Coliseum, London, and the Grant Theatre, Brighton, in 1918. Terry hijacked Shakespeare's play, commandeered it as a vehicle for her own performance as Mistress Page and offered the tonic of merriness to an England still at war. **PFC Foyer**

**5.00-6.30**

**Paper Session Five**

<p><b>One: Shakespeare and New Methodologies:</b> Adele Lee (Emerson College), 'The Rise of China and the Future of Shakespeare Studies'; Jessica Chiba (Royal Holloway, University of London), "Nothing that is so, is so": Rethinking Ontology and the Philosophical Turn in Shakespeare Studies'; Coen Heijes (University of Groningen), 'There's method in this madness? – A call for more rigorous research in reviewing Shakespeare'. Chair: Paul Prescott (University of Warwick). <b>PFC/02/018</b></p>	<p><b>Two: Political Shakespeare:</b> Ewan Fernie (Shakespeare Institute, University of Birmingham), 'Shakespeare and Politics Against English Studies'; Daniel Spector (the Classical Studio, Tisch School of the Arts, New York University), 'Shakespeare Studies and Performance: Free Speech and Identity Politics'; Stephen O'Neill (Maynooth University), "The Strangers' Case": <i>Sir Thomas More</i>, the Refugee Crisis and Social Media'. Chair: Pascale Aebischer (University of Exeter). <b>PFC/02/026</b></p>
<p><b>Three: New Approaches to the Roman Plays:</b> Gabriel Foulquie (University of Worcester), "Let him be Caesar": Legitimation and the (re)-construction of kingship in <i>Julius Caesar</i>'; Kevin De Ornellas (Ulster University), "Beasts are not defective": Dismantling the Dichotomy of Humanity and Animality in Henry Newdigate's Roman comedy/history, <i>The Emperor's Favourite</i>'; Ben Broadribb (Shakespeare Institute, University of Birmingham), 'Metamodern Shakespearean Cinema: <i>Caesar Must Die</i>'. Chair: Ana Laura Magis Weinberg (DeMontfort University), tbc. <b>PFC/02/025</b></p>	<p><b>Four: Shakespeare, Pedagogy, Performance:</b> Cathy Baldwin (Open University), 'Can seeing a theatre production really support student learning?'; Myfanwy Marshall (UCL Institute of Education), 'Performance as a pedagogical intervention – What do teachers and organizations hope for when they create an opportunity for school audiences to see a Shakespeare play?'; Tom Heath (Monash University), 'Csikszentmihályi's flow theory and the performance of Shakespeare'. Chair: Maria S. Horne (University of Buffalo). <b>PFC/03/006A</b></p>
<p><b>Five: Shakespeare and the Digital:</b> Michael Goodman (Cardiff University), 'Digital Archives and the Performance Space'; Oscar Gillespie (Theatre in the Clouds), 'Digital Theatre: Interactivities and Explorations'. Chair: Emer McHugh (National University of Ireland, Galway). <b>PFC/03/006B</b></p>	<p><b>Six: Shakespeare, Memory, Temporality:</b> Evrim Doğan Adanur (Atılım University, Ankara), "Which is lost be not found": The uses and abuses of time in Shakespeare's Romances'; Atesede Makonnen (Johns Hopkins University), "Monumental Inscriptions": Layering the Literary and Material in Shakespeare's Monuments'. Chair: Marion Wynne-Davies (University of Surrey). <b>PFC/02/011</b></p>

<p><b>Seven: Shakespeare and Inclusivity:</b> Rowan MacKenzie (Shakespeare Institute, University of Birmingham), ““We know what we are but know what we may be””: Shakespeare as a method of communication for those with learning disabilities’; Karl Falconer (PurpleCoat Productions/Shakespeare Institute, University of Birmingham), ‘Shakespeare and Aspiration: How Shakespeare, Marlowe and Jonson gave youth life’; Devon Geary (University of Birmingham), ‘Harnessing the Shakespearean Glitch: An Interdisciplinary Consideration of Shakespeare’s Enallage and its Potential to Help Heal the Traumatized Brain’. Chair: Adam Hansen (University of Northumbria). <b>PFC/03/005</b></p>	<p><b>Eight: Philosophical and Performance Legacies:</b> Rose Pass (Colorado School of Music), ‘Shakespeare and the Philosophy of Science’; Melinda Szuts (O’Donoghue Centre for Drama, Theatre and Performance, NUI Galway), ‘W. B. Yeats’ Shakespeare: the Influence of Early Modern Performance Spaces on the Twentieth-Century Irish Stage’. Chair: Helen Clifford (University of Durham). <b>PFC/03/011</b></p>
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**5.00-6.30**

**State of the Nation: Teaching Shakespeare Today**

We reveal for the first time the results of the first national UK survey of Shakespeare teaching. What plays are taught to which years and why? Is Active Methods really the dominant mode of teaching? And which play is too much ‘violence and eye surgery’ for Years 7s? Which ghost at the feast casts the longer shadow – A. C. Bradley or Rex Gibson? Join us for some fascinating data and the opportunity to ask your questions and chip in your thoughts and experiences. **Leaders:** Sarah Olive (University of York) and Velda Elliott (Oxford University). **PFC/02/017**

**6.30**

**Buses depart for Titanic, Belfast and the conference dinner**

Please assemble at the main entrance directly outside the Black-and-White hall. You are also welcome to make your own way to Titanic, Belfast, if you prefer.

**7.00**

**Pre-dinner reception**

**Titanic, Belfast**

**8.00**

**Conference Dinner**

**Titanic, Belfast**

Award of the BSA Honorary Fellowship 2018

**11.00**

**Buses leave from Titanic, Belfast, back to Queen’s University Belfast**

## Sunday 17 June

**9.30-11.00**

### Paper Session Six

<p><b>One: Shakespeare and Interactive Technologies:</b> Eric Joris (CREW, Brussels), ‘Technology and the Transformation of Performance: The Curated Experience’; Ronan Patterson (University of Teeside), ‘Shakespeare on the Holodeck’; Tom Gorman (Coventry University), Tiina Syrja (University of Tampere), Mikko Kanninen (University of Tampere), ‘Immersive Telepresence in Theatre: <i>Coriolanus</i> and <i>Lear</i> Online’. Chair: Stephen O’Neill (Maynooth University), tbc. <b>PFC/02/018</b></p>	<p><b>Two: The Encyclopedia of Shakespeare’s Language Project:</b> Jonathan Culpeper (Lancaster University) and Jane Demmen (Lancaster University), ‘Cultural Understandings of <i>Good</i> and <i>Bad</i>: Computer-generated readings’; Dawn Archer (Manchester Metropolitan University/Lancaster University), Alison Findlay (Lancaster University) and Beth Cortese (Lancaster University), ‘The patterning of passions and other emotions across Shakespeare’s “Works”’; Sean Murphy (Lancaster University) and Jonathan Culpeper (Lancaster University), ‘What do students find difficult when they read Shakespeare?’. Chair: Julie Fowkes (Georgia State University). <b>PFC/02/026</b></p>
<p><b>Three: Shakespeare and Music:</b> Nikki Roulo (University of North Carolina at Chapel Hill), ‘“Speak to him in many sorts of music”: the Poetics of Shakespeare’s Song Bodies’; James Harriman-Smith (University of Newcastle-upon-Tyne), ‘Musical Theatre: Garrick’s Ode to Shakespeare’; Karen Harker (Shakespeare Institute, University of Birmingham), ‘Shakespeare’s Nineteenth-Century Soundscapes: Reconstructing Incidental Music for the Magna Carta Tableau in Herbert Beerbohm Tree’s <i>King John</i>’. Chair: Amanda Eubanks Winkler (Syracuse University). <b>PFC/02/025</b></p>	<p><b>Four: Shakespeare and Intertextuality:</b> Claude Fretz (Queen’s University Belfast), ‘“Strange enchantment”: Sleep, Dreams, and Comedy in <i>Endymion</i> and <i>A Midsummer Night’s Dream</i>’; Bailey Sincox (Harvard University), ‘<i>The Winter’s Tale</i> as Revenge Comedy’; Michael Plunkett (the Graduate Center of the City University of New York), ‘Shakespeare and Chaucer: The Dream Visions and the Design of <i>Cymbeline</i>’. Chair: Courtney Lehmann (University of the Pacific). <b>PFC/02/017</b></p>
<p><b>Five: New Approaches to <i>Othello</i>:</b> Cedric Watts (University of Sussex), ‘Iago’s Semiotic and Onomastic Motivation’; Matt Williamson (University of Oslo), ‘“Give me the ocular proof”: <i>Othello</i> and the Informer’. Chair: Robbie Hand (King’s College London). <b>PFC/03/006A</b></p>	<p><b>Six: Graphic Shakespeare:</b> Chelsea L. Horne (American University, Washington DC), ‘Shakespeare in Adaptation: Reimaginings of <i>A Midsummer Night’s Dream</i> through Graphic Novels’; Brandon Christopher (University of Winnipeg), ‘Mixed with Baser Matter: “Shakewashing” Manga in Manga Shakespeare’. Chair: Susan Anderson (Sheffield Hallam University). <b>PFC/02/011</b></p>
<p><b>Seven: Shakespeare, Emotion, Pain:</b> Michael Schoenfeldt (University of Michigan), ‘Performing Pain’; Sarah Dustagheer (University of Kent), ‘Shakespearean Asides, Emotional Complicity and Proximity’. Chair: Peter Kirwan (University of Nottingham). <b>PFC/03/006B</b></p>	<p><b>Eight: Shakespeare and Staging:</b> Miranda Lahr (Teacher), ‘Going off Script: Extra-Textual Additions in Shakespeare’s <i>Macbeth</i>’; Hirohisa Igarashi (Toyo University), ‘The Improbability of Turning Rancour to Love in Yukio Ninagawa’s <i>Romeo and Juliet</i> (2014)’; Sonja Kleij (Queen’s University Belfast), ‘“Once more unto the breach”: The Afterlives of <i>Henry V</i> and Debating War on the English Stage’. Chair: Cynthia Martin (Queen’s University Belfast). <b>PFC/03/005</b></p>

**11.00-11.30**

**Coffee**

**PFC Foyer**

**11.30-12.30**

**Plenary Eight**

Richard Dutton (Queen’s University Belfast), ‘The Significance of *The Second Part of the Seven Deadly Sins*’

Chair: Claude Fretz (Queen’s University Belfast)

**PFC/0G/007**

**12.30**

**Close**

## **Organiser**

Ramona Wray, Queen's University Belfast

## **Steering Committee**

Mark Thornton Burnett (Queen's University Belfast), Richard Dutton (Queen's University Belfast), Claude Fretz (Queen's University Belfast), Edel Lamb (Queen's University Belfast), Richard Schoch (Queen's University Belfast)

## **Thanks to our partners/sponsors**

Brian Friel Theatre, British Council, British Shakespeare Association (especially Susan Anderson, Alison Findlay, James Harriman-Smith, Andrew Jarvis, José A. Pérez Díez and Marion Wynne-Davies), McClay Library (Special Collections), Queen's Film Theatre, Royal Irish Academy, Titanic Belfast, Ulster Museum, Visit Belfast

# Queen's University Belfast Campus Map



## CAMPUS MAP KEY

### School Offices

- A Biological Sciences
- B Chemistry and Chemical Engineering
- C Education
- D Electronics, Electrical Engineering and Computer Science
- E English
- F Geography, Archaeology and Palaeoecology
- G History and Anthropology
- H Languages, Literatures and Performing Arts
- J Law
- K Queen's University Management School
- L Mathematics and Physics
- M Mechanical and Aerospace Engineering
- N Medicine and Dentistry
- P Music and Sonic Arts
- Q Nursing and Midwifery
- R Pharmacy
- S Planning, Architecture and Civil Engineering
- T Politics, International Studies and Philosophy
- V Psychology
- W Sociology, Social Policy and Social Work

## University Faculties

- X1 Arts, Humanities and Social Sciences
- X2 Engineering and Physical Sciences
- X3 Medicine, Health and Life Sciences

## Location

- 3 Academic and Student Affairs Directorate
- 3 Administration Building
- 19 Ashby Building
- 35 Belfast City Hospital
- 22 Bernard Crossland Building
- 23 Bookshop at Queen's
- 1 Canada Room/Council Chamber
- 38 Careers Service
- 33 Centre for Cancer Research and Cell Biology (CCRCB)
- 28 Chrono
- 38 Counselling Service
- 9 Crèche's
- 10 David Bates Building
- 21 David Keir Building
- 1n Development and Alumni Relations

- 38 Disability Services
- 8 Drama and Film Centre at Queen's (inc. The Brian Friel Theatre)
- 30 Dunluce Health Centre
- 39 Elms Village
- 24 Elmwood Hall
- 29 Elmwood Learning and Teaching Centre
- 3 Estates
- 37 Festival Office
- 3 Finance
- 26 Governance
- 1s Great Hall
- 27 Guthrie House (Student Accommodation)
- 5 Harty Room, School of Music
- 3 Human Resources
- 11 Information Services
- 16 Institute of Professional and Legal Studies
- 1n International Office
- 17 INTO at Queen's
- 1 Lanyon Building
- 11 Library at Queen's
- 1n Marketing, Recruitment and Communications
- 10 Mathematics
- 34 McClay Research Centre
- 11 Media Services
- 31 Medical Biology Centre

- 1 Naughton Gallery at Queen's
- 18 Northern Ireland Technology Centre
- 13 Occupational Health
- 2 Peter Froggatt Centre
- 34 Pharmacy
- 36 Physical Education Centre
- 18 QUBIS Ltd
- 8 Queen's Film Theatre
- 1s Registrar
- 1n Research and Regional Services
- 20 Sonic Arts Research Centre
- 6 South Dining Hall
- 38 Student Guidance Centre (SGC)
- 1n Student Plus
- 25 Students' Union
- 14 University Health Centre
- 1a Vice-Chancellor's Office
- 1 Welcome Centre
- 7 Whitla Hall
- 32 Whitla Medical Building

## Off Campus Sites

- ECIT at Titanic Quarter
- Medicine and Dentistry at Royal Victoria Hospital
- Marine Research Centre at Portaferry