Thursday 4th June

8.00-9.00- Registration, tea and coffee

9.00-9.25- Welcome and Opening remarks

9.30-10.30- Plenary: Dr Erin Sullivan (University of Birmingham): ‘Shakespeare, Sadness and the History of Emotions’

10.40-11.55- Session One of Delegates

- Screen adaptations Chair: Kelsey Ridge

  There is a Screen Elsewhere: Ethical Oscillations in Ralph Fiennes’ Coriolanus (Hayley O’Malley)

  Korol Lir: When the Political Becomes Metaphysical (Noelle Matteson)

  O [No] Romeo, Romeo (Blake Barbiche)

- Twelfth Night, gender and sexuality Chair: Karen Harker

  Beyond the Binary: A gender fluid approach to sexuality in Twelfth Night (Mary Odbert)

  Trans-Twelfth Night (2004 & 2014): Performing the Cross-gendered Body and Text (Boram Choi)

  What you will? The politics of queering Shakespeare at the Irish national theatre (Emer McHugh)

- Pictorial Representation Chair: Elizabeth Jeffery

  The Vision of Queen Katherine: On the Nature of Performance Evidence (Emma de Beus)

  Re-forming Richard: Shakespeare, Graphic Novels and the Body of Richard III (Megan Holman)

  Popular Authenticity: Knight’s Pictorial Edition of Shakespeare’s Richard III (Ged Hodgson)

12.00-13.00: Plenary: Ben Naylor (Royal Central School of Speech and Drama): a close reading of Hamlet, Act 1 scene 1, from a performance perspective

13.00-14.00- Lunch

14.00-15.15- Session Two of Delegates

- Research and creative practice 1 Chair: Richard O’Brien

  Improving Shakespeare? Examining my own practice as a female playwright, adapting and appropriating Shakespeare’s women. (Zoe Cooper)

  Views from the Bearcargen (Sam Meekings)

  Reading Venus and Adonis through PaR (Stefanie Bauerochse)
- Faith and Feigning **Chair: Marius Klimowicz**

  Faith Awakened: Suspension of (Dis-)Belief in *The Winter’s Tale* (Jonas Kellerman)

  Sensory Doubt and Aesthetic Faith: The Passage from Troilus to Leontes (Jonathan Gill)

  Gender and Feigned Death in *Romeo and Juliet, Much Ado about Nothing, Antony and Cleopatra,* and *The Winter’s Tale* (Yi-Hsin Chen)

- Choices and Interpretations **Chair: Charlotte Evans**

  The Complexity of an Evil Choice in *Macbeth* (Fiona Dunne)

  To be or not to be—what is the question? (Jessica Chiba)

  Casting, cutting, and costume: reflections on reviewing Shakespeare in performance (Caroline Heaton)

15.15-15.30- tea and coffee

15.30-16.30- Plenary: Dr Paul Edmondson (Shakespeare Birthplace Trust) and Dr Paul Prescott (University of Warwick): *Shakespeare on the Road*

16.40-17.55- Session Three

- Approaches to *Titus Andronicus** Chair: Rosie Fielding**

  ‘My Tongue is Out of Office’: Taming the Tongue in Titus Andronicus and The Revenger’s Tragedy (Richard Johnson)

  A Study on Aaron’s Multiple Roles and His subversion of racial stereotypes in Shakespeare’s *Titus Andronicus* (Ping Ho)

  ‘Behold the child’: Young Lucius, The Bastard and the Burden of Futurity in *Titus Andronicus* (Gemma Miller)

- Tragic Appropriations **Chair: Karen Harker**

  The Accidental Racialization of Caste in Bollywood’s Appropriation of *Othello* (Saksham Sharda)

  Appropriating trends: Shakespeare’s tragedies in modern drama (Mette Sjolin)

  Naming Lady Macbeth: Searching for Scotland in the ‘Scottish Play’ (Eilís Smyth)

- Metre Matters **Chair: Charlie Morton**

  Irregular man's ne'er constant, never certain: Metre, Life, and Regularity in Shakespeare and Restoration Verse Drama (Richard O’Brien)

  Why Shakespeare’s prosody matters (Robert Stagg)
The speaker’s confession in Shakespeare’s sonnets: The Love of Innocence and Experience (Ying-Chih Kao Cassandra)

19.15- Othello performance for those who have prepaid for tickets

Friday 6th June

9.15-10.15- Plenary: Dr Chris Laoutaris (Shakespeare Institute): Early Modern Robotics in Shakespeare and Spencer

10.15-10.30- tea and coffee

10.30-11.45- Session One of Delegates

- Working with texts **Chair: Richard O’Brien**
  
  Q1 Hamlet at the National and the Globe Abstract (Scott Shepherd)
  
  Lewis Theobald and Accusations of Plagiarism: A Reconsideration of Shakespeare’s Involvement in *Double Falsehood* (Naseem Alotaibi)
  
  “Words, words, words”: The Author, his Characters and interpreting Intent (Sara Marie Westh)

- Writing, Society and the Supernatural **Chair: Eilis Smyth**
  
  ‘And why on me?’: *The Witch of Edmonton* and collaborative authorship (Robbie Hand)
  
  Shakespeare and the supernatural (Jan Tasker)
  
  “I’ll sue Mother Sawyer, and her own sow shall give in evidence”: Representations of Female Witnessing and Testimony in *The Witch of Edmonton* (Cheryl Birdseye)

- Global Shakespeares (Brazil, Noh) **Chair: Charlotte Evans**
  
  Intercultural Intersections in a Noh-style Hamlet: (Re)presentations of the Exchanges between Shakespeare and the Japanese Stage (Eleine Ng)
  
  Peter Brook’s *King Lear*: From Experimentation to Canonisation (Paulo Gregorio)
  
  Shakespeare in Brazil: Cinema, Adaptation and Anthropophagy (Marcel Alvaro de Amorim)

12.00-13.00- Plenary: Dr Andy Kesson (University of Roehampton): Before Shakespeare

13.00-14.00- Lunch

14.00-15.15- Session Two

- Shakespeare and Cultural Liminality **Chair: Eilis Smyth**
  
  Shakespeare: The Secret to Successful Criminal Rehabilitation (Laura Louise Nicklin)
‘Transformed, transfigured and transmuted’ bodies—Ugly Women in Cervantes, de Rojas and Shakespeare (Shani Bans)

Bodying Forth: Spenser and Shakespeare’s Disabled Reprobates (Kaye McLelland)

-Medieval Inheritances Chair: Richard O’Brien

‘Set down your venerable burden’: piggybacking in Shakespeare’s As You Like it and the medieval outlaw tradition (Harry Ford)

Troilus—a disappearing hero (Joanne Brown)

‘For what we lack we laugh’: The Emotional Manipulation of Armour in The Two Noble Kinsmen (Suzy Lawrence)

-Music and Noise Chair: Charlotte Evans

Verdi’s Macbeth: Shakespeare’s supernatural in adaptation (Karen Harker)

“After so many hours, lives, speeches spent…”: making noise and doing nothing in Shakespeare’s Troilus and Cressida (Laura Wright)

Vaine disports of minstrelsie’: musical crimes and culprits in early modern England (Jen Waghorn)

15.15-15.30- tea and coffee

15.30-16.30- Plenary: Dr Farah Karim Cooper (Shakespeare’s Globe): The Hand on the Shakespearean Stage

16.40-17.55- Session Three

-Shakespeare and Social Media Chair: Kelsey Ridge

Social Anxiety: The relationship between Social Media and Shakespearean Scholarship (Brittany LaPole)

To Be Schwarzenegger, Haider, Cumberbatch or You?: interactive Shakespeare and the evolution of Hamlet as hero(ine) (Thea Buckley)

‘Get thee to a puggery!’: Shakespeare and Pop Culture (Elizabeth Jeffery)

- Philosophy and Theology Chair: Marius Klimowicz

To thank is to Think? A Heideggerian Reading to Shakespeare's Winter's Tale (Chahra Beloufa)

“Mortal flies”: dignity and distance in Shakespeare’s theatre of insects (Clio Doyle)

“Let not your hearts be troubled”: Body and soul in John Donne’s Devotions (Lamanda Humphrey)
- Playhouse Culture **Chair: Rosie Fielding**

  Appropriating history in 1594: The alternative producers of the Elizabethan history play (Amy Lidster)

  Early Modern Playbills go to Hollywood: and attempt at reconstruction (Adam Barker)

  ‘This unworthy scaffold”: Re-evaluating the Importance of the Curtain Playhouse in the Early Modern Theatre Industry (Lana Harper)

19.00-23.00- BritGrad Party

**Saturday 6th June**

9.15-10.30- Session One of Delegates

- Citizenship and ownership **Chair: Richard O'Brien**

  Citizenship and Community in *The Two Gentlemen of Verona* (Laura Beattie)

  Shakespeare and Gentrification (Martin Young)

  “This island’s mine”: ownership of the island in *The Tempest* (Kelsey Ridge)

- Figures of Tyranny **Chair: Eilis Smyth**

  ‘So barbarous and so beastly’: Animal Imagery, Tyranny and Dehumanisation in Ovid’s *Metamorphoses* and *Titus Andronicus* (Nicole Mennell)

  The Shakespearean “Grand Mechanism” as Nihilist Castigation of Leadership in Achebe’s *Arrow of God* (Olawale Taju Ajayi)

  Prospero and Dumbledore: Trusted Tyranny? (Polly Brown)

- Popular Appropriations **Chair: Elizabeth Jeffery**

  Commonplacing Shakespeare in Early Modern England (Beatrice Montedero)

  The Victorian Illustrated Shakespeare Archive (Michael John Goodman)

  Under the Umbrella: Restoration Adaptations in Print (Emil Rybczak)

10.30-10.45- tea and coffee

10.45-11.45- Performance session: Shakespeare and Creativity MA students

- Research and creative practice 2 **Chair: Richard O'Brien**
The Shakespeare Ensemble: A Journey Through the Trials and Tribulations of Adapting Shakespeare (Marie Ryan, Molly Lambert, Octavia Finch)

(Ronan Hatfull)

11.55-13.10 - Session Two

- Locating Hamlet Chair: Kelsey Ridge
  ‘A document in madness’: Performing Ophelia and the stigma surrounding mental illness (Rachel Stewart)
  Cinematic Glocalization of Shakespeare’s *Hamlet* in Korean Film, *King and the Clown* (Young Yun)
  Hamlet is Everywhere, Even in Narnia (Sarah Waters)

- Actors and Audiences Chair: Rebecca Martin
  Joao Caetano - How a Shakespearean actor became the father of Brazilian theatre (Livia Segurado)
  To Act or Not to Act? Performing the Emotions of Cuckoldry in the work of Philip Massinger (Kibrina Davey)
  Exit pursued by a bear, a moratorium on duping the audience. The Brechtian enlightenment of stage illusion and empathy with Shakespeare’s characters in *The Winter’s Tale* (Sara-Kate Fletcher)

- Adapting Early Modern Sources Chair: Charlie Morton
  Northumberland: Family man, strong orator, leader of men, dangerous conspirator or well-loved favourite (Susan Smith)
  ‘The more than honeyed sweetness of this poet’s style’: Reading Euripides with Erasmus (Carla Suthren)
  Othello’s Poetic Geography: Around the World in Four Acts (Francesca Gattuso)

13.10-14.10 - Lunch

14.10-15.10 - Plenary: Professors Laurie Maguire and Felix Budelman (Oxford University): Audience Responses to Ambiguity in *Othello, The Winter’s Tale*, and two Greek tragedies

15.10-16.25 - Session Three

- Global Receptions Chair: Elizabeth Jeffery
  In the everlasting shadow of William Shakespeare? Ben Jonson and Germany (Malte S Unterweg)
Evolution and revolution: Ernest Renan’s *Caliban: suite de la Tempete* (Charlotte Evans)
Sacred geometry and boybands: the fall of the Tokyo Globe (Rosie Fielding)

- Shakespeare and Death **Chair: Kelsey Ridge**
  Waking the Senseless: Getting to the Dirge in Shakespeare’s *Cymbeline* (Rebecca Ehrhardt)
  “I am more an antique Roman than a Dane”: Shakespeare and the Roman mythos of suicide (Louis Osborne)
  Death, Mourning and Remembrance in Shakespeare’s Roman Plays (Hazel Stenner)

- Fools and Clowns **Chair: Karen Harker**
  Behind the Laughter: The Use of ‘Low Comedy’ in *The Famous Victories of Henry the Fifth* (Rebecca Agar)
  ‘How mad a sight it was to see Dametas’: The *Arcadia*, Tarlton, and Sidney’s escaping clown (Kim Gilchrist)
  “Your all-licensed fool”: Will Sommers, Robert Armin, and King Lear’s Fool (Charlie Morton)

16.25-16.40- tea and coffee
16.40-17.10- Closing remarks and prize giving
Time TBC- Closing reception at Royal Shakespeare Theatre