BRITGRAD JUNE 2 - 4 2016

Thursday, June 2

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9:30 - 10:30

**Plenary**, Lecture Hall

Professor John Jowett (Shakespeare Institute) *The One and Future King Lear*

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10:40-11:55

**Meaning and Legacy in Music for Early Modern Drama**, Reading Room

Jennifer Moss-Waghorn (Shakespeare Institute) *‘I keep my horse, I keep my whore’: Tracing Thomas Middleton’s ‘Highwayman's Song' Through the Seventeenth Century*

Karen Harker (Shakespeare Institute) *The Afterlives of Nineteenth Century Incidental Music: The Case of King Henry VIII*

Elisabeth Lutteman (Uppsala University) *‘What imports this song?’: Spontaneous Singers and Spaces of Meaning in Shakespeare*

**Shakespeare and Asia**, Lecture Hall

Rosie Fielding (Shakespeare Institute) *‘A Puppet Masque’: Shakespeare in Bunraku*

Alessia Molteni (University of Nottingham) *King Lear and the Deconstruction of Jingju*

**The Power of Rhetoric in Shakespearean Conflict**, Annex

Anna Hegland (Shakespeare Institute) *‘A Woman Well Reputed’: Portia’s Rhetoric in Julius Caesar*

Hazel Stenner (Shakespeare Institute) *‘But I’ll deceive you in another sort’: The Language and Rhetoric of Villainy in Titus Andronicus*

Arianna Hijazin (Scuola Normale Superiore) *Shakespeare's Reception of Ulysses*

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12:00-1:00
Plenary, Lecture Hall

Dr Eoin Price (Swansea University) *The Quiet Life in Jacobean Drama*

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14:00-15:15

Shakespeare Retold, Reading Room

Molly Lambert (Shakespeare Institute) *May The Verse Be With You: Is William Shakespeare’s Star Wars the Epitome of Pop Culture?*

Ronan Hatfull (University of Warwick) ‘I’ll Teach You How To Flow’: The Sonnet Man’s Shakespearean Hip-Hop Translations

Hilary Gross (University of Illinois Urbana-Champaign) *One Bottom the Weaver: Remediation, Performance, and A Midsummer Night's Dream*

Renaissance Intellectual Contexts, Lecture Hall

Helen Clifford (Shakespeare Institute) *Early Modern Selfhood*

Jenna Owen (Shakespeare Institute Alumna) *I Want to Bone You: Looking at Sexualised Images of Death in the Renaissance*

Brian Schneider (University of Manchester) *Brother-Sister Incest in Renaissance Drama: Desire, Power, and Conflict*

European Influences in Renaissance Drama, Annex

Alison Passe (University of Aberdeen) *French Influences on Shakespeare’s Cleopatra*

Lucy Rayfield (University of Oxford) *Humanist Comedy at the Early Modern French Court: The Italian Impact*

Carlo Lorini (Shakespeare Institute) *The Taming of the Shrew: Tranio and His Italian Inheritance*

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15:30-16:30
Plenary, Lecture Hall

Dr Sarah Dustagheer (University of Kent) ‘Strikes open a curtain where appears a body’: Discovering Death in Early Modern Stage Directions

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16:40-17:55

Evolving Literary Landscapes, Reading Room

Amy Lidster (King’s College London) ‘Whither thus hastes my little book so fast?’: Reassessing the Impact of London’s Literary Landscape on the Publication of Shakespeare’s Plays in the Late 1590s

Beatrice Montedoro (University of Oxford) Commonplacing Shakespeare

Powerful Women in the History of Shakespearean Performance, Lecture Hall

Heidi McElrath (Shakespeare Institute) Apprenticeship in Hell: Transgression, Sin, and the RSC’s First Other Place

Eilis Smyth (King’s College London) Queen Victoria’s Shakespeare

Shakespeare’s Natural Worlds, Annex

Mary Way (Shakespeare Institute) Metatheatric Green Spaces in Shakespeare’s Early Comedies

Reese Fisher (University of Louisville) ‘Thou earth of the isle’: Caliban in Shakespeare’s The Tempest

Friday, June 3

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9:15-10:15

Plenary, Lecture Hall

Dr Emma Whipday (King’s College London) Looking for Lost Plays: Practice as Research and Shakespeare’s Sisters

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10:30-11:45
**Spotlighting Dekker, Reading Room**

**Robbie Hand** (King’s College London) *‘This story shall the good man teach his son’: Henry V, The Shoemaker’s Holiday, and Theatrical Commemoration in 1599*

**Martin Young** (Queen Mary, University of London) *Violent Spectacles: Bear Pits and Primitive Accumulation*

**Malte Unterweg** (Philipps-Universität Marburg) *War and Patriotism in Shakespeare’s Henry V and Dekker’s The Shoemaker’s Holiday*

**Shakespeare and National Identity, Lecture Hall**

**Elizabeth Jeffery** (Shakespeare Institute) *Shakespeare on the Iberian Peninsula*

**Emer McHugh** (National University of Ireland Galway) *A Shared Language: Shakespeare, the Irish National Theatre, and the Repertoire*

**Koel Chatterjee** (Royal Holloway, University of London) *Constructing a National Indian Identity: Vishal Bhardwaj uses Shakespeare to do more than just ‘hold a mirror up to nature’*

**Shakespeare as a Pedagogical Force, Annex**

**Laura Nicklin** (University of York) *The Wise Man Knows Himself to be a Fool: Shakespeare in Prisons as a Vehicle for Rehabilitation through Internal and External Re-Humanisation*

**Amy Bonsall** (University of Leeds) *Intercultural Chameleons: The Collaboration Between Nanzikambe Arts and Bilimankhwe on African Romeo and Juliet/Romio ndi Julieti in Malawi*

**Paulina Collovati** (University of York) *Shakespeare for Human Rights*

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12:00-13:00

**Plenary, Lecture Hall**

**Dr Stephen Purcell** (University of Warwick) *Reformulating ‘Liveness’ in Twenty-First Century Performances of Shakespeare*

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14:00-15:15
**Perspectives on Women in Early Modern Drama**, Reading Room

**Kibrina Davey** (Sheffield Hallam University) *Young Mourners and ‘Old’ Murderers: Age Difference and the Dangers of Love for Women in Early Modern Tragedy*

**Emma de Beus** (Columbia University) *Statuary Theatre: Shakespeare Frozen in Performance*

**Mette Sjölin** (Lund University) *Criticism, Celebration, and Creative Solutions in Feminist Re-Visions and Productions of Shakespeare*

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**Shakespeare and the Church**, Lecture Hall

**Kelsey Ridge** (Shakespeare Institute) *‘Christian and Heathen’: A Coptic Reading of Othello*

**Majeed Midhin** (University of Essex) *Shakespeare’s Concept of Justice: A Close Reading of Othello and King Lear*

**Luis Conjero-Magro** (University of Extremadura) *Intertextual Key of Shakespeare’s History Plays and its Spanish Translation*

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**Shakespearean Encounters in the 21st Century**, Annex

**Jay Paul Skelton** (Kingston University) *Crossing the Bridge: Contemporary Actors and the Performance of Classical Text*

**Rebecca Fredrickson** (Shakespeare Institute) *‘The Rude Eye of Rebellion’: Audience Gaze and Film Semiotics in NTLive’s As You Like It*

**Rachael Nicholas** (University of Roehampton) *Shakespeare Audiences Live!: Understanding ‘New’ Encounters with Shakespeare 400 Years On*

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15:30-16:30

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**Plenary**, Lecture Hall

**Erica Whyman OBE** (Royal Shakespeare Company) *A Midsummer Night’s Dream: A Play for the Nation*
16:40-17:55

Linguistic Microcosms and Macrocosms, Reading Room

Darren Freebury-Jones (Cardiff University) ‘Borrow’d glories’: Exploring Shakespeare’s Verbal Indebtedness to His Early Modern Contemporaries

Charlène Cruxent (University Paul-Valéry Montpellier 3) What’s in a Nickname?: Romeo and Juliet as a Case Study

Shakespeare and Post-War British Literature, Lecture Hall

Charles Morton (Shakespeare Institute) ‘He didn’t measure the man up against the idea and give you hot tips on the outcome’: Harold Pinter’s Discussion of Shakespeare in his Early Writing (1950-1956)

Sarah Waters (Oxford Brookes University) Transformed by Shakespeare: Theatrical and Literal Transformation in Narnia

Theatre and Currency in Early Modern England, Annex

Lana Harper (University of Sussex) ‘The lewdest blades and naughty-packs’: The Representation of Urban Communities in 1630s Topographical Comedies

Lydia Burton (King’s College London) Money and Alternative Currencies in the Comedies of Ben Jonson

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Saturday, June 4

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10:45-11:45

Plenary, Lecture Hall

Dr Patrick Gray (Durham University) Caesar as Comic Antichrist: Shakespeare’s Julius Caesar and the Medieval English Stage Tyrant

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11:55-13:10
**Stagecraft and Setting in Modern Shakespearean Performance**, Reading Room

**Ella Hawkins** (Shakespeare Institute) *Building Worlds for The Winter’s Tale: 21st Century Approaches to Stage Design*

**Caroline Heaton** (Sheffield Hallam University) *A Tale of Three Winters: Leontes, Hermione and Perdita in 2016*

**Stephanie Stokker** (University of Stuttgart, Royal Academy of Dance London) *Moving Between Page and Stage: Words Require an Audience to Leave a Trace*

**Shakespeare and Queer Theory**, Lecture Hall

**Gemma Miller** (King’s College London) *Queering Childhood and Performing Camp in Sam Mendes’s Richard III (1992)*

**Eva Spisiakova** (University of Edinburgh) *Sonnet Translations Behind the Iron Curtain: Fair Youth’s Censorship in Communist Czechoslovakia and Beyond*

**Amy Tollyfield** (Shakespeare Institute Alumna) *Shakespeare’s Lesbians: Where are They Now?*

**Ethereal Worlds and Invisible Boundaries**, Annex

**Richard O’Brien** (Shakespeare Institute) *‘Heard no more’: Shakespeare and the Performer’s Nadir*

**Tom Harrison** (University of Hull) *Worlds out of Words: Jonson and the Aristophanic Great Idea*

**Sarah Hofrichter** (University of Aberdeen) *The Science of Paradise: Miltonic Astronomy in Paradise Lost*

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14:10-15:10

**Plenary**, Lecture Hall

**Dr Harry Newman** (Royal Holloway, University of London) *Imperfect Shakespeare: Reading for Error in The Winter’s Tale*

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15:20-16:35
Contextualising Witchcraft in Early Modern Playtexts, Reading Room

Hester Bradley (Oxford Brookes University) ‘To be a wiche I loath’: John Lyly and Witchcraft

Gill Othen (Shakespeare Institute) Which Witch?: The Weird Sisters in the Context of Other Dark Magic Plays

Nicola van der Watt (King’s College London) ‘Demonic witchcraft made sense [...] in a world of meanings structured by opposition and inversion’ (Stuart Clark). To What Extent Does This Statement Hold True for the Representation of Magic-Use in Jacobean Drama?

Reconstructing Early Modern Texts, Lecture Hall

Kim Gilchrist (Roehampton University) ‘For his name Ludstone, he made men buyld’: Imagining Responses to King Lude at the Rose Theatre, January 18th 1594

Caroline Curtis (University of Birmingham) The Duke of Dark Corners: Ethics vs. Aesthetics in Measure for Measure

Adam Barker (Shakespeare Institute) ‘Go to, Sir Fool, let’s hear what you can say’

Early Modern Playing Practices, Annex

Semane Parsons (Royal Central School of Speech and Drama) ‘Wash Your Hands’: Gesture and Performing Shakespeare’s Women

Bailey Sincox (University of Oxford) Authoring Silence: Dumb Show Text and Transmission

Matthew Blaiden (University of Cambridge) ‘If I dream not’: Shakespeare, Dreams, and Masques