

British Graduate Shakespeare Conference

1st June – 3rd June 2017

Thursday 1st June

8:00 – 9:00

Registration and Tea/ Coffee

9:00 – 9:25

Opening Remarks

9:30 – 10:30

Plenary 1, Lecture Hall (Chair: Beth Sharrock)

Professor Emma Smith (University of Oxford) *Early readers of Shakespeare's First Folio*

10:40 – 11:55

Female consciousness in Shakespeare, Reading Room (Chair: Kelsey Ridge)

Jodie Smith (Shakespeare Institute) *"How many children hast thou, widow?" Shakespeare's widowed mothers, notions of queenship and the seeds of a female consciousness in early modern England*

Angelica Vedelago (University of Padua) *Cleopatra the liar Cleopatra the director in Shakespeare's Antony and Cleopatra*

Ruth Griffin (Shakespeare Institute) *Rethinking Tamora as Mother in Titus Andronicus*

Music in Shakespearean performance, Annexe (Chair: Elizabeth Jeffery)

Jennifer Moss-Waghorn (Shakespeare Institute) *The Meetings at 47 Broad Street: Shakespeare's Theatre Music as a Tool of Secret Rebellion, 1649-1660*

Elisabeth Lutteman (Uppsala University) *Song, Self and Self-Presentation in Early Modern English Drama*

Karen Harker (Shakespeare Institute) *"That Celestial Harmony": Reconstructing incidental music from Charles Kean's production of Henry VIII*

Textual Adaptations in Performance, Lecture Hall (Chair: Corinne Furness)

Philippa Vandome (Shakespeare Institute) *What constitutes successful adaptation? Frantic Assembly's Othello*

Ronan Hatfull (University of Warwick) *'Bounded in a Nutshell': Reducing Shakespeare*

Emma Jude Harris & Aneesha Srinivasan (Royal Central School of Speech and Drama) *What are the effects of rewriting and adapting Shakespearean text through additions, deletions and textual variants?*

12:00 – 13:00

Plenary 2, Lecture Hall (Chair: Andrea Moon)

Dr Abigail Rokison-Woodall (Shakespeare Institute)

13:00 – 14:00

Lunch

14:00 – 15:15

Technology and the modern stage, Reading Room (Chair: Karen Harker)

Alessandro Simari (Queen Mary, University of London) *Mediated Knowingness at the Schaubühne Globe: Complicity and Distanciation in English-Surtitled Performances of Richard III*

Elizabeth Jeffery (Shakespeare Institute) *Macbeth, brenin yr Alban: The Scottish Play in a Welsh voice*

Beth Sharrock (Shakespeare Institute) *The Emergence of Live Theatre Broadcast and Focalising the Gaze in RSC Promotional Materials 2013-2017*

Twentieth Century Adaptations, Annexe (Chair: Philippa Vandome)

Kenta Kato (Waseda University) *Hamlet, Jidaigeki, and Nationalism: Tai Kato's Castle of Flames*

Mori Nakatani (Shakespeare Institute) *Tadashi Suzuki's King Lear: The Adaptation of Metadrama*

Ayana Yabuuchi (Waseda University) *'Taste my Christian Flesh!': Images of Limitless Appetite and Sexual Desire in Michael Radford's The Merchant of Venice*

Creative Shakespeare, Lecture Hall (Chair: Andrea Moon)

Partners Rapt (University of Warwick) *'Look How Our Partner's Rapt': Staging Shakespearean Afterlives*

Tom Heath *Shakespeare and the flow state*

15:15 – 15:30

Tea and Coffee

15:30 – 16:30

Plenary 3, Lecture Hall (Chair: Martin Higgins)

Dr José A. Pérez Díez (University of Leeds) *The Wonder of Oblivion, or Marston's Return*

16:40 – 17:55

Nature and symbolism in Shakespeare, Reading Room (Chair: Beth Sharrock)

Hester Bradley (Oxford Brookes) *The embodied moon, utopia and the dream-space in John Lyly's Endymion and William Shakespeare's A Midsummer Night's Dream (c1594-6)*

Chloe Fairbanks (St Andrew's University) *"In the circle of this forest": Shakespeare's "green plot" and the sylvan pastoral epic*

Jennifer Hardy (King's College London) *The womb of time: Untimely Birth in Shakespeare's Richard III*

Shakespeare in education, Annexe (Chair: Andrea Moon)

Duncan Lees (University of Warwick) *'My son profits nothing in the world at his book'- a critical evaluation of active methods for teaching Shakespeare, as pedagogy and (self-)parody*

Rowan Mackenzie (Shakespeare Institute) *'We know what we are but know not what we may be': Shakespeare as a method of communication for those with learning disabilities*

Laura Louise Nicklin (University of York) *Knowledge is the wing wherewith we fly: Why Shakespeare-focused education is more successful than juvenile incarceration*

Paulina Bronfman Collovati (University of York) *Intersectional Shakespeare: Issues on gender, race and multiculturalism in Shakespeare education*

Cultural power play in Shakespeare, Lecture Hall (Chair: Kelsey Ridge)

Emily Soon (King's College London) *'from the farthest step of India': Re-orienting fairyland in Shakespeare's A Midsummer Night's Dream*

Elena Spinelli (St Andrew's University) *Dream Worlds and Cultural Hybridism in A Midsummer Night's Dream and The Tempest*

Hassana Moosa (University of Cape Town) *Castrating Captors: Power, Identity and Emasculation in Daborne's "A Christian Turn'd Turk"*

19:15 – 22:15

Julius Caesar at the RSC

Friday 2nd June

9:00 – 10:30

Plenary 4, Lecture Hall

Welfare Panel

Dr Charlotte Mathieson (University of Surrey), Dr José A. Pérez Díez (University of Leeds) and Dr Sonia Suman (University of Birmingham)

10:30 – 10:45

Tea and Coffee

10:45 – 12:00

Trauma and madness in Shakespeare, Reading Room (Chair:)

Jasmine Clarke (Shakespeare Institute) *The role of Suicide in Hamlet and Romeo and Juliet*

Kelsey Ridge (Shakespeare Institute) *'the torture of the mind': PTSD in Shakespeare's Macbeth*

Molly Ziegler (University of Glasgow) *Mad Worlds: madness and the environment in early modern drama*

Contemporary responses to early modern England, Annexe (Chair: Martin Higgins)

Andrea Di Carlo- Puritan Medievalism: John Milton's "History of Britain"

Robbie Hand (University of Roehampton) *The Three Ladies of London and the visual culture of 1580s English drama*

Emma de Beux (Columbia University) *Aliens and Anxiety: Marlowe's Isabella and Early Modern England*

Audience response and performance practice, Lecture Hall (Chair: Jennifer Moss-Waghorn)

Matthew Blaiden (University of Leeds) *Shakespeare's masques and Love's Labour's Lost*

Adam Barker (Shakespeare Institute) *If Tarlton was not your only jig-maker, was Robert Wilson one too? The uncertain relationship between The Cobbler's Prophecy and The Jig of the Amorous Cobbler*

Ella Hawkins (Shakespeare Institute) *Developments in Jacobethanism through the history of stage and costume design for Shakespeare*

12:10 – 13:10

Plenary 5, Lecture Hall (Chair: Elizabeth Jeffrey)

Angus Jackson

13:10 – 14:10

Lunch

14:10 – 15:25

Julius Caesar Cast Q&A

James Corrigan, Alex Waldmann and Andrew Woodall

15:25 – 15:40

Tea and Coffee

15:40 – 16:40

Plenary 6, Lecture Hall (Chair: Karen Harker)

Heather Knight (Museum of London Archaeology) *Digging Shakespeare's Shoreditch – excavating the Curtain playhouse*

16:45 – 18:00

Shakespeare abroad, Reading Room (Chair: Karen Harker)

Elena Pellone (Shakespeare Institute Alumnus) *Merchant in Venice*

Miriam Leung Che (Shakespeare Institute) *The Making of Hong Kong Shakespeare: A Post-1997 Socio-Political Adaptation*

Helen Clifford (Shakespeare Institute Alumnus) *Subjectivity in Thomas Ostermeier's Richard III*

Redefining text, Annexe (Chair: Richard O'Brien)

Nicky Van Der Watt (King's College London Alumnus) *"This pale and maiden blossom": Platonic mythology in Henry VI, Part 1, Act II scene iv*

Kevin Gilvary (Brunel Alumnus) *Who wrote the first biography of Shakespeare?*

Felicity Brown (Shakespeare Institute) *Pelicans or the ship: Edward III*

The monarchy and the Church, Lecture Room (Chair: Alexander Thom)

Martin Higgins (Shakespeare Institute) *The Familial Church: Religious Interpellative Mechanisms in the Early Modern Period*

Roberta Zanoni (Università Degli Studi Di Verona) *Political Discourse in Richard III*

Margaret Sharratt (Shakespeare Institute) *King Lear in its context*

19:00 – Late

Party at The Other Place

Saturday 3rd June

10:30 – 10:45

Tea and Coffee

10:45 – 11:45

Plenary 7, Lecture Hall (Chair Jennifer Moss-Waghorn)

Julian Harrison (British Library)

11:55 – 13:10

Politics and law, Reading Room (Chair: Martin Higgins)

Cheryl Birdseye (Oxford Brookes University) *'Here I confess I am a grievous sinner/ And have provoked the heavy wrath of God': (In)sincere Confessions in Early Modern Domestic Tragedy*

Alexander Thom (Shakespeare Institute): *"There is no more to be said": Responding to banishment in Shakespeare's drama*

Malte Unterweg (Philipps-Universität Marburg) *All Roads Lead to Rome: Julius Caesar at the Royal Shakespeare Company 2004-2017*

Gesture and the body, Annexe (Chair: Beth Sharrock)

Leon Peckson (Shakespeare Institute) *"She murders with a kiss": the phenomenology of kisses, smiles, looks, rape and virginity in Venus and Adonis and The Rape of Lucrece*

Harry Ford (University of Exeter) *How to Kiss like Romeo: or What precisely is 'Holy Palmer's Kiss'?*

Mary Odbert (Shakespeare and the body) *"The estate of their owne bodies": Corporeal Selfhood in Early Modern Medicine*

The Royal Shakespeare Company's performance practices, Lecture Hall (Chair: Corinne Furness)

Caroline Heaton (Sheffield Hallam University) *Et two Brute: the state totters in Sheffield and Stratford*

Charles Morton (Shakespeare Institute Alumnus) *"McCann's the life and soul of any party": The significance of the RSC's 1964 production of Harold Pinter's The Birthday Party*

Andrea Moon (Shakespeare Institute) *RSC casting principles*

13:10 – 14:10

Lunch

14:10 – 15:10

Plenary 8, Lecture Hall (Chair: Philippa Vandome)

Dr Jem Bloomfield (University of Nottingham)

15:20 – 16:35

Popular culture, Reading Room (Chair Kelsey Ridge)

Molly Lambert (Shakespeare Institute Alumnus) *“We’re a most promising species, Mr. Spock”: Shakespeare, Captain Kirk, and the USS Enterprise as representatives of humanity in Star Trek: The Original Series*

Sarah Waters (Oxford Brookes University) *Richard III: The Unappointed King of Narnia*

Susan Smith (Shakespeare Institute Alumnus) *Allusion to Shakespeare in the Inspector Morse books by Colin Dexter*

Renaissance contexts, Annexe (Chair: Rowan Mackenzie)

Harry McCarthy (University of Exeter) *Contextualising and Imagining the Early Modern Boy Actors- Or, Who Could Have Played Cleopatra?*

Muhammad Akram (University of Birmingham) *Shakespeare’s Sense of the English Renaissance: Diversified and Eclectic Approach*

Jenna Owen (Shakespeare Institute Alumnus) *I Want to Bone You (again): An in-depth analyse of Sexualised Images of Death in the Renaissance*

Romola Nuttall (King’s College London) *Shakespeare and patronage: private and public funding in late-Elizabethan England*

The impact of celebrations, Lecture Hall (Chair: Philippa Vandome)

Eilis Smyth (King’s College London) *Queen Victoria’s Command and Charles Kean’s Spectacular Shakespeare*

Rowena Hawkins (King’s College London) *Remember me: Hamlet, Shakespeare400 and the role of the performance archive*

Corinne Furness (Shakespeare Institute) *‘Mark Rylance gave me this tambourine!’: Popular Shakespeare and A Midsummer Night’s Dream in 2016*

16:35 – 16:50

Tea and Coffee

16:50 – 17:20

Closing Remarks and Prize Giving

18:00 – 21:00

Closing Reception at The Other Place