



Globe Education

KING'S
College
LONDON

London Shakespeare Centre

Local/Global Shakespeares

The Fourth British Shakespeare Association Conference

11–13 September 2009

King's College London

and Shakespeare's Globe

For more information visit

www.kcl.ac.uk

BRITISH
SHAKESPEARE
ASSOCIATION 

**Local/Global Shakespeares
Welcome to the 2009 British
Shakespeare Association
Conference at King's College
London & Shakespeare's Globe**

BSA 2009 has attracted a large number of scholars, teachers, theatre practitioners and members of the general public from 28 countries worldwide.

We are delighted to welcome you all and look forward to the next three days. The programme offers a wide range of paper sessions, seminars, workshops, panels and other activities. Complementing the official programme is an opportunity to watch a professional company from Taiwan perform scenes from their current production of *The Merchant of Venice* in the style of bangzi, a regional genre of Chinese opera.

We hope that this conference will generate stimulating discussions about two main areas of interest, which are normally regarded as two separate entities, namely the impact of globalization and multiculturalism on the ways in which Shakespeare is currently studied, taught and performed, and the effect of local, national and global contexts on Shakespeare's own dramatic imagination and the production and reception of his works from early modern London to the present. Quite a task!

We hope you enjoy the conference.

Sonia Massai

Main organiser of BSA 2009,
King's College London

Farah Karim-Cooper

Co-organiser of BSA 2009,
Shakespeare's Globe

Other organisers:

Claire Bridge, Madeline Knights,
Gordon McMullan, Patrick
Spottiswoode and Ann Thompson.

Special thanks to Enrica Corzani,
Sarah Dustagheer, Sarah Lewis,
Thomas Manss, Helen Wisbey, Jennifer
Young, and all the other graduate
students and staff at King's and the
Globe, who have generously supported
us over the last few months.

The British Shakespeare Association
is dedicated to supporting people
who teach, research and perform
Shakespeare's works. Accordingly,
this international conference offers
a wide range of lectures, seminars,
workshops and panel discussions run
by and aimed at scholars, students,
artists and teachers.

*Please note that the conference will be
split site on Saturday, 12 September, and
Sunday, 13 September; delegates will
have to make their own way to both venues
(Strand Campus, King's College London
and Shakespeare's Globe, Bankside).
Please note that all information is correct
at time of print, and subject to change.*

FRIDAY 11 SEPTEMBER
Schedule – Morning
King's College London

9.30–11.00

Registration, Publisher Hall open
Great Hall

10.00–11.00

BSA AGM
Council Room

10.00–11.00

Coffee served in book exhibition area
Great Hall

11.00

Opening Address at King's
Edmond J. Safra Lecture Theatre

11.00–12.30

**Plenary 1: Defining Local
and Global Shakespeares**

Edmond J. Safra Lecture Theatre

**Ann Thompson (King's College
London)**

Hamlet: The Universal Mirror?

**Gordon McMullan (King's College
London)**

'I met a hand...and by and by a single leg
running after it': performing Indonesia,
1621–2/2001–2

Sonia Massai (King's College London)

Raiding the Borders: Radical
Experiments with Shakespeare
in Performance

12.30–14.00

Lunch Break

FRIDAY 11 SEPTEMBER
Schedule – Afternoon
King's College London

14.00–15.30

Parallel Seminar and Panel Sessions

Locating Early Modern Repertories

Seminar Leader: Tom Rutter
(Sheffield Hallam University)
GFSB1

Shakespeare in Wartime: The 20C

Seminar Leaders: Ton Hoenselaars
(Utrecht University) & Clara Calvo
(University of Murcia)
GFSB2

Asian Shakespeares in Europe

Seminar Leader: Alex Huang
(Pennsylvania State University)
K0.20

**Shakespeare's Europe Early
Modern Contexts**

Seminar Leaders: Keir Elam
(Università di Bologna) &
Michele Marrapodi (University
of Palermo)
Old Committee Room

Localizing Shakespeare in Asia

Seminar Leader: Beatrice Lei
(National Taiwan University)
Music Lecture Room

Global/Local Pedagogies

Seminar Leaders: Kate Flaherty
(University of Sydney) &
G.B. Skip Shand (Glendon College,
York University)
GFSB3

**Shylock in the 20C and 21C:
A Global Perspective**

Seminar Leader: Sabine Schuelting
(Freie Universitaet Berlin)
GFSB5

**Filming & Performing
Renaissance History**

Seminar Leader: Mark Thornton Burnett
(Queen's University, Belfast)
K0.19

**Shakespeare's Next Editors:
Mapping the Field**

Seminar Leader: Matteo Pangelo
(University of Massachusetts)
20CB/K2.41

'Shakespeares' and 'Africa'

Seminar Leaders: Natasha Distiller
(University of Cape Town) & Sandra
Young (University of Cape Town)
Blackwell

Shakespeare in Performance

Workshop Leader: Bridget Escolme
(Queen Mary, University of London)
K0.18

**Practical Approaches to Teaching
Shakespeare with the RSC**

Workshop Leader: Virginia Grainger
(Royal Shakespeare Company)
K0.16

**Teams Researching Shakespeare in
Higher Education**

Panel Leader: Christie Carson (Royal
Holloway, University of London)
Panelists: Susan Brock (University
of Warwick), Emily Burden (The
Shakespeare Institute), Peter Kirwan
(University of Warwick)
Music Seminar Room

15.30–16.00

Coffee Break
Great Hall

16.00–17.00

Plenary 2: Going Global

Edmond J. Safra Lecture Theatre

Ed Hall (Propeller)

The Evolution of an All-Male Company

**Michael Dobson (Birkbeck College,
University of London)**

Shakespeare in Exile:
Anglophone Expatriate Performance
and Its Discontents

17.15–18.15

**Plenary 3: 1609–2009: Shakespeare's
Sonnets**

Edmond J. Safra Lecture Theatre

**Stanley Wells (The Shakespeare
Birthplace Trust) & Paul Edmondson
(The Shakespeare Birthplace Trust)**
The Plurality of Shakespeare's Sonnets

SATURDAY 12 SEPTEMBER
Schedule – Morning
King's College London

18.30

Opening Reception
Great Hall

20.00

Optional evening activity
Chinese-Opera style production of *The Merchant of Venice*, Taiwan Bangzi Theatre Company
Greenwood Theatre
Tickets are free of charge, but you must pre register to reserve a seat for the performance.

9.30

Publisher Hall opens
Great Hall

9.30–10.00

Coffee served in book exhibition area
Great Hall

10.00–10.30

Taiwan Bang Zi Company, *The Merchant of Venice*
Platform: director, playwright, translator and leading singer take questions following the Greenwood production
Edmond J. Safra Lecture Theatre

10.30–11.30

Plenary 4: Shakespeare and Intercultural Performance
Edmond J. Safra Lecture Theatre

Rustom Bharucha (Critic and Director)
Memory and Misunderstanding: Learning through Intercultural Stories around Shakespeare

Q/A with Alan Read (King's College London)

11.30–12.00

Coffee Break
Great Hall

12.00–13.30

Parallel Seminar and Panel Sessions

Coming of Age in Shakespeare [A-levels to University]
Panel Chair: Sean McEvoy (Vardean College, Brighton)
Panelists: Carol Atherton, Ewan Fernie (Royal Holloway University London), Andrew Hadfield (University of Sussex), Martin Nicholls, Michelle O'Callaghan, Luke Walters
GFSB5

Global & Local Emotion

Session Organiser: Lars Engle (University of Tulsa)
Speakers: Lars Engle, David Hillman (University of Cambridge), John Roe (University of York)
Council Room

Locale Shakespeares

Session Chair: Catherine Silverstone (Queen Mary, University of London)
Speakers: Mark Houlahan (University of Waikato), David Carnegie (Victoria University of Wellington), Rose Gaby (University of Tasmania)
GFSB3

Shakespeare on Film & Television

Session Organiser: Russell Jackson (The Shakespeare Institute)
Speakers: Russell Jackson, Sarah Hatchuel (Université du Havre)
K0.20

Intercultural Shakespeare & the Modern

Stage Director: Session Organiser, Reiko Oya (Keio University, Tokyo)
Speakers: Reiko Oyan, John Stokes (King's College London), Cary DiPietro (University of Toronto Mississauga)
K0.16

European Shakespeares: Transformations & Innovation

Session Organiser: Boika Sokolova (University of North Dame, London)
Speakers: Boika Sokolova, Peter Davidhazi, Madalina Nicolaescu (University of Bucharest)
GFSB2

Postgraduate Research at/on London Theatres

Panel Leader: Sarah Dustagheer (King's College London/Shakespeare's Globe)
Panelists: Sarah Dustagheer, Penelope Woods (Queen Mary, University of London/Shakespeare's Globe), Sophie Leighton-Kelly (Queen Mary, University of London/The Barbican)
GFSB1

Ceremony, Performance and Practice in Shakespearean Drama

Workshop Leaders: Alison Findlay (Lancaster University) and Elizabeth Oakley-Brown (Lancaster University)
K0.18

SATURDAY 12 SEPTEMBER
Schedule – Afternoon
Shakespeare's Globe

**Shakespeare in Schools:
UK and Beyond**

Panel Leader: Perry Mills (King Edward VI School, Stratford-upon-Avon)
Panelists: Fiona Lesley, James Stredder (Gunma University)
20CB/K2.41

13.30–15.00
Lunch Break

15.00–16.30
Parallel Seminar and Panel Sessions

Semi Plenary: Localizing the Early Modern Stage: Robert Weimann's Life Work
Session Organiser: John Gillies (University of Essex) & Robert Weimann
Panelists: John Gillies, David Schalkwyk, Nora Johnson (Swarthmore College), Jeanne McCarthy (Oglethorpe University), William West (North Western University)
Nancy W. Knowles Lecture Theatre

Shakespeare & Global Publishing
Panel Leaders: Margaret Bartley (Arden) & Sarah Stanton (Cambridge University Press)
Panelists: Margaret Bartley & Sarah Stanton, Emma Bennett (Wiley-Blackwell), Kate Haines (Palgrave)
Watkins 1

Practical Approaches to Key Stages 2 & 3: workshop with Fiona Banks (Shakespeare's Globe) with Globe Education Practitioners
Inigo Jones Studio 1

Digital Shakespeare
Panel Leader: Christie Carson (Royal Holloway, University of London)
Panelists: Sylvia Morris, Alexander Huang (Pennsylvania State University), Olwen Terris (British Universities Film & Video Council), Lucy Munro (Keele University)
Watkins Studio 2

SUNDAY 13 SEPTEMBER
Schedule – Morning
King's College London

9.30
Publisher Hall opens
Great Hall

9.30–10.00
Coffee served in book exhibition area
Great Hall

10.00–11.30
Parallel Seminar and Panel Sessions

Theatre for Young People
Chair: Georgia Ellinai (National Strategies)
Round-table Speakers: Christopher Stafford (Shakespeare's Globe), Julia Potts (New Ambassadors Group), and Geoff Colman (Central School of Speech and Drama)
Council Room

Local Contexts: the Playhouse, the Court, and beyond
Chair: Tom Rutter (Sheffield Hallam University)
Speakers: Helen Hackett (University College London), Tiffany Stern (University College, Oxford), Chris Laoutaris (University College London)
K0.16

Shakespeare & Directors' Theatre in Western Europe
Chair: Catherine Silverstone (Queen Mary, University of London)
Speakers: Helena Buffery (University of Birmingham), Nicole Fayard (University of Leicester), Peter Boenisch (University of Kent)
K0.18

Shakespeare: Teaching, Performance, and Race
Session Organiser: Ayanna Thompson (Arizona State University)
Speakers: Ayanna Thompson, Antonio Ocampo-Guzman, and Amy Scott-Douglass (University of Maryland)
Inigo Jones Studio 2

16.30–17.00
Coffee Break
UnderGlobe

17.00–18.00
Plenary 5: Representing Shakespeare to Modern Students
UnderGlobe

Margaret Jane Kidnie (The University of Western Ontario)
Reading the Book – Staging the Class

Jonothan Neelands (Institute of Education, University of Warwick)
Shakespeare, Multi-Ethnicity and the Reflective Practitioner

Helen Nicholson (Royal Holloway, University of London)
'This Island's Mine': Citizenship, Britishness and Theatre Education.

SUNDAY 13 SEPTEMBER
Schedule – Afternoon
Shakespeare's Globe

Arab Shakespeares

Session Organiser: Graham Holderness
(University of Hertfordshire)

Speakers: Sameh Hanna (University of Salford), Bryan Loughrey (University of Hertfordshire)

GFSB2

Shakespeare in Another Country

Session Organiser: Tom Healy
(University of Sussex)

Speakers: Tom Healy, Margaret Healy (University of Sussex), Danielle Clarke (University College Dublin), Mike Schoenfeldt (University of Michigan)

K0.20

Hybrid Shakespeare &/in Europe

Session Organisers: Pascale Drouet (University of Poitiers) and Nathalie Rivère de Carles (University of Toulouse)

Speakers: Jean-Jacques Chardin (University of Strasbourg), Agnes Lafont (Université Paul Valéry – IRCL), Florence March (University of Avignon)

GFSB1

11.30–12.00

Coffee Break

Great Hall

12.00–13.00

Plenary 6: Theatrical Cultures in Early Modern London

Edmond J. Safra Lecture Theatre

Andrew Gurr (University of Reading)

Re-Locating Early Modern Theatres:

The Globe & the Rose

13.45–15.00

Champagne/High Tea Conference
Reception (50 places)

Balcony Room

A separate ticket (£30) is required for this event as a pre-purchase or by contacting an organiser.

15.00–16.30

Parallel Seminar and Panel Sessions

Semi-Plenary: British Shakespeares

Panel Leaders: Abigail Rokison (Cambridge University) & Gordon McMullan (King's College London)

Panelists: Greg Doran (Royal Shakespeare Company), Michael Attenborough (Almeida Theatre), Jonathan Munby

Nancy W. Knowles Lecture Theatre

Dramatising the Early Modern Local & Global: the Archive and the Travel Play

Session Organiser: Clare McManus (Roehampton University)

Speakers: Matthew Dimmock, Lucy Munro (Keele University), Melissa Walter (University of the Fraser Valley)

Watkins Studio 2

Our Theatre, from Page to Stage

Engaging Our Community

Session Organiser: Johanna Elworthy (Shakespeare's Globe)

Roundtable Speakers: Johanna Elworthy and Senior Practitioner, Globe Education

Inigo Jones Studio 2

Teaching Shakespeare in a Multicultural Classroom

Panel Leader: Anton Franks (Institute of Education)

Panelists: Kate Ford (Haggerston Girls School), Sarah Nunn (Globe Education), and Jonathan Neelands (Institute of Education, University of Warwick)

Inigo Jones Studio 1

Shakespeare's Strangers: Nationhood and Ethnicity

Session Organiser: Randall Martin (University of New Brunswick)

Speakers: Jerry Sokol (Goldsmith's College, University of London), Randall Martin and Warren Chernaik (King's College London)

Watkins Studio 1

16.30–17.00

Coffee Break

UnderGlobe

17.00

Closing Address at Shakespeare's Globe
UnderGlobe

17.00–18.00

Plenary 7: Interventions: Shakespeare's Globe, the Local & the Global

UnderGlobe

Q/A chaired by Farah Karim-Cooper

Dominic Dromgoole

(Shakespeare's Globe)

New Writing & Shakespeare's Globe

Patrick Spottiswoode

(Shakespeare's Globe)

Globe Education – Local, National, International Audiences

Conference ends

Plenary Biographies

Friday 11th September

King's College London

11.00–12.30

Plenary 1: Defining Local and Global Shakespeares

Ann Thompson, *Hamlet: The Universal Mirror?*

Ann Thompson is Professor of English at King's College London. She has previously taught at the University of Liverpool and at Roehampton University; she has also held visiting positions at the University of Hawaii and the University of Cincinnati, Ohio. She is a General Editor of the Arden Shakespeare for which, in 2006, she co-edited with Neil Taylor all three texts of *Hamlet*. She has also edited *The Taming of the Shrew* for Cambridge. Other publications include *Shakespeare's Chaucer, Shakespeare, Meaning and Metaphor* (co-authored with John O. Thompson), *Women Reading Shakespeare, 1660–1900* (co-edited with Sasha Roberts) and *In Arden: Editing Shakespeare* (co-edited with Gordon McMullan).

Gordon McMullan, 'I met a hand...and by and by a single leg running after it': performing Indonesia, 1621–2/2001–2

Gordon McMullan is Professor of English at King's College London. He established and convenes the university's MA in Shakespearean Studies: Text and Playhouse run in conjunction with Globe Education. His book, *Shakespeare and the Idea of Late Writing: Authorship in the Proximity of Death*, was published by Cambridge at the end of 2007. Prior to that, he has written *The Politics of Unease in the Plays of John Fletcher* (1994)

and edited *Henry VIII* for the Arden Shakespeare series (2000); he has also edited *1 Henry IV* for Norton Critical Editions and four collections of essays, the most recent of which is *Reading the Medieval in Early Modern England*, co-edited with David Matthews (Cambridge, 2007). He is a general editor of Arden Early Modern Drama and a member of the editorial board of the Internet Shakespeare Editions.

Sonia Massai, Raiding the Borders: Radical Experiments with Shakespeare in Performance

Dr Sonia Massai is Reader in English at King's College London. Her research and teaching focus on Shakespeare, early modern drama and culture, textual transmission, editing and criticism, and adaptations and intercultural appropriations of Shakespeare. She is the convener of the King's new MA in Early Modern English Literature: Text and Transmission taught in partnership with the British Library. She is the author of *Shakespeare and the Rise of the Editor* (CUP, 2007) and the editor of a collection of essays on *World-Wide Shakespeares* (Routledge, 2005). She has also edited *Titus Andronicus* for Penguin (2001) and Thomas Heywood's *The Wise Woman of Hoxton* for the Globe Quartos series (2002) and is currently completing a new edition of John Ford's *'Tis Pity She's a Whore* for the Arden Early Modern Drama series and co-editing *The Paratext in English Printed Drama to the Restoration* for Cambridge University Press.

16.00–17.00

Plenary 2: Going Global

Ed Hall (Propeller), The Evolution of an All-Male Company

Edward Hall (born 1967) is an English theatre director and an associate director at The National Theatre. He also runs an all-male Shakespeare company, Propeller. He began his professional career as a director at the Watermill Theatre in the early 1990s. At the Watermill Hall directed a number of Shakespeare plays, including *Henry V* and *The Comedy of Errors*. In 1996 he directed Sir Donald Sinden, Patrick Ryecart and Nigel Davenport in N.J. Crisp's drama *That Good Night* for a major UK tour, produced by Marc Sinden Production. In 2002, Hall directed *Rose Rage* at the Haymarket Theatre. This was an ambitious adaptation of all three of Shakespeare's *Henry VI* plays. It was described by *The Guardian* as 'an exhilaratingly surreal and bloody take on Shakespeare'. Although he has for the most part worked in the theatre, Hall has also done some directing for radio and television including *Into Exile* for BBC Radio 4 and episodes of *Trial and Retribution* and *Marple*.

Michael Dobson, Shakespeare in Exile: Anglophone Expatriate Performance and Its Discontents

Michael Dobson is Professor of Shakespeare Studies at Birkbeck College, University of London, where he is chair of the new MA programme in Shakespeare and Contemporary Performance, run in conjunction with Globe Education. His publications

include *The Oxford Companion to Shakespeare* (with Stanley Wells, 2001, most recently revised 2009), *The Making of the National Poet* (1992), *Performing Shakespeare's Tragedies Today* (2006), and *England's Elizabeth* (with Nicola Watson, 2002). He has contributed programme notes for the Globe, the RSC, Peter Stein, & other companies, reviews regularly for the BBC and the *London Review of Books*, and is a frequent contributor to *Around the Globe*.

17.15 – 18.15

Plenary 3: 1609–2009: Shakespeare's Sonnets

**Stanley Wells and Paul Edmondson,
The Plurality of Shakespeare's Sonnets**

Stanley Wells is Chairman of the Trustees of Shakespeare's Birthplace, Emeritus Professor of Shakespeare Studies of the University of Birmingham, and Honorary Emeritus Governor of the Royal Shakespeare Theatre. His books include *Literature and Drama*; *Royal Shakespeare: Studies of Four Major Productions at the Royal Shakespeare Theatre*; *Modernizing Shakespeare's Spelling*; *Re-editing Shakespeare for the Modern Reader*; and *Shakespeare: the Poet and his Plays*. His most recent books are *Shakespeare in the Theatre: An Anthology of Criticism*; *The Oxford Dictionary of Shakespeare*; *The Oxford Companion to Shakespeare* (edited with Michael Dobson); *Shakespeare: For All Time*; *Looking for Sex in Shakespeare*; *Shakespeare's Sonnets* and *Coffee with Shakespeare*, both co-authored with Paul Edmondson; *Shakespeare and Co.*, and *Is It True What they Say About Shakespeare? Shakespeare, Sex – and Love* will appear next year.

Paul Edmondson, is Head of Learning at The Shakespeare Birthplace Trust, an Honorary Fellow of The Shakespeare Institute, a Trustee of the Rose Theatre Trust and an Honorary Fellow of The Society for Teachers of Speech and Drama. His publications include: *Twelfth Night: A Guide to the Text and Its Theatrical Life* (2005), and (co-authored with Stanley Wells), *Shakespeare's Sonnets* (2004) and *Coffee with Shakespeare* (2008). He is co-supervisory editor of the Penguin Shakespeare, and his new introduction to *Richard II* appeared in August 2008. He has just completed an article on 'The Poetry of Marlowe and Shakespeare' for the forthcoming *Cambridge History of Poetry*. He is a regular contributor to *Around the Globe* and has reviewed many books and theatre productions.

Saturday 12th September

King's College London

10.00 – 10.30

**Taiwan Bang Zi Company,
The Merchant of Venice**

Hai-ling WANG began her career in traditional Chinese theatre at the tender age of 8, and became a lead at 14. Fifty years of hard work have won her numerous awards and the title of 'The Queen of Bangzi Opera.' In 2000, the diva won the *National Award for Literature and the Arts*, the highest honor for the artist in Taiwan.

A versatile and talented actor, Wang is equally skilled in various traditional role types, instilling the old dramatic form with new energy. In 1992, Wang showcased her skills in the presence of Mrs. Thatcher, during the United Kingdom former prime minister's visit to Taiwan.

Po Shen LU, who received his M.A. from London University Holloway, now teaches directing at National Taiwan University. He is concurrently Artistic Director of Tainaner Ensemble, for which he has staged fresh, exciting interpretations of Western classic works by Sophocles, Aristophanes, Shakespeare, and Beckett. The unconventional and innovative approaches he took in these productions have made him a controversial director equally praised and criticized, but never slighted. His recent directing works include *Endgame*, *Romeo and Juliet*, *Hamlet*, *Footfalls*, *Come and Go*, *Lysistrata*, *Macbeth*, *Castrated Chicken and Mulan*. He has also directed *Auntie Liu* for Taiwan BanZi Company.

Fang CHEN, who received her Ph.D. in Chinese literature, now teaches at National Taiwan Normal University as professor of Chinese Theater. A renowned scholar particularly in the field of classical drama, she has authored a number of influential books and is widely published in learned journals, both in Taiwan and in China. The book she compiled on Bangzi Opera is one of the most useful references to date on this exquisite genre. Professor Chen is the incumbent president of Chinese-Taipei Theatre Association (CTA) (www.chta.org.tw). *Bond* is her first attempt at adapting Shakespeare into Chinese opera.

Ching-Hsi PERNG is Distinguished Professor of Drama and English at National Taiwan University, where he has taught for over thirty years. Among some thirty books to his credit are three studies on Shakespeare and the Chinese translations of *Hamlet* and *The Merchant of Venice*. To promote Shakespeare studies, he has founded NTU's Shakespeare Forum (www.shakespeare.tw) and Taiwan ShakeScene (www.shakescene.tw), trying to bring together the island's theater artists and academicians of kindred spirit. Perng has also lectured widely in both Taiwan and China. He is concurrently president of Taipei PEN.

10.30–11.30

Plenary 4: Shakespeare and Intercultural Performance

Q/A chaired by Alan Read

Alan Read is Professor of Theatre at King's College London. His research interests lie in negotiating engagements between intellectual enterprise, innovative artistic practices and local neighbourhood contexts. Most recently this work has been conducted through a five year programme of research and public networking between artists, academics and architects in a project called Performance Architecture Location. Alan Read's publications include *Theatre and Everyday Life: An Ethics of Performance* (Routledge, 1993, 1995) and *The Last Human Venue: Nature, Theatre & Politics* (Routledge, 2007). He is the founding consultant editor of the Routledge journal *Performance Research* and guest editor of two issues: *On Animals, Vol V*, no. 2, 2000 and *On Civility Vol IX*, no. 4, 2004.

Rustom Bharucha

Rustom Bharucha is an independent writer, director and cultural critic based in Kolkata, India. He is the author of several books including *Theatre and the World*, *The Question of Faith*, *In the Name of the Secular*, *The Politics of Cultural Practice*, and *Rajasthan: An Oral History*. His current project is an inter-Asian study of Rabindranath Tagore and Okakura Tenshin, within the larger contexts of nationalism, pan-Asianism, and cosmopolitanism.

Shakespeare's Globe

17.00–18.00

Plenary 5: Representing Shakespeare to Modern Students

**Margaret Jane Kidnie,
Reading the Book – Staging the Class**

Margaret Jane Kidnie is Associate Professor of English at the University of Western Ontario. She has edited *Ben Jonson: 'The Devil is an Ass' and Other Plays* (Oxford University Press, 2000), and an old-spelling edition of *Philip Stubbes, the Anatomie of Abuses* for the Renaissance English Text Society (Arizona State University Press, 2002). She has published articles on bibliography, textual theory, and performance.

**Jonothan Neelands,
Shakespeare, Multi-Ethnicity and the Reflective Practitioner**

Professor Jonothan Neelands is a National Teaching Fellow, Chair of Drama and Theatre Education and Director of Teaching and Learning in the Institute of Education, University of Warwick. He is an experienced trainer and workshop leader with a national and international reputation for delivering high quality professional training and development opportunities. Research interests include: participatory theatre and democracy; cultural and creative learning; the politics of cultural and education policy-making; teaching in urban settings; the sociology of educational disadvantage and the articulation of a pro-social pedagogy of arts education. He is an associate of the CAPITAL Centre for creativity

and performance in teaching and learning, a joint initiative between the University of Warwick and the Royal Shakespeare Company. He is closely involved in the RSC's *Stand Up For Shakespeare* campaign to improve the quality of Shakespeare teaching at all ages and stages through an ensemble and rehearsal room pedagogic approach. Professor Neelands is Research Consultant for the National Council of Drama Training and a member of the RSC Education Advisory Group. He has authored several texts for teachers and students, which have influenced the development of drama in recent years including *Structuring Drama Work*, *Beginning Drama 11–14*, *Key Shakespeare 1 and 2* and *Advanced Drama and Theatre Studies*. His latest publication is *Improving Your Primary School Through Drama*.

**Helen Nicholson,
'This Island's Mine': Citizenship, Britishness and Theatre Education.**

Dr Helen Nicholson is Reader in Drama and Theatre at Royal Holloway, University of London where she specialises in applied drama and contemporary theatre. She is co-editor of *RiDE: The Journal of Applied Theatre and Performance*, published by Routledge. Helen's practice as research project, *Performing Citizenship, Investigating Place*, investigates ideas of citizenship and belonging with participants whose lives have been affected by major international events. As part of this work she has led an intergenerational reminiscence theatre project near Hiroshima, a community

promenade performance in the Cape Flat townships, South Africa, and a Shakespeare project with British Asian young people in West London. Her most recent book, *Theatre & Education*, was published by Palgrave in 2009.

Sunday 13th September

King's College London

12.00–13.00

Plenary 6: Theatrical Cultures in Early Modern London

Andrew Gurr, Re-locating Early Modern Theatres: The Globe and the Rose

Andrew Gurr is Professor Emeritus at the University of Reading, and until recently Director of Globe Research at the Shakespeare Globe Centre, London. A leading theatre historian of the Shakespeare period, while at the Globe he spent twenty years chairing the committee that identified the Globe's most likely shape and structure. His books include *The Shakespearean Stage 1574–1642* (now in its fourth edition) *Playgoing in Shakespeare's London* (third edition), *The Shakespearian Playing Companies* and *The Shakespeare Company 1594–1642*. His latest publication is *Shakespeare's Opposites: The Admiral's Men 1594–1625*, an account of the company that performed at the Rose and the Fortune. He has edited several plays, including *Richard II*, *Henry V*, and the Quarto *Henry V* for the Cambridge Shakespeare editions. For the last twelve years he has served as a trustee on the Rose Theatre Trust.

Shakespeare's Globe

17.00–18.00

Plenary 7: Interventions: Shakespeare's Globe, the Local & the Global

Q/A chaired by Farah Karim-Cooper

Dr Farah Karim-Cooper is Head of Courses and Research in Globe Education. In addition to being the course director for the Globe component of the Globe/King's MA in Shakespearean Studies, she is also the Chair of the Globe Architecture Research Group. She extended the work of Globe Education to the Doctoral level by setting up two AHRC funded Collaborative Doctoral Awards with partners, King's College London and Queen Mary London. Her two books are *Cosmetics in Shakespearean and Renaissance Drama* (2006) and *Shakespeare's Globe: A Theatrical Experiment*, co-edited with Christie Carson (2008). She is currently researching her next book entitled, *Shakespeare and the Hand*.

Dominic Dromgoole, New Writing and Shakespeare's Globe

Dominic Dromgoole was appointed Artistic Director of Shakespeare's Globe in 2006. He directed *Coriolanus* and *Antony and Cleopatra* in 2006, *Love's Labour's Lost* in 2007 and *King Lear* in 2008. For the Young Hearts Season 2009 he directed *Romeo and Juliet* and *A New World* by Trevor Griffiths. Dominic is remounting *Love's Labour's Lost* at the Globe later this month and the production will then tour the USA. Since his arrival at the Globe he has launched the initiative, *Shakespeare's Globe on Tour*, which has seen three companies tour

Romeo and Juliet and *The Winter's Tale* to parks, National Trust properties, castles and other places of outstanding natural beauty and architecture across Britain and Europe. He has also advocated and supported new writing at the Globe producing six new plays at the Globe since 2006; *Under the Black Flag*, *In Extremis*, *We the People*, *Holding Fire*, *The Frontline* and *Liberty* which was a co-production with Lifeblood Theatre Company. From 1990 to 1996, Dominic was Artistic Director of the Bush Theatre in West London, at the vanguard of new British playwriting. As a producer, he put together sixty-five world or British premieres, winning twenty seven major theatre awards. Dominic's publications include *The Full Room*, an overview of contemporary playwriting (2001) and a book about Shakespeare entitled *Will & Me* (2006).

Patrick Spottiswoode, Globe Education – Local, National, International Audiences

Patrick Spottiswoode joined Shakespeare's Globe in 1984 and became the founding Director, Globe Education in 1989. Globe Education's 23 full-time staff and 60 freelance practitioners provide workshops, courses, projects and productions for over 100,000 people every year. Patrick has been a visiting professor at Washington University, St Louis and has been director of numerous undergraduate courses at Shakespeare's Globe. He helped establish the Globe's two MAs with King's College and Birkbeck and has been co-convenor of several conferences including *Shakespeare and Martyrdom* at the Globe and *Shakespeare*

and Venice at the University of Padua. He has commissioned translations of plays from the Italian, German and Spanish repertory and in 2001 commissioned 37 poets to revisit the sonnet *Composed upon Westminster Bridge* to mark the 200th anniversary of Wordsworth's poem. He initiated *Read Not Dead* in 1995 to record staged readings of plays by Shakespeare's contemporaries. The readings have led to the publication of *Globe Quartos* and *Globe Folios*.

The Fourth British Shakespeare Association Conference Delegates and Speakers

Ruth Abraham Queen's University, Belfast
Zeno Ackermann Freie Universitaet Berlin
Julie Ackroyd Birkbeck College/Open University
Pascale Aebischer University of Exeter (SALL)
Megan Ammirati College of William and Mary
Robert Appelbaum
Alan Armstrong Southern Oregon University
Yasmin Arshad University College London
Carol Atherton
Michael Attenborough Almeida Theatre
Bruce Avery
Fiona Banks Shakespeare's Globe
Evelin Barnard Tartu University
Megan Barrett University of Kent
Margaret Bartley Arden
Ofelia Bartolucci Università di Urbino
Stefanie Bauerochse Bavarian State Theatre, Munich
Fiona Bennett The MAP Consortium
Emma Bennett Wiley-Blackwell
András Bernáth University of Szeged
Rustom Bharucha Critic and Director
Peter M. Boenisch University of Kent
Anston Bosman University of Cape Town
Jocelyn Boxall Royal Holloway
Susan Brock University of Warwick
Marianne Brown King's College London
James Patrick Charles Brown Middlesex University
Emily Brown
Helena Buffery University of Birmingham
Emily Burden The Shakespeare Institute
Chris Burdett University of Northampton
Clara Calvo University of Murcia
Julia Cameron King's College London/Shakespeare's Globe
Christie Carson Royal Holloway, University of London
Deborah Cartmell De Montfort University
Charles Cathcart Open University
Jean-Jaques Chardin University of Strasbourg
Liang-tsu Chen King's College London
Fang Chen National Taiwan Normal University
Warren Chernaik King's College London
Denton Chikura Two Gents Productions
Sehoon Choi King's College London
Shu-Hua Chou National Taiwan University
Tzuchun Chou King's College London
Hsiang-chun Chu National Changhua University of Education
Danielle Clarke University College Dublin
Geoff Colman Central School of Speech and Drama
Eleanor Collins
Rob Conkie La Trobe University
Annaliese Connolly Sheffield Hallam University
Lilla Maria Crisafulli Università di Bologna
Kate Crowcroft
Hannah Crowforth King's College London
Agata Katarzyna Dabrowska Lodz University
Peter Davidhazi

Dominique de Ruijter
Danique de Vos
Marianne Delgado
Carla Della Gratta
Majella Devlin Queen's University, Belfast
Matthew Dimmock
Cary DiPietro University of Toronto Mississauga
Natasha Distiller University of Cape Town
Michael Dobson Birkbeck College, University of London
Gregory Doran Royal Shakespeare Company
Lue Morgan Douthit Oregon Shakespeare Festival
John Drakakis University of Stirling
Dominic Dromgoole Shakespeare's Globe
Pascale Drouet University of Poitiers
Sarah Dustagheer King's College London/Shakespeare's Globe
Ananya Dutta Gupta Visva-Bharati, Santiniketan, West Bengal, India
Péter Davidhazi Institute of Literary Studies, Hungarian Academy of Sciences
Annie Eddington
Gabriel Egan Loughborough University
Mika Eglinton University Tokyo, London
Keir Elam Università di Bologna
Georghia Ellinai National Strategies
Johanna Elworthy Shakespeare's Globe
Lars Engle University of Tulsa
Bridget Escolme Queen Mary, University of London
Simon Everett University of Kent
Sharon Eyton University of Westminster
Nicole Fayard University of Leicester
Ewan Fernie Royal Holloway University of London
Alison Findlay Lancaster University
Douglas Fisher Santa Rosa Junior College
Kate Flaherty University of Sydney
Kate Ford Haggerston Girls School
Elizabeth Ford Cardiff University
Antonia Forster University of Akron
Anton Franks Institute of Education
Hiroyasu Fujisawa
Rose Gaby University of Tasmania
Rosa Garcia-Periago University of Murcia
Susanna Gebhardt University of Geneva
Elizabeth Gifford British Shakespeare Association
Robert Gifford British Shakespeare Association
Anne Gill King's College London
John Gillies University of Essex
Kim Goodacre University of Kent
Chaya Gordon-Bland Michigan State University, Department of Theatre
Suzanne Gossett Loyola University
Sally Gower University of Kent
Nuala Gracey
Virginia Granger Royal Shakespeare Company

Claire Griffiths Liverpool University
Stephen Gross
Andrew Gurr University of Reading
Helen Hackett University College London
Andrew Hadfield University of Sussex
Alan Haigh
Ros Haigh
Ed Hall Propeller
Emi Hamana Tsukuba University
Stuart Hampton-Reeves University of Central Lancashire
Sameh Hanna University of Salford
Peter Harding
Elizabeth Hartney
Sarah Hatchuel Université du Havre
Terence Hawkes Cardiff University
Margaret Healy University of Sussex
Thomas Healy University of Sussex
Jean Hegland Santa Rosa Junior College
Jonathan Heron University of Warwick
Kumiko Hilberdink-Sakamoto University of Oxford
David Hillman University of Cambridge
Brett Hirsch University of Victoria
Andrew Hiscock Bangor University
Christine Hoernigs Heinrich-Heine-University Düsseldorf, Germany
Ton Hoenselaars Utrecht University
Sarah Holden-Boyd King's College London
Graham Holderness University of Hertfordshire
Lisa Hopkins Sheffield Hallam University
Robert Hornback Oglethorpe University
Mark Houlihan University of Waikato
Alexander Huang Pennsylvania State University
Rosalind Hudson Anglia Ruskin University
Melissa Huggins King's College London/Shakespeare's Globe
Geoffrey Hyland University of Cape Town
Judy Celine Ick University of the Philippines
Yeeyon Im Yeungnam University
Kirsten Inglis University of Calgary
Anne Isherwood King's College London
Cecilia Istria Shakespeare's Globe
Russell Jackson The Shakespeare Institute
Toria Johnson St Andrews University
Nora Johnson Swarthmore College
Anne Kaegi University of Hull
Farah Karim-Cooper Shakespeare's Globe
Margaret Jane Kidnie The University of Western Ontario
Kang Kim Honam University, South Korea
Arthur Kincaid Formerly of University of Tallinn
Peter Kirwan University of Warwick
Kareen Klein University of Geneva
Katie Knowles University of Liverpool
Yu Jin Ko Wellesley College
Kaori Kobayashi Doho University
Julia Kovnat University of Kent

Agnes Lafont Université Paul Valéry (Montpellier) – IRCL
Chris Laoutaris University College London
Eko Laukaban Royal Holloway, University of London
John Lavagnino King's College London
Sandra Lawson University College London
Adele Lee Queen's University, Belfast
Hyon-u Lee Soonchunhyang University
Hilary Lee-Corbin University of Winchester
Bi-qi Beatrice Lei National Taiwan University
Sophie Leighton-Kelly Queen Mary, University of London/The Barbican
Saskia Leise
Fionnuala Lenaghan Queen's University, Belfast
Fiona Lesley
Sarah Lewis King's College London
Lia Wen-Ching Liang Royal Holloway
Maureen Linney
Ballet Liu Xiamen Institute of Technology
Anastasia Logotheti Deree College – American College of Greece
Stephen Longstaffe University of Cumbria
Tess Loughrey University of Cambridge
Bryan Loughrey University of Hertfordshire
Susan Macmillan Shakespeare Institute Birmingham
Ashley Mansour University College London
Florence March University of Avignon
Michele Marrapodi University of Palermo
Randall Martin University of New Brunswick
Sonia Massai King's College London
Jemima Matthews King's College London
Gemma Mayes Woodbridge School
Jeanne McCarthy Oglethorpe University
Sarah McCourt University of Exeter
Sean McEvoy Vardean College, Brighton
Kate McLuskie Shakespeare Institute
Clare McManus Roehampton University
Gordon McMullan King's College London
Richard Meek De Montfort University
Katherine Meyer Borst Concordia University Irvine
Perry Mills King Edward VI School, Stratford-upon-Avon
Ryuta Minami Aichi University of Education
Mirjam Mladinovic University of Liverpool
Eliza Montironi University of Urbino
Sylvia Morris
Jonathan Munby
Marie-Christine Munoz Université Montpellier III
Lucy Munro Keele University
Tonderai Munyevu Two Gents Productions
Miki Nakamura Osaka University
Ben Naylor Central School of Speech and Drama
Jonathan Neelands Institute of Education, University of Warwick
Martin Nicholls
Helen Nicholson Royal Holloway, University of London
Madalina Nicolaescu University of Bucharest

King's College London Strand Campus Site map

There are several options for travel between King's College London and Shakespeare's Globe. It is a short walk along the river between the two sites or there are a number of bus options to choose from:

- RV1 towards Tower Gateway, alight at Southwark Street
- 23/11/15/26 along the Strand, alight at Mansion House and cross the Millennium Bridge
- 388 towards Hackney, alight at Millennium Bridge Underground: District or Circle line eastbound from Temple station, alight at Mansion House and cross either Millennium Bridge or Southwark Bridge.

Sarah Nunn Shakespeare's Globe
Elizabeth Oakley-Brown Lancaster University
Michelle O'Callaghan
Antonio Ocampo-Guzman
Lara O'Connor Cardiff University
Ayami Oki
Sarah Olive The Shakespeare Institute
Reiko Oya Keio University, Tokyo
Matteo Pangello University of Massachusetts
Anthony Patricia University of Nevada
Alec Patton University of Sheffield
Ching-Hsi Perng National Taiwan University
Arne Pohlmeier Two Gents Productions
Jessica Pols University of Kent
Julia Potts New Ambassadors Group
Chloe Preedy University of York
Laurence Publicover University of Bristol
Stephen Purcell Southampton Solent University
Karen Quigley King's College London
Paul Quinn University of Chichester
Julie Raby York St John University
Alan Read King's College London
Michael J. Redmond University of Palermo
Nathalie Rivere de Carles University of Toulouse
Kenneth Robertson Arts University College at Bournemouth
Edward Rocklin California State Polytechnic University, Pomona
John Roe University of York
Abigail Rokison Cambridge University
Susan Ronald British Shakespeare Association
Tom Rutter Sheffield Hallam University
Susan Sachon Royal Holloway, University of London
Jenny Sager Jesus College, Oxford
Duncan Salkeld University of Chichester
David Schalkwyk
Johanna Schmitz Southern Illinois University
Ludwig Schnauder Universitaet Wien
Micahel Schoenfeldt University of Michigan
Sabine Schuelting Freie Universitaet Berlin
Charlotte Scott Goldsmith's College
Amy Scott-Douglass University of Maryland
Elizabeth Shafer
GB Skip Shand Glendon College, York University
Ron Silver
Catherines Silverstone Queen Mary, University of London
Monika Smialkowska Northumbria University
Adam Smith The University of Sheffield
Clare Smout Magdalen College, University of Oxford
Conor Smyth Queen's University, Belfast
B J Sokol Goldsmith's College, University of London
Boika Sokolova University of Notre Dame, London
Patrick Spottiswoode Shakespeare's Globe
Christopher Stafford Shakespeare's Globe
Sarah Stanton Cambridge University Press
Dan Starza-Smith University College London

Tiffany Stern University College, Oxford
Joe Sterrett Cardiff University
John Stokes King's College London
James Stredder Gunma University
Michiko Suematsu Gunma University
Anna Swardh Uppsala
Reiko Takasugi Daito Bunka University
Pat Tatspaugh
Hilarly Taylor Roehampton University
Olwen Terris British Universities Film & Video Council
Maria Thomas Open University
Ayanna Thompson Arizona State University
Ann Thompson King's College London
Mark Thornton Burnett Queen's University, Belfast
Soko Tomita Takushoku University
Jesus Tronch Perez University of Valencia
Helen True Royal Holloway University London
Arthur van de Veen
Bart Van Es Oxford University
Carol van Wijnen
Dan Venning CUNY Graduate Center
Cheang Wai Fong Chang Gung University
Birgit Walkenhorst
Saffron Walking York St John University
Melissa Walter University of the Fraser Valley
Luke Walters
Shuhua Wang National Ilan University
Hui-hua Wang National Taiwan Normal University
Claire Ruth Waters
Philip Weller Eastern Washington University
Stanley Wells The Shakespeare Birthplace Trust
William West North Western University
Martin White University of Bristol
Petronilla Whitfield Arts University College at Bournemouth
Jo Wildash King's College London
Kate Wilkinson Sheffield Hallam University
William Proctor Williams University of Akron
Susan Wiseman Birkbeck
Barbara Wooding Birkbeck College University of London
Penelope Woods Queen Mary, University of London/
 Shakespeare's Globe
Ramona Wray Queen's University, Belfast
Jennifer Young King's College London
Sandra Young University of Cape Town
Zhiyan Zhang University of Exeter



