



Conference Program

7-9 December 2023

Start Times: 9:30 Thursday & Friday (registration from 9:00), 9:00 Saturday (registration from 8:45)

Locations

Thursday 7 December (Day 1)	State Library of NSW Shakespeare Place, Sydney CBD, Mitchell Library entrance, Dixon Room
Friday 8 December (Day 2)	University of Sydney Social Sciences Building, Science Rd, Rooms 105, 200, 210, 341, 650 Performance of <i>Salt Waves Fresh</i> between Education Building and Sydney College of Arts Dinner at Gillespie Hall, St Andrew's College
Saturday 9 December (Day 3)	University of Sydney Social Science Building, Science Rd, Rooms 105, 200, 210, 341, 650 Plenary workshop at Rex Cramphorn Studio, John Woolley Building, Manning Road

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ANZSA 2023

Day 1: Celebrating 400 Years of the First Folio (and other bookish topics)

Thursday 7 December at the State Library of New South Wales, Mitchell Library entrance

9.00-9.30	Registration Dixson Room, Mitchell Library	
9.30-10.00	Welcome to Country by Uncle Allen Madden Welcome to the State Library of NSW by Caroline Butler-Bowdon Welcome to ANZSA 2023 by Prof. Laurie Johnson, President of ANZSA	
10.00-11.15	Shakespeare Folios as Institutional Treasures Chair: Sarah Morley Maggie Patton, 'Our great and valuable literary treasure' Karen Attar, 'From Barbican to Bloomsbury via the World: The University of London's First Folios' Helen Hopkins, 'Shakespeare, the First Folio, and the Cultural Heritage Institution'	
11.15-11.45	Morning Tea and announcement of the Lloyd Davis Prize	
11.45-1.00	The Folio and Genre Chair: Jennifer Clement Brett Greatley-Hirsch, 'Shakespearean genre within and beyond the First Folio' Mark Houlahan, ' <i>King Lear</i> beyond Genre: or What does Lear really, really want?' David McInnis, 'The extremity of both ends: <i>Timon of Athens</i> beyond all limits of genre'	
1.00-2.00	Lunch	
2.00-3.15	Textual Afterlives: Public, Private, Performed Chair: Paul Salzman Susannah Helman, 'Shakespeare and the National Library of Australia's Rare Books Collection' Liam Semler, "'My old treasure": Shakespeare's 2 nd Folio (1632) held by the State Library of NSW' Kate Flaherty, 'Between the Actor and the Book: New Ventures across the Fault-line'	
3.15-3.30	Afternoon Tea	
3.30-5.00	Higher Degree Research Student and Early Career Researcher Masterclass with Prof. Ewan Fernie. Macquarie Room <i>This is for research degree students and early career researchers only.</i>	Shrinking, Fragmenting and Forgetting the Folio Chair: Kishore Saval Paul Salzman, 'Shrinking the First Folio' Huw Griffiths and Liam Semler, 'Shakespeare in Fragments: The University of Sydney Folio Loose Leaves' Hannah August, 'Forget about the Folio – traces of affective reading in two early modern play quartos'
5-6	Break Sarah Morley will give a tour of the 'For all Time' Exhibition (which includes the 4 Folios) for those who'd like to join (no booking required). Delegates are welcome to visit the exhibition during any break in the program.	
6-7	'A Tale of Two Folios' Public Lecture by Professor Ewan Fernie Library Auditorium, LG1, Macquarie Building	

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Day 2: Shakespeare Beyond All Limits

Friday 8 December at the University of Sydney Social Sciences Building, Science Rd

9.00-9.30	Registration (for those who haven't registered yet)			
9.30-10.45	Keynote: Richard Madelaine Memorial Lecture Room: Lecture Theatre 200 'Ungendered Pasts, Racial Futures: Shakespeare at the Limits of Whiteness' Associate Professor Urvashi Chakravarty Chair: Huw Griffiths			
10.45-11.15	Morning Tea			
11.15-12.30	Moral Frameworks Room 105 Chair: Victoria Bladen Peter Richard, 'Charity, Liberality and the Imprint of Virtue in <i>Timon of Athens</i> ' Simon Haines, ' <i>The Merchant of Venice</i> : liberal sadness and the quality of mercy' Sam Milch, 'Towards a taxonomy of history-defying claims about Shakespeare'	Understanding <i>Hamlet</i> Afresh Room 210 (This panel extends to 12.45) Chair: Mark Houlahan Kishore Saval, 'The Observed Observer: Echo, Narcissus, <i>Hamlet</i> .' Nicholas Luke, 'Not To Be - To Be: <i>Hamlet</i> , Kierkegaard, and the Eternal In Time' Nicola Kelly, 'Elsinore and the Limits of Revenge' Kerrie Roberts, ' <i>Hamlet's</i> Hereditary Queen: Transcending Constraints on the Portrayal of Gertrude'	Shakespeare's Fellows Room 341 Chair: Brett Greatley-Hirsch Mark Bradbeer, 'Thomas Nashe and Robert Greene on "the skirts of this wild wood" of <i>As You Like It</i> ' Judy Hefferan, "'Out, damned spot": The preternatural activities of Blood.' Kylie Teoh, 'Surveillant Sensescapes in <i>The Changeling</i> : An ecological approach to decoding the logic of anxious masculinities'	Magical Valencies Among Early Modernists Room 650 Chair: Anthony Patricia Darryl Chalk, "The uttermost that magic can perform": Conjuring Manuscripts and <i>The Devil's Charter</i> Kyu-Won Kim and Anna Stewart-Yates, "A strange perfection": Exploring the theatricality of the witches in <i>The Witch</i> and <i>Macbeth</i> '
12.30-1.30	Lunch			

1.30-2.45	<p>Beyond Words Room: lecture theatre 200 (This panel extends to 3.00) Chair: Caitlin West</p> <p>Julian Lamb, 'Dissolving Felicity: Performatives in <i>Antony and Cleopatra</i>'</p> <p>Peter Groves, 'Beyond limits: Shakespeare's Transformation of the Drumming Decasyllabon'</p> <p>Anna Kamaralli, 'Looking Inside the Silenus in Shakespeare'</p> <p>Tessa Morrison, 'Bejewelling Shakespeare's Women'</p>	<p>Future Shakespeare Now Room: 105 Chair: David McInnis</p> <p>Victoria Bladen, 'Shakespeare for the Posthuman Future'</p> <p>Hannes Rall and Emma Harper, 'Contemporary approaches to old problems: re-interrogating works of Shakespeare for the demands of immersive media'</p> <p>Reto Winckler, 'Computational Shakespeare - Shakespeare's Language as Computer Code in the Shakespeare Programming Language'</p>	<p>Riffing and Burlesquing Room: 210 Chair: Kate Flaherty</p> <p>Jennifer Clement, 'Middlebrow Shakespeare: <i>No Bed for Bacon</i>, Tradition, and Parody'</p> <p>Melissa Merchant and Sarah Courtis, "There's a double meaning in that": Bogan Shakespeare and Double Access Audiences'</p> <p>Laurie Johnson and Anne-Maree Wicks, 'Neil Gaiman's "Weird" Walking-canon: "Shakespeare" in <i>Midsummer</i>'</p>	<p>Traditions of Song and Dance Room: 341 Chair: John Severn</p> <p>Kathryn Roberts Parker, 'Representation of Morris Dancing in Early Modern Playhouses'</p> <p>Yeeyon Im, 'Shakespeare, Tradition and Transculturality in Changgeuk <i>Lear</i>'</p> <p>Qian Chen, <i>Hamlet</i> in Chinese Traditional Opera</p>	<p>Storms and Passions Room: 650 Chair: Paul Salzman</p> <p>Kirk Dodd, 'The invention of Leontes' "Affection" in <i>The Winter's Tale</i>'</p> <p>Samuel Webster, '<i>The Tempest</i> in its afterlife: cuts, revisions, and potential sources'</p> <p>Barbara Taylor, 'Humming water, murky dens: Sea-room and Purgatory in <i>Pericles</i> and <i>The Tempest</i>'</p>
2.45-3.15	Afternoon Tea				
3.15-4.30	<p>Film for Finding New Audiences Room: lecture theatre 200 Chair: Laurie Johnson</p> <p>Cathryn Flores, <i>Ricardo/Richard II</i>: Film Scoring Bilingual Shakespeare</p> <p>Jessica Paterson, 'The devil damn thee black (and white): the natural,</p>	<p>Remaking Expectations Room: 105 Chair: Julian Lamb</p> <p>Lucy Eyre, 'Is adaptation a process of reimagining the limits of Shakespeare, or reclaiming his sense of justice and diversity?'</p> <p>Robert Lublin, 'Shakespeare is Dangerous'</p>	<p>Queering (Re)visions Room: 210 Chair: Alys Daroy</p> <p>John Severn, "Damnably both-sides rogue!": Parolles, classical microsourses and queer dramatic textures in <i>All's Well That Ends Well</i>'</p> <p>Anthony Patricia "I lay with Cassio lately...":</p>	<p>Testing the Limits of the Text-Performance Relationship Room: 341 Chair: Simon Haines</p> <p>Rebekah Bale, 'The Urgency of Theatre: Shakespeare, Sony Labou Tansi and Pushing the Boundaries of Performance'</p>	<p>Performance Today Room: 650 Chair: Darryl Chalk</p> <p>Lucy Boon, 'Beyond fidelity: a study of creative process when queering early modern drama'</p> <p>Caitlin West, 'Clearing out the archive: contemporary Australian</p>

	unnatural and artificial in Joel Coen's <i>The Tragedy of Macbeth</i> Wai Fong Cheang with Su-Jen Lai, Feng-Yi Chen and Yuyen Chang, 'Horses, the Wooden O and Film: Shakespeare's Animals in <i>1 Henry IV</i> '	Roberta Kwan, 'Beyond boredom: Shakespeare, attentiveness, neighbourliness, and social justice'	Interpretation of Iago's Dream' Huw Griffiths, 'The Afterlives of a Queer Pirate: Reading Antonio through Early Modernity'	Elissa Wolf, 'Shakespeare's Asides' Ruth Lunney, 'What does a soliloquy? <i>Hamlet</i> and the limits of definition'	performances of Shakespeare' Jo Bloom and Charles Mayer, 'Shakespeare, reclaiming magic by Come you Spirits'
4.30-5.00	<i>Move to the outdoor venue for the performed reading</i>				
5.00-6.30	Performed Reading of <i>Salt Waves Fresh</i> An eco-activist adaptation of <i>Twelfth Night</i> by Gretchen E. Minton Directed by Claire Hansen, Anna Kamaralli and Gretchen Minton with actors from Bell Shakespeare.				
7.00	Conference Dinner Gillespie Hall, St Andrew's College, University of Sydney				

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Day 3: Shakespeare and Education (and more)

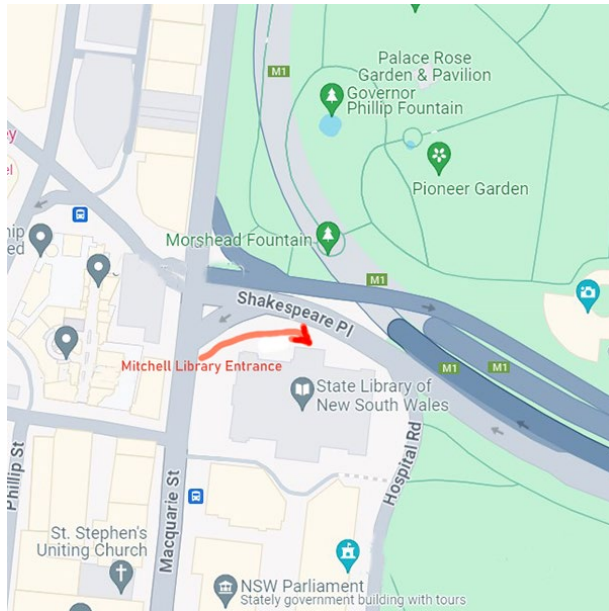
Saturday 9 December at the University of Sydney Social Sciences Building, Science Rd

8.45-9.00	Registration (for Saturday Education day tickets)				
9.00-10.15	<p>Virtual Workshop Room: lecture theatre 200 Chair: Liam Semler</p> <p>Steve Rowland and Amiti Bey</p> <p>Time Out of Joint</p> <p>'Prison reflections on Shakespeare'</p>	<p>Joyful Performance Room: 105 (This panel extends to 10.30) Chair: Claire Hansen</p> <p>Sean O'Riordan, 'Shakespeare is Good for You'</p> <p>Julia Richards, "We must have you dance": Reimagining Dance in Bell Shakespeare's <i>Romeo and Juliet</i>'</p> <p>Jennifer Nicholson, "I would prefer not to": Facilitating critique of ugly feelings in secondary Shakespeare lessons'</p> <p>Gretchen Minton, <i>Salt Waves Fresh</i> Q&A</p>	<p>Workshop Room: 210</p> <p>Laura Turchi and Kimiko Warner-Turner</p> <p>Shakespeare Center of Los Angeles</p> <p>'Teaching <i>Romeo and Juliet</i> and Promoting Social Justice'</p>	<p>Dreaming Beyond Limits Room: 341 Chair: Roberta Kwan</p> <p>Bríd Phillips, Sessina Figueiredo, Bahareh Afsharnejad and Sonya Girdler, 'Re-Imagining <i>A Midsummer Night's Dream</i> through a non- Ableist Lens'</p> <p>Roweena Yip, 'Teaching <i>A Midsummer Night's Dream</i> as a Global Narrative'</p> <p>Philip Tarvainen and Marinela Golemi, 'Shakespeare in Colour: Fluorescent Ecologies in <i>A Midsummer Night's Dream</i>'</p>	<p>New to Shakespeare Room: 650 Chair: Lauren Weber</p> <p>Sarah Barnard, 'Teaching Shakespeare in the Primary School'</p> <p>Kath Lathouras, 'Shakespeare wrote sonnets too!</p> <p>Kate Murphy, 'Differentiating Shakespeare: Classroom activities for diverse learners'</p>
10.15-10.45	Morning Tea				
10.45-12.15	<p>Plenary Workshop: Shakespeare Adaptation Without Limits Room: Rex Cramphorn Studio <i>This is in the John Woolley Building, entrance on Manning Road</i> Chair: Anna Kamaralli</p> <p>This workshop will be conducted jointly by adapted performance and drama teaching specialists from 3 Australian theatre companies:</p> <ul style="list-style-type: none"> • Bell Shakespeare • Come You Spirits • Bare Witness 				

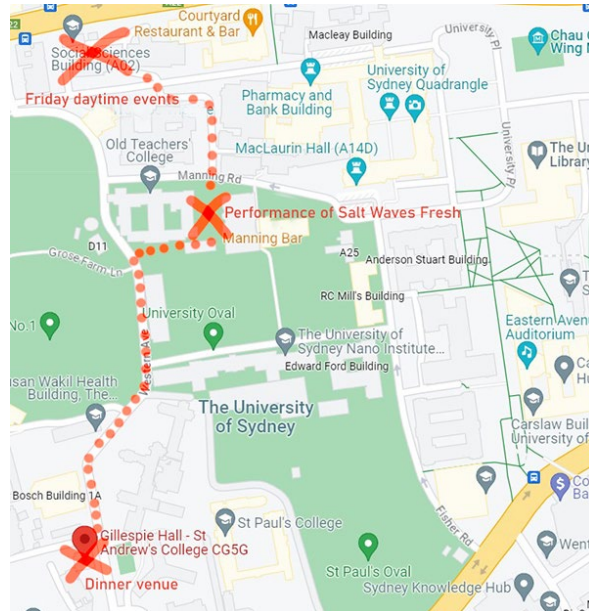
12.15-1.45	Lunch and AGM for ANZSA Members. AGM will begin at 12.45 in Lecture Theatre 200 Lunch will be provided for everyone on this day				
1.45-3.00	Keynote Room: Lecture Theatre 200 'Volumes that I Prize Above My Dukedom': Shakespeare Libraries, Shakespeare Scholarship and a Vocation Beyond Limits Prof. Ewan Fernie Chair: Liam Semler				
3.00-3.30	Afternoon Tea				
3.30-4.45		<p>University Shakespeare Room: 105 Chair: Kirk Dodd</p> <p>Melissa Merchant, Rahul Gairola and Alys Daroy, 'Negotiated Assessment in University Shakespeare'</p> <p>Elizabeth Offer, 'Much Ado About Accessibility: Making Shakespeare's Language Accessible to a Tertiary Student Audience'</p> <p>Sarah Armstrong, 'The [W]ill is Infinite': Emotional Empathy and the Place of Shakespeare in Medical Education'</p>	<p>Workshop Room: 210</p> <p>Patrice Honnef,</p> <p>'Let them speak – Reimagining, reinventing and reconceiving representations.'</p>	<p>Reaching everyone Room: 341 Chair: Jennifer Nicholson</p> <p>Cheryl Taylor and Kezia Perry, 'A Shakespeare Pressbook'</p> <p>Kohei Uchimarū, 'Anthologising 'Shakespeare for Children' in Secondary-School EFL Textbooks in Modern Japan'</p> <p>Lauren Weber, 'Reading time and space through Shakespeare criticism'</p>	<p>Taking Shakespeare everywhere Room: 650 Chair: Hannah August</p> <p>Laura Turchi, '<i>Romeo and Juliet</i> and the Limits of La Frontera'</p> <p>Joanna Erskine, 'To unpath'd waters, undream'd shores – Bell Shakespeare in remote Australian schools'</p> <p>Claire Hansen and Florence Boulard, 'Shakespeare in Oceania: Adapting <i>Romeo and Juliet</i> in Kanaky-New Caledonia'</p>
4.45-5.30	Thank you and close of conference (Seminar Room 650)				

Venues:

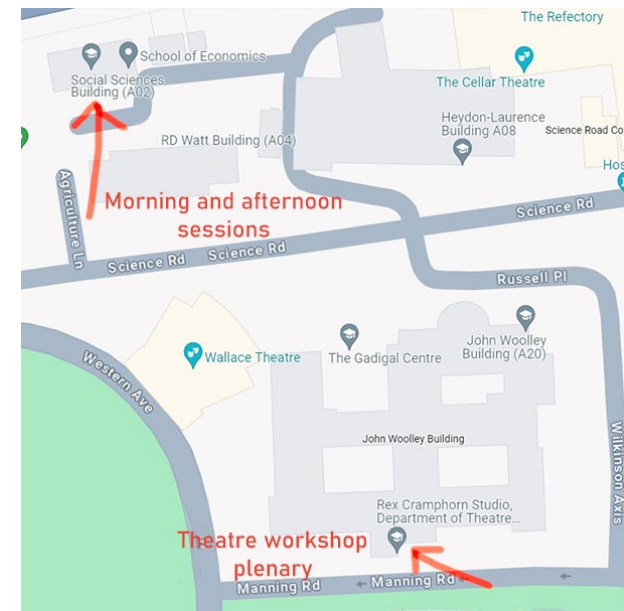
Thursday



Friday



Saturday



Go to <https://conference.anzsa.org> conference website information using these:

For abstracts and biographies

For facilities and venue information

For policies on conduct and covid and info on performances of *Salt Waves Fresh* and *The Tempest*

