



Program of the 2022

**Shakespearean Theatre Conference:
Shakespeare in a Changing World**

16-18 June 2022
University of Waterloo
Stratford Festival
Stratford, Ontario, Canada

Wednesday, June 15

7:30-9:00 Opening Reception / *Shakespeare On Stage and Off* Book Launch (Lazaridis Hall)

Thursday, June 16 – Saturday June 18

The Life and Library of John Davis Barnett (Ian Rae and Scott Schofield)

This exhibit details the life of John Davis Barnett (1849-1926), the Stratford Ontario engineer and book collector whose donation of 42,000 volumes established the Arts Library at Western University. Barnett possessed the largest private library in Canada, as well as one of the most extensive collections of Shakespeariana on the continent. The display includes a visual biography of Barnett's life, sample books from his library, and a glance at a series of in-progress digital initiatives relating to his life and library. Thursday 9 a.m. – Saturday 1 p.m. (3rd Floor Atrium)

Hamlet VR Experience (2022, dir. Peter Kuling)

The Hamlet VR Experience is a 15-minute, fully interactive VR program featuring the first scene from *Hamlet* playable on the Oculus Rift or Quest headset. Users will embody Bernardo and take part in the opening sequence with the castle guards and the ghost. There is also a workshop Saturday afternoon. Thursday 1 – 4:30 p.m.; Friday 1 – 4:30 p.m.; Saturday 9 a.m. – 12 noon (1st Floor Atrium)

Thursday, June 16

8:30-4:30 Registration (UW-Stratford Campus)

9:00-10:30 **Session #1 – Gendered Bodies, Then and Now (3022/24)**

Chair: Reina Green (Mount Saint Vincent University)

Emily Finck (University of Minnesota), “Radical Acts of Staging and Seeing: Feminist Praxis as Seen in Tang Shu-wing’s *Titus Andronicus 2.0*”

Savannah Xaver (Western Michigan University), “Power, Language, and Savvy: Early Modern Prostitutes and their Theatrical Representation”

Session #2 – Gender and Consent in Contemporary Performance (2024)

Chair: Paul Budra (Simon Fraser University)

Emma K. Atwood (University of Montevallo), “*The Maid’s Tragedy*: Staging BDSM and the Limits of Consent”

Russ Bodi (Owens College), “Petruccio as Hacker: Shakespeare and Artificial Intelligence”

Celestina Villanueva and Robert Richmond, “Bound to be Bothered: *The Taming of the Shrew*’s Invitation to Pleasure in Powerlessness – A Liberatory Feminist Approach”

10:30-11:00 Coffee Break

11:00-12:30 **First Plenary Paper (3022/24)**

Chair: Kenneth Graham (University of Waterloo)

Brian Cummings (University of York)
“Kissing in Shakespeare”

12:30-1:30 Lunch

1:30-3:00 **Session #3 – Nature, Environment, and Revisionary Performance (3022/24)**
Chair: Holly Faith Nelson (Trinity Western University)

Gregory V. Mersol (John Carroll University), “Changing Concepts of Nature and the Natural World from *King Lear*”

Peter Byrne (Kent State University – Trumbull), “‘O, Be Some Other Name’: Shakespearean Revision in Performance”

Randall Martin (University of New Brunswick), “Expanding Environmental Activism through Eco-Shakespearian Performance”

Session #4 – Performance Histories and the Changing Archive (2022)

Chair: Margaret Jane Kidnie (Western University)

Don-John Dugas (Kent State University), “Raising the Wooden ‘O’ at the 1934 Chicago World’s Fair”

Ted McGee (St. Jerome’s University, University of Waterloo), “The Stratford Festival’s Once and Future Archives”

Denise A. Walen (Vassar College), “Singing Witches”

Session #4B – Performing Disability (2024)

Chair: Linda McJannet (Bentley University)

Bob Jones (University of Texas), “‘Wherefore are these things hid?’: Character-izing the Disabled Body in Shakespearean Performance”

Olivia Barry (University of Massachusetts Amherst), “Inhabiting Language in *The Fair Maid of the Exchange*”

Kelsey Ridge, “Disability-(Un)conscious Casting in Shakespeare Performance: A Case Study”

3:00-3:30 Coffee Break

3:30-4:30 **Session #5 – Changing Shakespeare’s World (3022/24)**
Chair: Regina Buccola (Roosevelt University)

Reina Green (Mount Saint Vincent University), “Regendering the Heteronormative World of *A Midsummer Night’s Dream*”

Lisa S. Starks (University of South Florida), “Kabbalah and *Dybbuks* in the Shakespearean Worlds of *Twin Peaks*”

Session #6 – Editors and an Edition (2024)

Chair: Paul Werstine (King’s University College, Western University)

Margaret Jane Kidnie (Western University), “Editorial Commissioning after the First

World War”
Frannie Shepherd-Bates (Shakespeare in Prison / Detroit Public Theatre), “*Richard III* – In Prison”

8:00 Performance of *Hamlet* (Festival Theatre)

Friday, June 17

9:00-10:00 **Roundtable Discussion – *Hamlet* (3024)**

Chair: Paul Werstine (King’s University College, Western University)

Amaka Umeh and Peter Pasyk will discuss the Festival’s current production of *Hamlet*.

10:00-10:15 Coffee Break

10:15-11:30 **Second Plenary Paper (3024)**

Chair: David Prosser (Stratford Festival)

Antoni Cimolino (Stratford Festival)
“Shakespeare the Subversive”

11:30-1:00 Lunch

1:00-2:30 **Session #7 – We Need to Talk about *Othello* (3024)**

Chair: Regina Buccola (Roosevelt University)

Rebecca Hixon (University of Michigan), “Embodying the “Vexed Object”: Performative Reworkings of *Othello*”

Jamie Paris (University of Manitoba), “‘Tell me what scares you’: On Brave Space and Black and White Masculinities in Keith Hamilton Cobb’s *American Moor*”

Kaitlyn Reid (Queens University), “Janet Suzman’s *Othello*: Shakespeare and Early Modern Stagecraft in apartheid-era South Africa”

Session #8 – Shakespeare and Music in a Changing World (2024)

Chair: Cynthia Cyrus (Vanderbilt University)

Jeremy L. Smith (University of Colorado, Boulder), “‘As you sing pricksong’: Music as Metastructure in *Romeo and Juliet*, Act 1 Scene 1”

Elizabeth Randell Upton, “Alfred Deller, Sound and Audience, and the Positioning of Shakespeare Songs (1967)”

Cynthia Cyrus (Vanderbilt University), “Music, Agency, and Queenship in Shakespeare/Fletcher’s *Henry VIII*”

Michell Assay, “The Greatest *Hamlet* that Never Was”

Workshop #1 – Queering the Canon (1004)

Leader: ted witzel (Stratford Festival; Artistic Associate, R&D and Laboratory Director)

2:30-3:00 Coffee Break

3:00-4:30 **Session #9 – Dancing Desire, Choreographing Restraint: Dance as a Medium for Negotiating Sexuality Onstage (3024)**

Chair: Linda McJannet (Bentley University)

Linda McJannet (Bentley University), “The Dark Lady in LO.V.E.: Volcano Physical Theatre’s Adaptation of the Sonnets”

Melinda Gough (McMaster University), “Kinetic Statecraft: A King’s and Queen’s Ballet, 1624”

Emily Winerock (Shakespeare and Dance Project), “Salacious or Just Strange? Dancing Witches on the English Renaissance Stage”

Session #10 – Changing Thematics: Pandemic, Displacement, Resilience (2024)

Chair: James Purkis (Western University)

Mathew Martin (Brock University), “Pandemic and Pandemonium: Plague and the Crowd in Ben Jonson’s *The Alchemist*”

Roderick McKeown (University of Toronto), “‘What country, friends, is this?’: Shakespeare’s Displaced Persons”

Holly Faith Nelson (Trinity Western University) and Corrie Shoemaker (TRU), “Modeling Resilience in Shakespearean Drama”

Workshop #2 – Shakespeare Culture Crash (1004)

Leader: Jani Lauzon (Stratford Festival; Director and writer of *1939* in the 2022 season)

What does it mean to Indigenize Shakespeare? Is it enough to change a word here or there? Is Shakespeare really as “colonial” as we think? This workshop looks at the intersection of living culture in process and practice.

6:00-7:30 Banquet (Lazaridis Hall)

8:00 Performance of *Richard III* (Tom Patterson Theatre)

Saturday, June 18

9:00-10:30 **Session #11 – Shakespeare and Interface in a Changing World (3024)**

Organizer and Chair: Clifford Werier (Mount Royal University)

Paul Budra (Simon Fraser University), “Shakespeare on Zoom”

Alexa Alice Joubin (George Washington University), “Interfacing Shakespeare Onscreen in the Era of COVID-19”

Gary Taylor (Florida State University), “Changing Interface Design Changes Shakespeare Editions”

Michael Ullyot (University of Calgary), “Immersive Shakespeare in Theatre and Virtual Reality”

Session #12 – Shakespearean Performance in the #MeToo Era (2024)

Chair: Emma K. Atwood (University of Montevallo)

Melissa Pullara (Independent Scholar), “Henry Who? Spotighting Margaret of Anjou in Modern Adaptations of *Henry VI*”
Marie Trotter (McGill University), “Much Ado About an Ending: Staging Sexual Justice in the #MeToo Era”
Kim Gauthier (Université du Québec à Montréal), “‘Our general himself makes a mistress of him’: Casting, Staging, and Consent in Robert Lepage’s 2018-19 *Coriolanus* and *Coriolan*”

10:30-11:00 Coffee Break

11:00-12:00 **Roundtable Discussion – *Richard III* (3024)**
Chair: Margaret Jane Kidnie (Western University)

Colm Feore and André Sills will discuss the Festival’s current production of *Richard III*.

12:00-1:00 Lunch

1:00-2:30 **Session #13 – Shakespeare in Finland, Soviet Russia, and Berlin (3024)**
Chair: Randall Martin (University of New Brunswick)

Natalia Khomenko (York University), “‘Not unto my clothes’: Denouncing Materialism in the Soviet *Taming of the Shrew* (1961)”

Laina Southgate (University of Toronto), “Finland’s Shakespeare: Negotiating Empire in *A Book of Homage to Shakespeare*”

Holger Syme (University of Toronto), “*Much Ado* in States of Crisis: Three Berlin Versions, 1923-1937”

Session #14 – Weathering the Storm: *The Tempest* Today (2024)
Chair: Jamie Paris (University of Manitoba)

Elizabeth Burow-Flak (Valparaiso University), “The Masque, the Evolution of Prosper-x, and the Promise of an Antiracist *The Tempest*”

Emily Yates (Michigan State University), “Our Revels Never End: Gender, Adaptation, and *The Tempest* in a Changing World”

Workshop #3 – Experiencing *Hamlet* in Virtual Reality (2022)
Leader: Peter Kuling (University of Guelph)

2:30-3:00 Coffee Break

3:00-4:30 **Third Plenary Paper (3024)**
Chair: Lisa S. Starks (University of South Florida)

Alexa Alice Joubin (George Washington University)
“Global Shakespeare in a Changing World”

8:00 Performance of *All’s Well that Ends Well* (Tom Patterson Theatre)

Conference Organizers

Lois Adamson, Stratford Festival
Kenneth Graham, University of Waterloo
Alysia Kolentsis, St. Jerome's University,
University of Waterloo
Katherine Laing, Stratford Festival

Conference Participants

Michelle Assay
Emma K. Atwood, University of Montevallo
Olivia Barry, University of Massachusetts
Amherst
Meredith Beales, University of British
Columbia
Russ Bodi, Owens College
Terri Bourus, Florida State University
Regina Buccola, Roosevelt University
Paul Budra, Simon Fraser University
Betsy Burow-Flak, Valparaiso University
Peter Byrne, Kent State University –
Trumbull
Brian Cummings, York University
Cynthia Cyrus, Vanderbilt University
Don-John Dugas, Kent State University
Emily Finck, University of Minnesota
Kim Gauthier, Université du Québec à
Montréal
Melinda Gough, McMaster University
Reina Green, Mount Saint Vincent
University
Alice Hinchliffe, University of Guelph
Rebecca Hixon, University of Michigan
Bob Jones, University of Texas
Alexa Alice Joubin, George Washington
University
Natalia Khomenko, York University
Margaret Jane Kidnie, Western University
Peter Kuling, University of Guelph
Arul Kumaran, St. Thomas More College,
University of Saskatchewan
Mathew Martin, Brock University
Randall Martin, University of New
Brunswick
Ted McGee: St. Jerome's University,
University of Waterloo

Linda McJannet, Bentley University
Cathleen McKague, St. Mary's High School
Roderick McKeown, University of Toronto
Elaine Mersol
Greg Mersol, John Carroll University
Stephen Neal
Holly Faith Nelson, Trinity Western
University
Jamie Paris, University of Manitoba
Melissa Pullara, Independent Scholar
James Purkis, Western University
Ian Rae, King's University College, Western
University
Kaitlyn Reid, Queen's University
Robert Richmond
Kelsey Ridge
Susan Rojas, Independent Scholar
Scott Schofield, Huron University College
Frannie Shepherd-Bates, Shakespeare in
Prison / Detroit Public Theatre
Corrie Shoemaker, Thompson Rivers
University
Jeremy L. Smith, University of Colorado,
Boulder
Laina Southgate, University of Toronto
Lisa S. Starks, University of South Florida
Holger Syme, University of Toronto
Gary Taylor, Florida State University
Grace Tiffany, Western Michigan University
Marie Trotter, McGill University
Michael Ulliot, University of Calgary
Elizabeth Randell Upton
Celestina Villanueva
Denise A. Walen, Vassar College
Clifford Werier, Mount Royal University
Paul Werstine, King's University College,
Western University
Emily Winerock, Shakespeare and Dance
Project
Savannah Xaver, Western Michigan
University
Emily Yates, Michigan State University

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