**Grand Valley Shakespeare Festival Conference on Pedagogy and Performance September 27 & 28, 2018**

**“My crown is in my heart, not on my head” --3 Henry VI 3.1**

**Thursday, September 27**

10:15 a.m. - Registration and Coffee (Haas CPA Lobby)

10:45 – 11:00 a.m. – Welcome by Dr. Alli Metz and Prof. Dennis Henry (Haas CPA Lobby)

11:00 a.m. – 12:15 p.m. – ALL CONFERENCE SESSION: GV Shakespeare Festival 25th Anniversary Alumni Panel including Scott Watson, Kathleen Bode and Katherine Mayberry with scenes from the new play *Defy the Stars* (1721)

12:15- 2:00 p.m. – ALL CONFERENCE SESSION: Michael LoMonico pedagogy workshop “Demystifying Shakespeare’s Language.” (Keller Black Box Theatre)  
  
2:00-3:00 p.m. – All Conference lunch,   
 Featuring a performance of scenes from Green Show Troupe (1721)

3:00-3:15 p.m. – Break

3:15-4:40 p.m. – OPEN SESSION (concurrent) Paper Session #1 (1721 & 1506)  
  
4:40-5:00 p.m.—Shakespeare Flash Mob (Meet in Haas CPA Lobby)  
  
5:00-6:30 p.m. Dinner Break on Own (Map of local restaurants provided)

6:30– 7:15 p.m. – *Henry VI* “Informance” with Katherine Mayberry, Scott Lange and David Little (1721)

7:15-7:30 p.m. - Break and find seats for performance in Keller Black Box

7:30 -10:15 p.m. – *Henry VI* presented by Pigeon Creek Shakespeare Company (Keller Black Box)  
  
10:15-10:40 p.m. – Talk back with *Henry VI* Cast   
  
10:40 p.m.-1:00 a.m. Discussions continue at Main Street Pub (11240 University Pkwy, 49401)

**Friday, September 28**

9:00 – 9:30 a.m. - Registration and Coffee, (Haas CPA Lobby)

9:30 – 10:50 a.m. - OPEN SESSION (concurrent) #2 (1721 & 1506)

10:50 a.m. – 11:05 a.m.- Break

11:05 a.m.- 12:30 p.m. – OPEN SESSION (concurrent) #3 (1506 & 1721)

12:30 – 1:20 p.m. – Lunch on own (Campus Dining Centers will be most convenient)  
  
1:20 - 2:40 p.m. – OPEN SESSION (concurrent) #4 (1721 & 1506)  
  
2:40- 3:40 p.m. *King Lear* Informance led by Jo Miller and featuring *King Lear* cast members Brian Webb Russell, Haley Jennings and Parker Ykimoff (Recital Hall)

3:40-4:30 p.m. –Reception with performance of scenes from *Bard to Go: Twelfth Night* (Pere Marquette Room, Kirkhoff Center)

**4:30-5:30 p.m. – KEYNOTE SPEAKER: Michael LoMonico "Every Student Deserves Shakespeare: Equity, Diversity, Identity, and Inclusion." (Pere Marquette Room, Kirkhoff Center)**

5:30 - 7:15 p.m. – Dinner Break on Own (Map of local restaurants provided)  
  
7:15-7:30 p.m. --Find Seats in Louis Armstrong Theatre

7:30 p.m.-10:00 p.m. – *King Lear* presented by Grand Valley Shakespeare Festival (Louis Armstrong Theatre)  
  
10:20 -11:15 p.m. Grand Valley Shakespeare 25th Anniversary and Opening Night Reception (Haas CPA Lobby)  
  
11:15 p.m. -1:00a.m. Discussions continue at Main Street Pub (11240 University Pkwy, 49401)

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| **2018 GV SHAKESPEARE FESTIVAL CONFERENCE** | **Haas CPA Room 1721** | **Haas CPA Room 1506** |
| **OPEN SESSION 1  Thursday, September 27  3:15 PM- 4:40 PM** | **SHAKESPEARE IN PERFORMANCE Monica Cross**  “Devising with Shakespeare” **Noel Sloboda** “The Debut of *Cardenio*” **Ginna Hoben** “Sharp Left: Abrupt Changes in Text and How to Perform Them with Authenticity” **Scott Harman**  “With Courtesy and with Respect Enough: Choosing Originality Over Original Practices in *Julius Caesar*” | **SHAKESPEARE AND IDENTITY**  **Ismael Santos** “Is *Othello* Universal? Even in Miami?”  **Nora Wickman**  “English Nationality and Kingship in Richard II”  **Sherri Ahern** “The Merchant of Venice and Minority Identity” |
| **OPEN SESSION 2  Friday, September 28  9:30 AM- 10:50 AM** | **WORKSHOP: Ray Proctor**  “Playing Power: Establishing Status in Shakespeare” | **NEW APPROACHES IN THE CLASSROOM** **Rick Blunt** “Disposable Learning: Stories from the Classroom” **Anna Ullmann** “Interdisciplinary Shakespeare: Integrating Humanities and Social Sciences in the Literature Classroom” **Nathan Bradley** “We Know What We Are But We Know Not What We May Be: Differentiating Instruction in the Performing Arts” |
| **OPEN SESSION 3  Friday, September 28  11:05 AM- 12:30 PM** | **WORKSHOP: Jaime Goodrich**   “Dividing the Kingdoms: Interdisciplinary Methods for Teaching King Lear to Undergraduates” | **ANTIC DISPOSITIONS: HAMLET AND RICHARD III Glenn Schudel** “Every Tongue Brings in a Several Tale: The Rise and Fall of Rhetoric in *Richard III”* **Anne Lovering Rounds** ”Hamlet, Mental Health and Learning” **Benjamin Curns** “Performing Richard III as a ‘Serial Killer’” **Alyssa Miller** “The Queen of Scene Fourteen: A Feminist Case for the Early Quartos in Pedagogy and Performance." |
| **OPEN SESSION 4  Friday September 28  1:20 PM- 3:40 PM** | **DESIGNING SHAKESPEARE: SETS, COSTUMES AND VIOLENCE Alain Jr Plamondon** “Vengeance and Dueling in Elizabethan and Jacobean Drama” **Paul Collins and Ann Dasen** “Designing Sets and Costumes for the Cinematic *Pericles, Prince of Tyre*” **Steven Schwall** “On Staging Fights and Especially Battles under Original Practices Conditions” **Bridgett Vanderhoff** “Gender and Costume Design in *The Comedy of Errors*” | **SHAKESPEARE, SOVEREIGNTY, AND POWER** **Geoffrey Johns** “Where’s the Master?: Treachery, Indulgence, and Disorder in *The Tempest*” **Nathanial B. Smith** “Bewteen Hearts and Heads: ‘motion’ and the “little Kingdom” in *Julius Caesar”* **Rodel Salazar** “Aimé Césaire’s *Une Tempête* (*A Tempest*): A postcolonial perspective on race, power, and decolonization.” |

**2018 Grand Valley Shakespeare Festival   
Conference Abstracts  
  
SHERRI AHERN -Florida International University**  
“*The Merchant of Venice* and Minority Identity”  
  
In William Shakespeare's play, *The Merchant of Venice*, the reader follows Shylock, a Jewish moneylender, who loans a sum to Antonio the merchant even though Antonio has consistently berated Shylock for his religion. Additionally, the reader observes Shylock's daughter, Jessica, struggling to shed her Jewish identity. She elects to elope with Lorenzo, a Christian. Through Shylock and Jessica's experiences in the play, the reader can understand how identity can be formed and transformed religiously and racially, and how it is perhaps easier for Jessica to assimilate into Christian society than for her father. But can Jessica ever really be a true Christian?

In Miami, Florida, the same identity struggles that we see in *Merchant* are still present, even in 2018. Many of the residents of this city deal with living in an in-between space; for example, the Cuban-American population may be looked at by some as not being Cuban nor American. Furthermore, it is no doubt that the Jewish community is a cornerstone of Miami. How does this specific population react to a production of *Merchant* in this day and age, when we are post-Holocaust but currently living in a world where anti-Semitism still widely exists? I aim to explore these relationships between minority identity in Miami and Shakespeare's *Merchant* as a way to make the author's work relevant to a Miami audience or anybody else who has struggled with racial or religious identity.  
  
**RICK BLUNT- Independent Artist and Scholar**“Disposable Learning”

"To make an omelet, you have to break a few eggs" is the saying I keep repeating in my classroom, "Let's go y'all, lets break a few eggs!" After a decade of performing, I found myself in the classroom and (in search of an acting philosophy) this phrase was useful. What I found to be the most valuable to students is the art of exploration.  Students need to be exposed to different types of acting methods, they need to know of what their minds and bodies are capable, and most of all they need practice.  These are stories of success from my classroom. Stories about bite-able chunks of text performed in more ways than many can imagine.  Stories of investigation into the disconnect between theatre games and why we play them, Stories about why we do text work and the most underrated and over-rated tool in Shakespeare (scansion and verse), and how we talked about sensitive topics in the classroom that could hardly be avoided in a safe creative learning environment.  With a topic that is hardly about science, how do we scientifically approach talent and inspiration, and the magic that is stage presence?

**NATHAN BRADLEY—Roanoke City Public Schools**  
“We Know What We Are, But Know Not What We May Be: Differentiating Instruction in the Performing Arts”

Differentiation has been a buzzword in education for the past few years, but it can often be difficult to figure out exactly what it should look like in practice. In this paper, I will explain how directing a Shakespearean revue taught me how to apply differentiation to the classroom. For three years, I taught English in rural Alaska to Yupik students, and in my final year, as part of a Drama curriculum, I directed a play with students of different skill levels; many of who had never even seen a live play. My expectations were based on previous experiences in East Coast suburban middle and high schools. There was an internal pressure to produce a show that not only had high production values, but also showcased polished performances. Instead, I ended up with students who made me proud regardless of the level of talent and an understanding of differentiation that no scholarly work or educational conference had made clear to me. Looking at the growth of three individual students, one high-achieving student, one average student, and one poor-performing student, I will explore how modifying expectations is beneficial for students and how the end results are not always the best indication of student success.  
 **PAUL COLLINS and ANN DASEN—Central Michigan University**  
“Designing *Pericles*”

Shakespeare’s plays commonly jump from location to location in an episodic and cinematic manner. *Pericles, Prince of Tyre* takes this to an extreme, as audiences follow the title character from port to port over a period of many years. The challenge of producing an epic play of this nature may be one factor in the dearth of productions of *Pericles* on modern stages.

In 2017, Central Michigan University took on the challenge of producing the romance by creating a visual environment that borrowed elements from many different Mediterranean cultures and melding these into a cohesive design. This paper will discuss the design process employed by the costume and scenic designers for this production in the envisioning of the world of this play, and the educational value in tackling a play of this nature for theatre students at a postsecondary level. The paper will present examples from the design process from period styles research to working sketches and renderings, culminating with finished design drawings and production photographs.

**MONICA CROSS—New College of Florida**“Devising for Shakespeare”

Devised Theater is so often associated with decentralizing text as the focal part of performance. Therefore, it may seem to be at odds with Shakespearean performance, which often privileges the language over all other aspects of the production. Indeed, my first experiences in devising with Shakespeare, we took inspiration from the text to generate new material. However, devising techniques can be implemented in the rehearsal room to generate dynamic physicality for the Shakespearean text. It was this approach that I used in *Weyward Sisters*, my recent production of *Macbeth,* which I took to the Tampa International Fringe Festival. Combining Shakespeare's text with devising techniques produced a visceral and dynamic performance, which shocked audiences, who are prepared primarily for actors to stand and deliver text. This paper will outline techniques that enable actors to base their devising exercises on Shakespeare's text to create full Shakespearean productions that put the language into the actor’s body. This paper will draw heavily from my recent production, but will also point to the work of other groups who use similar devising techniques in the rehearsal process.

**BENJAMIN CURNS—Southern Connecticut University**  
“Performing Richard III as a ‘serial killer’”  
  
After waking in terror from his nightmare on the eve of this demise at Bosworth Field, Richard III asks "Is there a murderer here?". Though he first answers no, he quickly admits what we have known since his first appearance in *2 Henry VI*: Richard is indeed a murderer. However, when the American Shakespeare Center's Actors' Renaissance Season tasked me with the challenge of playing Richard in all three plays in which appears without the help of a director, I became curious as to whether Richard qualifies as what we now call a "serial killer". If so, could that information be useful in rehearsal and performance? My paper will examine textual clues regarding Richard's birth, childhood, upbringing, his relationship with his parents, and how the experiences and lessons of his formative years may help explain his rampant misogyny, his manipulative nature, his propensity for extreme violence, and his tendencies to connect said violence with sex. These textual clues will also be examined by applying data culled from experts in criminal psychology, psychopathy, law enforcement, and also through comparison with modern case studies in serial murder. Finally, I will discuss several ways in which this line of research was useful in performance. By approaching the role in this fashion I am convinced first that Shakespeare displays an eerily accurate understanding of what makes a real life monster and that by observing and using those clues, I was able to craft a more specific and hopefully a more disturbing performance.

**JAIME GOODRICH—Wayne State University**“Dividing the Kingdoms: Interdisciplinary Methods for Teaching King Lear to Undergraduates “ (Workshop)  
  
This workshop provides an introduction to a new digital suite of resources for teaching Shakespeare’s *King Lear* at the college level: “Dividing the Kingdoms: Interdisciplinary Methods for Teaching King Lear to Undergraduates” (http://guides.lib.wayne.edu/folgerkinglear). By taking a multimodal approach to *Lear*, “Dividing the Kingdoms” allows faculty and students across the country to explore the many layers of a masterwork that is both enigmatic and profound. The site contains a rich variety of resources:  
" Six modules with materials for teaching the play through different disciplinary perspectives (Adaptation, Cultural Studies, Digital Humanities, Performance, Philosophy, and Text)  
" Service-learning activities for each module

" Digital editions of Shakespeare’s play, its sources, and a 1681 adaptation

" Short performances by actor Larry Yando and Wayne State students

" Sample syllabi incorporating the above resources

The workshop will open with a discussion of the background of “Dividing the Kingdoms.” Sean Renkert will supply a 10-minute overview of pedagogical scholarship on Lear. In the next 15 minutes, Jaime Goodrich will outline the history, aims, and features of “Dividing the Kingdoms.” The remainder of this 75-minute workshop will be devoted to hands-on demonstration of exercises from the site’s pedagogical materials, led by Simone Chess (Cultural Studies) and Ken Jackson (Philosophy). In keeping with the theme of this year’s Shakespeare Festival Conference, these exercises will focus on kingship, leadership, and success within *Lear*. Participants will leave with new tools for teaching Shakespeare as well as a better understanding of how they might undertake similar interdisciplinary collaborations at their schools.

**SCOTT HARMAN—University Of Wisconsin-Madison**  
“With Courtesy and with Respect Enough: Choosing Originality Over Original Practices in *Julius Caesar*”

At least since the construction of the Shakespeare’s Globe in London and Mark Rylance’s brief tenure as its artistic director, the theatre world has been abuzz with the idea of producing Shakespeare according to the “original practices” used in the Elizabethan and Jacobean eras. This movement has led to some fascinating work and a welcome interest in the history of playmaking in the era, but less attention has been paid to how that interest has translated to theatre pedagogy outside these specific experiments? Put another way - what do we give up when we pursue authenticity? When does our pursuit of authenticity and authority interfere with our ability to make live art, and what remains if we surrender that pursuit?

In this work, I discuss my 2018 production of *Julius Caesar* at the Interlochen Center for the Arts, produced with (mostly female-identifying) young actors ages 11-15. I set this heavily adapted production in a contemporary prep school environment a la *Gossip Girl*. The text, setting, cast age and gender, design, and even plot of this play were different from what premiered in 1599. What remained was a story that - like Shakespeare’s original - used the basic story of Julius Caesar’s assassination and the following civil war to explore issues relevant to our cast and audience today. Our practices were not “original,” but we still achieved originality.  
  
**GINNA HOBEN—Lake Superior State University**“Sharp Left: Abrupt Changes in Text and How to Perform them with Authenticity”

Shakespeare knew that audiences love extremes. Otherwise, Macbeth would have been satisfied as thane, Katherine would have simply calmed down, and today, we would not enjoy the numerous Shakespeare Festivals around the world.

Just as every plot is packed with antithesis, so is Shakespeare’s language. Actor/ Playwright/ Professor Ginna Hoben explores textual “sharp turns” from a performer’s perspective. Part of an actor’s script analysis can and should include a search for these highly satisfying and theatrical “flips.” Once we identify abrupt changes in text, it becomes the actor’s job to play each extreme with equal commitment and authenticity.

Some actors shy away from abrupt changes because they don’t trust the vast leap from one point of view to another. He or she might say: “it feels false.” But huge shifts of perspective, emotion, and tactic are a.) true to life and b.) the ingredients of dramatic art. We must embrace them or risk a one-note performance.

Shakespeare knew that delivery without variety would bore an audience to pieces (and leave him penniless), so he generously endowed his actors -and actors for centuries to come- with opportunities to shine. Find the Abrupt Changes. Trust them, coach them, perform them, shine.  
  
**GEOFFREY JOHNS—Central Michigan University**  
“Where’s the Master?: Treachery, Indulgence, and Disorder in *The Tempest.”*

The first words spoken by King Alonso in the opening, stormy moments of Shakespeare’s The Tempest are an unheeded cry for order: “Where’s the master?” he demands of the frenzied sailors, scrambling to keep the ship afloat despite the unyielding waves and wind. This sentiment, soon echoed by the traitorous and usurping Antonio, inaugurates the scene with a comical, biting irony given that the identification of rightful masters and, indeed, what reverence, if any, is due them the play never satisfactorily determines.

This paper is a study of the roles sovereignty, power, and birthright play in Shakespeare’s *The Tempest*. As a Romance, the play engages in familiar tropes of grief, forgiveness, and reunion; unlike Shakespeare’s other Romances, however*, The Tempest's* final scene concludes with an unsteady return to a flawed social order that the previous four acts have taken great pains to undermine. With this ambiguous resolution, the play poses critical questions about the nature of leadership and the roles that power, loyalty, and coercion can play in its manipulation.

**ALYSSA MILLER—University of Colorado, Boulder**  
“The Queen of Scene Fourteen: A Feminist Case for the Early Quartos in Pedagogy and Performance."  
  
It is common knowledge that most all of Shakespeare’s plays exceed the perfunctory “two hours traffic” of the contemporary stage, so how are decisions made about which parts of Shakespeare’s scripts to use and which to nix when mounting a Shakespeare production? A thick slice of Shakespearean scholarship and editing attends to the minutia of the variant textual editions of Shakespeare’s plays, participating in the exercise toward textual purity, which began with the publication of the First Folio in 1623. Practicing dramaturgs, however, are quite accustomed to the wanton dismemberment of a Shakespearean text for the purposes of effective storytelling. In this paper, I will offer a consideration of the usefulness of variant textual editions of Shakespeare plays in the dramaturgical doctoring of the contemporarily playable script by focusing on a close reading of Gertred in the 1603 First Quarto of *Hamlet*. Following the through-line of Queen Gertred's character as she appears uniquely in Q1, I will demonstrate the viability of incorporating nonconventional versions of Shakespeare’s works into modern productions. As a theater practitioner and university instructor, I will further emphasize the imperative to teach about textual variants and publishing biases in secondary and higher education classrooms, and will offer a few approaches I have found useful in this endeavor. I am eager to hear how my fellow instructors and theater practitioners choose which Shakespearean texts to use, and how we might extend the conversation of textual editions from strictly editorial settings to those of classrooms and rehearsal halls.

**ALAIN JR PLAMONDON-- Université du Québec à Montréal**

**“**The noblest and most manly course’: Vengeance and Duelling in Elizabethan andJacobean Drama”

By the 1590s, the London stages were flooded by the blood of their characters, who, with absolute disregard for life and limb tested their mettle at a rapier’s edge. The sixteenth and seventeenth centuries, a period marked by the writings of Marlowe, Shakespeare and Fletcher, were also the centuries in which duelling was at its height. This paper explores the representation of the duel in Elizabethan and Stuart drama and more precisely, the relationship between duelling and the system of vindicatory violence, which dictated the relation of enmity between individuals, factions and clans.

Analysis of more than a hundred theatrical writings reveals that the practice of the duel was portrayed as the most honourable form of vengeance. Oscillating between admiration for the men who risked their lives on the field of honour to revenge the death of kin, and disdain for the imaginary cuckold, the playwrights presented on the stage a combat of deep and complex social significance. At the crossroads of justice and illegality, duelling was consistently denounced by the insular monarchs but rarely condemned by the authors who wrote for London’s theatres. In the plays of Shakespeare and his contemporaries, the duel was presented on the stage as a form of just and honourable vengeance and provided an alternative to the archetypical “vengeance à l’italienne” that marred the *novella’s* pages with blood.

Finally, in the works of Elizabethan and Jacobean playwrights, rather than diminishing the disastrous practice of the feud through a “civilizing process” dear to historians violence, the duel was integrated in the system vindicatory violence and emerges as a manifestation and a consequence of a feuding relationship.   
 **RAY PROCTOR—Tulane University**“Playing Power: Establishing Status in Shakespeare” (Workshop)

This workshop will explore the ways in which actors and directors construct and establish relationships that convey concepts of power dynamics to audiences through the relationships and actions of characters on stage. We will ask participants to explore the ways in which race and gender function on stage (in performance). We will explore the concepts of status and deference in performance. This workshop will ask the participants to consider (and then to participate in) the ways in which actors' shared concept of the 'world of the play' informs the physical choices actors make when the enter a scene, and then the ways in which choices inform their engagement with the other characters in those same scenes. This will be an exploration of how actors, who are on Shakespeare on stage, make physical, vocal, and emotional choices in response to the *status* of the other characters in a scene. The root (or substance) of the choices an actor makes are, of course, textual. Those choices are also compounded by costume, prop and set decisions. There is, however, often an unspoken and underlying dynamic of power relationships that is also in effect when characters interact. The investigation of those power dynamics, and the ways in which actors employ physical choices to convey unspoken communication, will be the subject of this workshop. Or: *Who is allowed to make eye contact with the King?* **ANNE ROUNDS—Hostos Community College**  
“Hamlet, Mental Health and Learning”  
  
I am a fulltime faculty member at a South Bronx community college. In this setting, becoming a more experienced professor has held its share of joys and challenges. One profound challenge was the dual diagnosis I received, in 2016, of chronic depression and generalized anxiety disorder. Another has been to participate in a professional development initiative to teach the texts of a “Great Books” curriculum in my college’s sequence of required first-year writing courses.

I often wonder about the implications of disclosing my mood disorders in the workplace. From this problematic position, I sensed an immediate kinship with Hamlet, a work that arose for discussion during the Great Books initiative’s grant cycle for 2017-2019. Taking my inspiration from disabilities studies, I want to articulate the possible consequences of interpreting and teaching Hamlet as a text of troubled disclosure.

Hamlet identifies as depressive, and the predominant response to his confessed identity is dismissal. How might Hamlet’s initial disclosure, and his familial and social circle’s minimizing reaction, complicate our understanding of his assumption of an “antic disposition”?

In contemporary terms, no accommodation is made for Hamlet’s mind; he has little access for sharing the crime that has catalyzed his major depression, or the features of the depression itself. As neurodiverse teachers of this work to a neurodiverse student body, what can we learn from reception of Hamlet’s depression? By teaching the play as a conflict of mental health disclosure, reception, and accommodation, might we redress some element of its tragedy?

**RODEL SALAZAR—Wayne State University**  
“Aimé Césaire’s *Une Tempête* (*A Tempest*): A postcolonial perspective on race, power, and decolonization.”

Aimé Césaire’s *Une Tempête (A Tempest*) is one of the most debated post-colonial play that employs Shakespeare’s characters in *The Tempest* in presenting a postcolonial perspective on race, power and decolonization. Césaire, a native of Martinique and a black Francophone writer, is one of the most notable writers to come out of the Négritude Movement. His political and cultural views provide an excellent examination on colonization and racial issues that were prevalent in the Caribbean. The play recast Ariel as a mulatto slave, Caliban as a black slave, and Prospero as a capitalist colonialist on an island in the Caribbean. Césaire’s purpose in writing *Une Tempête* was critical, creative, and political as he deploys counter-discursive metatheathre to re-read (through a post-colonial lens), re-structure (a Martinique who is detached from France), and resituate (Caliban as a dramatic hero of négritude) Shakespeare’s play. His alteration of the setting and situation allows him to address racism and colonialism in the present, which regions or countries such as Martinique and the United States struggled to change colonial structures that remained in place even after both places had received independence from their colonizers. Thus, Césaire’s play insist that now is the time to shake things up as he mentions in the play, “*le moment est venu de secouer le cocotier*” [it is time to shake the coconut palm] (Une Tempête 46).

**ISMAEL SANTOS—Florida International University**  
“*Is Othello Universal? Even in Miami?”*  
Shakespeare is promoted as the "Universalized" Bard, and yet, where is his presence in Miami? How does he fit in? Can you just put on a play of The Bard, any old play, and expect it to have resonance in a place like Miami, with so many languages and communities living together? The main question is this: How will Miami deal with Shakespeare? What Shakespeare provides, in the furthest communities, is the ability to reinterpret one's self, which is so important and done continuously in Miami. Not all plays offer this kind of re-interpretive work, but one play that offers this kind of interpretive work is *Othello*, which speaks towards difference, towards a harsher understanding of the world. This play is not enough, however: many scholars and critics throughout the years have treated the play as an indictment of Othello and have sympathized more with Iago's scheming than anything else. The scene between Desdemona and Emilia, where Desdemona recounts her African nurse Barbary and her Willow Song, sticks out in an extraordinary play. It points towards something different, and the play has even more use for Miami: Toni Morrison's re-interpretation of Othello, titled "Desdemona." This is the main work that has more relevance in Miami, a play that does not offer answers, but meditative scenes and questions. If The Bard will have any relevance in Miami, it must be through a different manner of play, even one that is a re-interpretation of one of his most tragic plays.

**GLENN SCHUDEL—Ringling College of Art and Design**  
“Every Tongue Brings in a Several Tale: The Rise and Fall of Rhetoric in Richard III”

Shakespeare’s Richard of Gloucester performs several roles throughout the nearly 1600 lines he speaks in three plays: the dutiful son, the valiant warrior, the bloody revenger, the religious hypocrite, and, most memorably, the master of ceremonies, gleefully narrating his own ambitions. Much has been written about this charismatic stage figure and his ability to persuade both the characters around him and the audience in his bloody quest for the crown. Much of this commentary, however, has been appreciative rather than analytical, lauding Richard’s rhetorical skills without interrogating their causes or effects. Too often, critiques have also missed the importance of mining this language in actually creating a living representation of the character onstage.

Shakespeare’s own rhetorical education is particularly apparent in Richard’s dialogue, as demonstrated through the use of several speech-strengthening schemes in the character’s language. More tellingly, perhaps, are the rhetorical flaws that appear with increasing frequency as Richard’s grasp on power falters. I argue three related points: that the degree of Richard’s rhetorical artfulness reflects his political and military successes and failures; that the character of Buckingham serves as a figurative and literal “mouthpiece,” mimicking and enhancing Richard’s own rhetorical patterns until his betrayal of the King, at which point Richard’s rhetoric precipitously devolves; and that the careful actor, through a close reading of the patterns in the characters’ dialogue, can unlock helpful performance tools..

**STEVEN SCHWALL—Academy of Combat and Movement Education**  
“On Staging Fights and Especially Battles under Original Practices Conditions”  
  
This paper examines an approach to the concept of staging Shakespearean fight scenes under more historically accurate conditions, which include limited rehearsal time, cross-gender casting, and minimally trained performers. It creates a formula in which the instruction is directly influenced by the choreographic needs of the production, and is both specific to that production and contributive to general learning and growth.  
 **NOEL SLOBODA—Penn State York**“The Debut of *Cardenio”*  
Every successful Shakespeare production results from a series of interconnected choices made by a team of artists with diverse, sometimes competing sensibilities. My most recent poetry chapbook dramatizes how such choices can both clash and complement one another by portraying a fictional theatre company as it mounts the lost play *Cardenio.*

Drawing on more than a decade of experience as resident dramaturg for the Harrisburg Shakespeare Company (2005 - 2016), I give voice to actors and costumer designers; to stage managers and fight choreographers; to lighting designers and literary consultants. As in real life, my imaginary troupe is full of quirks, foibles, resentments, and enthusiasms. (Nobody is quite so out there as the first-time director, a persona named “Noel Sloboda,” who is a leader only in his mind.) Nevertheless, all those involved share a commitment to making *Cardenio* come alive.

Some of my poems take the form of letters, others diary entries or excerpts from design manuals. Most of the works have previously appeared in journals or magazines, including Midwest Quarterly, Nimrod, and Quiddity. They will be collected for the first time later this year (2018), under the heading “The Debut of Our *Cardenio* in the anthology Masques (Medusa’s Laughter Press).

I will read selections from “The Debut of Our *Cardenio,”* while commenting on ways in which my study of Shakespeare in performance has informed my poetry. In addition, I will touch on possibilities for using creative writing assignments to teach Shakespeare.  
  
**NATHANIAL B. SMITH—Central Michigan University**  
“Between Hearts and Heads: “motion” and the “little kingdom” in *Julius Caesar”*

To what extent might early modern cognition have been understood as a kind of performative and affective motion-between, as Brutus articulates in his famous Act 2 soliloquy in *Julius Caesar*: “Between the acting of a dreadful thing / And the first motion, all the interim is / Like a phantasma or a hideous dream’? Brutus here uses two key Stoic epistemological terms to describe his cognitive process: *propassio* (“first movements”) and *phantasma* (“figments of imagination”), both describing irrational motions theoretically incapable of influencing or “moving” the Stoic sage beyond rational consent. Yet Brutus’s evaluations of the would-be political execution—“dreadful,” “hideous,” and like “an insurrection” in the “little kingdom” of the human--get articulated retrospectively, as if they had already occurred. Brutus deploys a rhetoric of inevitability: first motions lead to hallucination and dream-like experience, which almost mechanistically results in “the acting of a dreadful thing.” It’s the language of fate and omen so important in Stoic thought. Yet this prophetic language is designed to obscure the role that external cause (Cassius has “whet” Brutus against Caesar) and personal desire play in Brutus’s performance of political action--the sort of “moving” influences from which the Stoic sage was considered impervious. *Julius Caesar* depicts characters that are more likely to occupy the in-between movements of imagination and dream than the rational, “true fixed and resting quality” of Caesar’s so-called constancy.

**ANNA ULLMANN—Loyola University Chicago**  
“Interdisciplinary Shakespeare: Integrating the Humanities and Social Sciences in the Literature Classroom”

Shakespeare and his works are often viewed as the epitome of literary achievement. Required courses at many universities, a plethora of film versions, and yearly academic output in the form of articles and numerous conferences such as this one all attest to his importance in our modern understanding of English literature. But increasingly we live in a world where even categories such as “English” and “literature” no longer feel adequate, where the boundaries of such terms are up for debate and where the canon, hitherto that ultimate benchmark of a work’s success and endurance, is now fluid. Consequently, our approach to teaching literature, and to teaching Shakespeare in particular, must become more fluid. Interdisciplinary pedagogy has emerged in the last several decades as a vibrant, but somehow still little-used approach to not only literary studies but the academy at large. This paper discusses approaches to teaching Shakespeare in an interdisciplinary context, and argues that interdisciplinary pedagogy is superior to more strictly literary methods because it has the advantage 1) of engaging students whose needs or interests are not those of the typical English major, and 2) of breaking down the traditional notions of canonicity or elitism often associated with Shakespeare by demonstrating his thematic and cultural relevance across contexts. By removing the barriers of periodization, canon, and even academic discipline, we invite students not only to enjoy Shakespeare’s works more fully, but to engage with them more meaningfully.  
  
**BRIDGET VANDERHOFF- University of Wisconsin-Madison**  
“Gender and Costume Design in *The Comedy of Errors”*

Designing costumes for productions of Shakespeare is often viewed as a wide-open playing field. However, an interesting problem with designing for a youth production of Shakespeare arises in the tension between historical and textual performances of gender, and the gender performance of the young actor, especially at a time when young people are exploring gender outside of the traditional binary. This presentation will explore my own experience designing costumes for a youth production of *The Comedy of Errors* in which the two lead male characters were performed by young women. It will then look at the larger issues designers have when working on a Shakespeare piece, including the choice to "cross-gender" cast a role, the inherent and inescapable pronouns in the text, and the struggle to avoid the historical and expected design choices.  
  
**NORA WICKMAN—Odd’s Bodkins**   
“English Nationality and Kingship in *Richard II”*

The repetition of the act of touching the land in *Richard II* symbolizes Richard, Henry and, Isabel’s connection to the England of mythos and legend where land and king are united by divine right. Through Richard’s disregard for his people, both the nobility and the peasantry, his Kingship is lost to the nearly as legitimate Henry. The people rushed to Henry as the true Englishman and the true English King, and began to see the rule of kings not as a right of blood privilege, but of popular consent. As England searched for a national identity in the wake of Henry VIII’s turbulent reign, it is perhaps no surprise that Richard II would inspire such a deep discussion upon the nature of the English Sovereign. England stood at a crossroads, as it had done in Richard’s time, between notions of legitimacy, identity, and destiny. While *Richard II* is often erroneously remembered as a seditious play, it may be that among the histories it is the closest to poetic allegory in support of England’s grand identity in a time when the “frail body” of a Queen would house the entirety of an emerging English character, one grounded not only in the history of the isles and the unity of their people, but in the ancient and mythic tradition of a ruler, a land, and a sacred bond forged in patient, mothering stewardship.

**2018 Grand Valley Shakespeare Festival Conference Presenter Bios**  
  
**Sherri A. Ahern** is a second-year graduate student in the English Literature Master’s program at Florida International University in Miami, Florida. She is currently working on her thesis, which will explore how Mary Shelley’s *Frankenstein* can represent the feelings and experiences of some Miami residents who struggle with racial and national identity. Sherri is also an active member of the Collegiate Recovery Community.   
  
**Rick Blunt** has an M.F.A. in Shakespeare & Performance from Mary Baldwin University. At the American Shakespeare Center, Rick has appeared as 60 different characters in over 30 productions, including Falstaff, Iago, Nick Bottom, Don Armado, Sir Toby Belch, and most recently Puck. He has taught Shakespeare workshops at places such as University of Texas-Austin, Georgetown University, and Mississippi State University and dozens of others.. His original, one-man show, *Boatloads of Shame*, has toured Staunton, VA, Los Angeles, and NYC. Rick has taught four semesters of Acting and Shakespeare at Hollins University as part of the Hollins Theatre Institute in Roanoke, VA.  Rick is a former collegiate athlete and came to love Shakespeare while climbing telephone poles for the telephone company. If you take one of Rick’s classes expect a high-energy environment with a lot of fist bumps and pep talks from a former tennis and softball coach.  
  
**Nathan Bradley** is an English teacher in Roanoke, VA. He is a co-founder of 2 Muses Productions, a Shakespeare company in SWVA. While primarily an actor, Nathan studies Shakespeare for the classroom, the theatre, and the fun. Currently, he is preparing for the role of Macduff in Shakespeare’s *Macbeth*.  
  
**Paul Collins** is a Scenic and Lighting Designer based in Mount Pleasant, Michigan. Paul is active in professional and academic theatres around the country. Paul is currently Assistant Professor at Central Michigan University, teaching courses in theatrical design and production.  Paul has previously been on the faculty at College of Charleston (SC), and Technical Director at GVSU (MI). Paul has studied at University of Michigan (BFA), Grand Valley State University (MS) and University of Iowa (MFA).     
**Monica Cross** is the Production Manager at New College of Florida, where she also teaches courses in technical theater and design.  Her academic areas of interest are early modern drama and science-fiction theater.   She recently won “Venue Tech Choice Award” and runner-up for “Best in Fest” for *The Weyward Sisters*, a three-woman adaptation of *Macbeth* at the Tampa International Fringe Festival 2018.  
  
**Benjamin Curns** is a theatre artist currently teaching at Southern Connecticut State University. He has appeared as an actor on television (*Quantico, Grave Mysteries*), the web (*Berenice, Batman: Master of Fear*), and the theatre including sixteen seasons at the American Shakespeare Center. At ASC, he directed several nationally touring productions and acted in dozens of plays including the title roles in *Macbeth, Hamlet Q1,* and *Richard III.***Ann Dasen** is the resident Costume/Hair/Make-up Designer and Assistant Professor of Costume Design in the Department of Theatre & Dance at Central Michigan University. Ann has designed and managed costumes for various theatres in Michigan, Philadelphia and New York. At CMU, Ann’s areas of interest and continued practice focus on special effect make-up and integrating non-traditional technology, such as sound and light, into costume designs.

**Jaime Goodrich** is an Associate Professor of English at Wayne State University and the coordinator of “Dividing the Kingdoms: Interdisciplinary Methods for Teaching *King Lear* to Undergraduates.”  She has written a book on early modern Englishwomen’s religious translations as well as numerous articles on the lives and writings of early modern Catholic women.   
  
**Scott Harman** is a Ph. D Candidate in Interdisciplinary Theatre Studies at the University of Wisconsin-Madison. He holds an M.A. in Theatre History from the University of Illinois at Urbana-Champaign and a B.A. in Theatre and Dance from Alma College. His scholarship focuses primarily on acting theory and pedagogy. He has worked as an educator, actor, director and technician in Philadelphia, Chicago and New York, and has served on the faculties of Alma College and Parkland College. Scott is also a longtime faculty member at the Interlochen Center for the Arts. Recent Shakespeare credits include directing *Julius Caesar*, Leonato in *Much Ado About Nothing* at the Interlochen Shakespeare Festival and John of Gaunt in Madison Shakespeare Company’s production of *Richard II.*  
  
**Ginna Hoben** is a New York-based actor/writer and current Assistant Professor of Theatre at Lake Superior State University.  Her most recent play, *No Spring Chicken* premiered at NextStop Theatre as part of D.C.’s Women’s Voices Theatre Festival in 2015, and evolved from a solo show to a two-hander when it was produced by Transylvania University and Project SEE Theatre in 2016. Ginna’s play, *The Twelve Dates of Christmas* has enjoyed over fifty productions nation and worldwide.  She has also been a writer for the app "ParentSpark" and a writer/producer for the Emmy nominated TV show, *Brain Games*. Ginna has performed at various American regional theatres, most notably in 31 productions at American Shakespeare Center, including Kate in *Taming of the Shrew*, Portia in *The Merchant of Venice*, and the titular role in the World Premiere of *Shakespeare’s Sister* by Emma Whipday.  Other companies include Cape May Stage, CATCO, Actor’s Theatre of Louisville and the Edinburgh Fringe Festival.

**Geoffrey A. Johns** teaches in the Department of English Language and Literature at Central Michigan University.  His areas of teaching and research specialty include the drama and popular culture of late Medieval and Early Modern England.  Topics of particular interest in his work include gender, social order, transgression, and subjectivity, as well as performance theories and print culture.  Dr. Johns' perennial book project is a study of literal and metaphorical "monsters" in early English texts, especially those of public and civic drama and ephemeral popular print literatures.   
  
**Alyssa Miller** is a current PhD student in English at the University of Colorado Boulder where she studies Renaissance dramatic literature and feminist and queer theory. She received her B.A. from Yale University, and wrote her senior thesis on the First Quarto of Shakespeare’s *Hamlet*. Alyssa has also worked as a dramaturg and assistant director at the Denver Center for the Performing Arts, the Hudson Valley Shakespeare Festival, and the Colorado Shakespeare Festival.  
  
**John (Ray) Proctor** Holds a BA in *English* from Webster University in St. Louis, MO, an MFA in *Acting* from West Virginia University in Morgantown, WV, and he earned a Ph. D. in Theatre Research (with a primary focus on *Shakespeare Studies*) from the University of Wisconsin - Madison. The focus of his dissertation considered the ways in which mid-twentieth century theatre audiences learned to negotiate issues of class, race and integration within the framework of a particular 1942 production of *Othello* that featured Paul Robeson. Prior to earning his Ph.D. Proctor also had an extensive career as an actor. In the Chicago/Milwaukee region he has appeared as a member of the*ensemble* for *Ain't Misbehavin'*, as *Mercutio* in *Romeo and Juliet*, and *ensemble* member of *Between Men and Cattle,* *Peter* Lorraine Hansberry's *Les Blancs*, and *Shylock* in the *Merchant of Venice.* He has performed in the national tours of *Big River*and *Buddy: The Buddy Holly Story.* He has performed the title role in Othello in New York, West Virginia, St. Louis, Tucson and Chicago. Proctor co-authored (with Ms. Olivia Dawson), *Out Loud*, which opened at eta Creative Arts Foundation on Chicago's south side. The play ran for nine weeks and received outstanding reviews. In July Chicago's Black Theatre Alliance announced that Proctor and Dawson's Out Loud had received seven 2014 Black Theatre Alliance nominations (*Best Play*, *Best New Script, Best Director, Best Actress, Best Supporting Actor, Best Supporting Actress, and Best Ensemble*). 

**GUEST SPEAKERS and PANELISTS**  
  
**KEYNOTE SPEAKER and SCHOLAR IN RESIDENCE**  
**Michael LoMonico- Folger Shakespeare Library**  
Sessions: KEYNOTE SPEAKER, WORKSHOP LEADER: “Demystifying Shakespeare's Language”, FLASH MOB LEADER  
  
Michael LoMonico shows his passion for Shakespeare by writing, speaking, and leading workshops whenever and wherever he can. It is his goal to change the way that Shakespeare is taught in this country, and so far he has taught Shakespeare courses and workshops for teachers and students in 40 states as well as in Canada, England, and the Bahamas.

Michael is the Senior Consultant on National Education for the Folger Shakespeare Library in Washington, DC. Since 1986, he has worked at the Teaching Shakespeare Institute at the Folger as the Institute Director and Master Teacher and. He has organized and directed two-day and week-long Folger Institutes across the U.S.  He also serves as Secretary for the Shakespeare Theater Association.

Michael is the author of a novel, *That Shakespeare Kid* and the reference book, *Shakespeare 101*, published by Random House. He recently published the Second Edition of *The Shakespeare Book of Lists.* He was the founder and editor of Shakespeare magazine, published by Cambridge University Press and Georgetown University. He was an assistant to the editor for the curriculum section of all three volumes of the Folger’s *Shakespeare Set Free* series, published by Washington Square Press. He was also the technical editor to *The Complete Idiots Guide to Shakespeare*.

He was the guest editor for September 2009 "Teaching Shakespeare" edition of the *English Journal* and was also the guest editor for the *CEA Critic*, a publication of the College English Association.

Michael taught high school English on Long Island for 33 years and English Methods at Stony Brook University.  He is currently working on a novel based on his father’s 1933 diary about his CCC adventure.

**GUEST PANELISTS**  
**Kathleen Bode, Pigeon Creek Shakespeare**Sessions: CAST OF *KING LEAR,* 25TH ANNIVERSARY ALUMNI PANEL **Kathleen** has been performing with Pigeon Creek since 1999.  Previous roles with PCSC include Ariel in *The Tempest,* Beatrice in *Much Ado About Nothing*, and Olivia in *Twelfth Night*, Henry IV in *Henry IV Part I,* Parolles in *All’s Well That Ends Well*, Orlando in *As You Like It*, Polixenes in *The Winter’s Tale* , Lady Teazle in *School for Scandal*, and Bolingbroke in *Richard II*, as well as Gertrude in *Hamlet* at the Rose Theater. She was nominated for a Wilde award for her performance as Mistress Page in *The Merry Wives of Windsor*, and received her BA in Liberal Studies with an emphasis in Children's Theatre and Social Change from GVSU.  
  
**Scott Lange, Pigeon Creek Shakespeare**  
Sessions: *HENRY VI* INFORMANCE PANEL, CAST & MUSIC DIRECTOR *HENRY VI*  
Scott is a professional actor, director, and music director in the West Michigan area.  This is his third festival as a musical director for the Grand Valley Shakespeare festival, having also worked with Bard To Go in the 2017 season, and he composed music for the most recent production of *Much Ado About Nothing*.  Scott has also composed music for Aquinas College, Mary Baldwin University, and The Pigeon Creek Shakespeare Company, where he is President of their Board of Directors.  Scott also has a B.A. in theater at Grand Valley and was seen on stage as Hotspur in *Henry IV: Part I,* and Angelo in *Measure for Measure*.  He also acted with the Shakespeare festival as an alumnus as Duke Senior and Duke Frederick in *As You Like It*, and Toby Belch in *Twelfth Night*.  Scott also works regularly with The Pigeon Creek Shakespeare Company as an actor and director.  This season he has directed *Hamlet*, and was seen on stage as The Citizen in *The* *Knight of the Burning Pestle*, the Balladeer in *Henry VI,"* and Antony in *Antony and Cleopatra.*  
 **David Taylor Little, Ball State University**   
Sessions: *HENRY VI* INFORMANCE PANEL, DIRECTOR OF *HENRY VI*

**Dr. Allison Manville Metz (Co-Chair)**Alli is Associate Professor of Theatre Education and Theatre for Social Change. “Dr. Alli” holds a Ph.D. in Theatre Research, and a B.A. in Theatre and English, from the University of Wisconsin – Madison, as well as an M.F.A. in Drama and Theatre for Youth from the University of Texas – Austin.  Dr. Metz has led teacher training workshops all over the United States and co-authored three editions of “Introduction to Integrating Music, Art, and Theatre in Elementary Education,” an arts integration textbook from Kendall Hunt PublishingWhile teaching classes at GVSU, Alli also works with the GVSU Women's Center as the Director of "ReACT!," a peer theatre education troupe which produces interactive theatre programming to help prevent incidents of violence against women on campus. Dr. Alli has also chaired the Shakespeare Pedagogy and Performance Conference for the Grand Valley Shakespeare Festival in 2014 and 2016.    
 **Katherine Mayberry** (**Conference Committee, *Henry VI* Informance Panel. 25th** **Anniversary Alumni Panel)**   
Katherine is a professional actor and director and the executive director of the Pigeon Creek Shakespeare Company. She also teaches as an adjunct professor of English and Theatre at Grand Valley State University, and as the Shakespeare Major instructor at the Blue Lake Fine Arts Camp. She received her undergraduate degree at GVSU, and holds Master of Letters and M.F.A. degrees in Shakespeare and Renaissance Literature in Performance from Mary Baldwin College in Partnership with the American Shakespeare Center. She has also received actor training at the London Academy of Music and Dramatic Arts, the London Theatre Exchange, and the Chekhov Institute.  
  
**Emily Mazullo** **(Festival Production Assistant)**  
Emily is a senior at GVSU working towards her Bachelors in Marketing with a minor in Theatre. She began her involvement with theatre on the stage in 2008, until she moved backstage by being an Assistant Director in 2014 and Summer Camp Director 2015-2017. She has utilized her leadership experience through her internship with Grand Rapids Symphony and by being VP of Alpha Kappa Psi, Co-Ed Business Fraternity. Emily would like to thank her friends and family for their support, especially Jim for allowing her to take on the position of Production Assistant.  
  
**Jo Miller** **(Conference Committee)** - Associate Professor, Department of English in Language and Literature at Grand Valley State University. B.A.University of Oregon; M.A. Colorado State University; Ph.D.,University of Utah. Dr. Miller is co-director of the English Master of Arts program in literary studies. A specialist in Shakespeare and early modern studies, she has been a member of the Shakespeare Festival Committee since its beginning and helped to develop our original Bard to Go productions, in addition to coordinating the high school matinees, which bring in about 1500 local students every year to see our productions, and providing dramaturgy for our Mainstage shows including *Richard III, Twelfth Night, As You Like It, Romeo and Juliet, A Midsummer Night’s Dream, Cymbeline, Love’s Labour’s Lost, Much Ado About Nothing, Macbeth, The Tempest, The Merchant of Venice, All’s Well That Ends Well* and *King Lear.*