

Grand Valley Shakespeare Festival

Conference Committee

Allison Metz--Chair

James Bell

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Jack Lane

Sally Langa

Katherine Mayberry

Jo Miller

Barton Postmus

Pigeon Creek Shakespeare Company

Conference Representatives

Chaz Albright

Chaz Bratton

Kathleen Bode

Bradley Hamilton

Kat Hermes

Zachary Carlton Johnson

Scott Lange

Katherine Mayberry

Eric Orive

Sarah Stark

Brad Sytsma

Kate Tubb

Kaija Von Websky

Scott Wright

**Grand Valley Shakespeare Festival Conference**

**Pedagogy and Performance October 7, 8, and 9, 2016**

**General Schedule\*\***

**Friday, October 7, 2016 – GVSU Allendale Campus**

**Perry Dining Room, Alumni House and Visitors Center;**

**Cook DeWitt Center; and Louis Armstrong Theatre, Performing Arts Center**

**Perry Dining Room, Alumni House and Visitors Center**

10:30 a.m. - Registration Begins in Perry Dining Room, Alumni House

11:00 a.m. – 11:15 a.m. – Welcome by Dr. Alli Metz

**11:15AM – noon – All Conference Plenary Session:**

**Oregon Shakespeare Festival’s “Play On!” Translation Project**

**Dr. Martine Green-Rogers**

Noon – 1:30 – Lunch on own (Campus Dining Centers will be most convenient)

1:30-3:00 p.m. – Pigeon Creek workshop:

Shakespeare and Station Eleven: Bard Based Fiction as Gateway Drug

3:00-3:15 p.m. – Break

**Cook DeWitt Center**

****3:15-4:00 p.m. – Reception preceding Keynote Address featuring a performance by the Shakespeare Festival Greenshow of *Knight of the Burning Pestle*

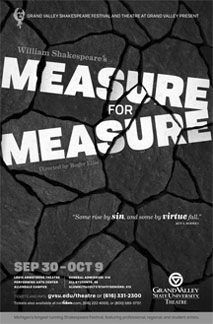
**4:00-6:00 p.m. - Keynote Speech & Discussion Session,**

**“*Measure for Measure* Then and Now”**

**Dr. Phyllis Rackin**

6:00-6:45 p.m. - Break

**Performing Arts Center**

6:45 – 7:15 p.m. – Measure for Measure “Informance”

(Brief lecture concerning *Measure for Measure*)

Dr. Jo Miller, Van Solkema Recital Hall

7:15-7:30 p.m. - Break and find seats for performance

**7:30 -10:00 p.m. – *Measure for Measure***

**Grand Valley Shakespeare Festival**

**Louis Armstrong Theatre**

10:00-10:30pm – performance talk back with Dr. Roger Ellis

**Saturday, October 8 – GVSU Robert C. Pew**

**Grand Rapids Campus**

**Richard M. DeVos Center**

9:00 – 9:30 a.m. - Registration and Coffee, Lubbers-Hagar Lobby

**9:30-9:45 a.m. - Welcome Remarks from CLAS Associate Dean Kevin Tutt,**

**Loosemore Auditorium**

9:45-10:00 a.m. - Break

10:00 - 11:15 a.m. - Open (concurrent) Session 1, presenter offerings

11:15 a.m. – 11:30 a.m. - Break

****11:30 a.m.-12:45 p.m. – Open (concurrent) Session 2, presenter offerings

**12:45-1:45 – All conference lunch, Lubbers-Hagar Lobby**

**1:15 p.m. – 1:45 p.m. – Featuring a performance by the Shakespeare Festival Outreach Touring Company, *Bard to Go* excerpts from *Macbeth***

**1:45 p.m. - 3:00 p.m. – Plenary Session, Loosemore Auditorium**

**“Shakespeare in HD”**

**Andrea Gammon along with Stratford Teaching Artist Anthony Malarky**

3:00-3:15 p.m. – Break

3:15 – 4:30 p.m. – Open (concurrent) Session 3, presenter offerings

4:30 - 7:15 p.m. – Dinner Break (On own, downtown Grand Rapids – Enjoy ArtPrize!)

**7:30 p.m.-10:00 p.m. – *The Tempest***

**Pigeon Creek Shakespeare Company**

**Performance and talk back, Loosemore Auditorium**

[\*\*Michigan teachers must be at ALL scheduled lecture sessions, discussions, performances, AND attend one offering during each “Open Session” in order to receive full State Continuing Education Clock Hours (SCECHs). The amount of SCECHs for this conference is 3 – 18.]

**Sunday, October 9 – Holiday Inn Downtown Grand Rapids**

10:00-11:00AM - Brunch

**11AM – 12:30 - Film: “Still Dreaming”**

***“****STILL DREAMING is the multi-award winning, uproarious film about the powers of creativity, and how engaging in art-making can deeply enrich our lives at any age. At The Lillian Booth Actors Home just outside New York City, a group of long-retired Broadway entertainers dive into a production of Shakespeare’s A Midsummer Night’s Dream and find that nothing is what it seems to be. With a play that is usually about young love and sex farce, this ensemble finds that for them, the themes of perception, reality and dreaming deeply resonate. This wistful, honest, and frequently hilarious documentary follows the rehearsals as opening night approaches. Tempers flare, health concerns abound, and disaster seems imminent. But as these former entertainers forge ahead, they realize that creativity is a magical force of renewal.”*

[*https://stilldreamingmovie.com/*](https://stilldreamingmovie.com/)

12:30 – 1:00: Post film discussion facilitated by Angela and Francis Boyle

1:00-2:00: Conference reflection and closing with Dr. Alli Metz

**Open Session Schedule**

**Saturday, October 8, 2016**

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| --- | --- | --- |
| **10:00– 11:15am** | **11:30am– 12:45pm** | **3:15pm – 4:30pm** |
| **Panel: American Applications**  Dr. Larry Burriss, “The Bard at the Bar: William Shakespeare and the U.S. Supreme Court”  Rodel Salazar, “Répétition en classe: A theatrical approach to teaching French”  Bridgett Vanderhoof, “Lin-Manuel Miranda's Hamilton and Shakespeare”  Chair – Nick Kanaar | **Debut Panel For Emerging Scholars**  Jessica King,”I Will Forget the Condition of HIS Estate, and Yet Rejoice”  Jason Flannery, “Literary Fixation as Misplaced Directing Solution in Shakespearean Performance”  Chair – Dr. Jim Bell | **PANEL: Teaching with Shakespeare**  Scott Harman, “Soul-Killing Witches that Deform the Body: The Comedy of Errors, Gender, and the Preteen Actor”  Erich Freiberger, “Using Hamlet to teach Plato (and vice versa)”  Maureen Richards, “Don’t Teach Around the Text: Teaching Shakespeare to Young Readers”  Chair – Yunjaiou Zhou |
| **PANEL: Personal Encounters with Shakespeare**  Elizabeth Adams, “Sympathy with the Devil: Playing Lady Macbeth”  Kiara Pipino, “Teaching and Directing College Shakespeare: The Challenges of a Small Program”  Chair – Lan Cheng | **PANEL: Revisiting Director’s Choices**  Angela and Francis Boyle, “Don’t Touch!: A Text-Based Approach to the Balcony Scene from Romeo & Juliet”  Scott Campbell, “Translating Musical Instrument Meaning on Original and Recreated Jacobean Stages”  Monica Cross, "The Challenges, and Benefits, of Teaching Non-Shakespearean Early Modern Drama through Performance"  Chair –Ying Feng | **PANEL: History in the Making**  Gregory Dykhouse, “Initial and Lasting Impressions: The Value of Shakespeare’s Dramas within the High School History Curriculum”  Alisha Huber, "Get that Sage Off the Stage: A New Model of Theater History Pedagogy"  Daniel Smith, “Shakespeare and Project-Based Learning in Theatre History Courses”  Chair – Marsha Griggs |
| **Workshop: “The Rialto Dialogues”**  Leader: Orde Levinson  Facilitator: Mallory Caillaud-Jones | **Workshop: “CRASHhouse** Collaborative Theater Project”  Leaders: Heidi Winters Vogel and Pam Mandigo  Facilitator: Berndatte Kelly | **Workshop: Shakespeare as Story** Theatre: Image, Choice and Literacy  Leader: Jenna Grossman  Facilitator: Dennis Henry |
| **Workshop: “Indianizing Shakespeare: Adaptation and Performances”**  Leader: Dr.Satyabrata Rout  Facilitator: Barton Postmus | **Workshop: “The Viola Project: Empowering Young Women Through Shakespeare”**  Leader: Skylar Schrempp  Facilitator: Dr. Alli Metz |  |

**Special Guest Speakers**

**Keynote Speaker Bio – Dr. Phyllis Rackin**

Phyllis Rackin, Ph.D., University of Illinois, English, 1962, is professor of English Emerita at the University of Pennsylvania, where she has been teaching for over 40 years. She is a past president of the Shakespeare Association of America and the author of many articles on Shakespeare and literary theory. Her five books, *Shakespeare’s Tragedies, Stages of History: Shakespeare’s English Chronicles, Engendering a Nation: A Feminist Account of Shakespeare’s English Histories* (written with Jean E. Howard), *Shakespeare and Women*, and *The Merry Wives of Windsor: New Critical Essays* (co-edited with Evelyn Gajowski), have influenced Shakespearean scholarship across the globe. Rackin is not afraid to challenge scholarly assumptions, offering new interpretations and ideas that help her readers to connect Shakespeare’s world to the one we currently inhabit. Her honors include an American Council of Learned Society Fellowship and a Lindback Award for Distinguished Teaching. Over the years, she has made a lasting impact on the lives of thousands of students and scholars with her insight, love of learning, and personal warmth. We are pleased to welcome her to the Grand Valley Shakespeare Festival as our twenty-third Scholar in Residence.

**Plenary Speaker Bio – Dr. Martine Kei Green-Rogers**

Martine Kei Green-Rogers, Ph.D. from the Department of Theatre and Drama at the University of Wisconsin-Madison, M.A. in Theatre History and Criticism from The Catholic University of America, and B.A. in Theatre from Virginia Wesleyan College, is an Assistant Professor of Theatre at the University of Utah. Her professional dramaturgical work has been featured at the Classical Theatre Company (Houston, TX), the Court Theatre (Chicago, IL), Pioneer Memorial Theatre (Salt Lake City, UT), CATCO (Columbus, OH), Oregon Shakespeare Festival (Ashland, OR), Madison Repertory Theatre’s New Play Festival and the Wisconsin Wrights New Play Festival. Her most recent publication is the article "Talkbacks for ‘Sensitive Subject Matter’ Productions: The Theory and Practice" in the Routledge Companion to Dramaturgy. She has previously taught at Sam Houston State University in Huntsville, TX and Kenyon College in Gambier, OH. She is a proud member of the American Theatre in Higher Education (ATHE), a board member of the Literary Managers and Dramaturgs of the Americas (LMDA), and co-Chair of the Emerging Scholars symposium at the Mid-American Theatre Conference. She has been invited to speak on her work with the Play On! project at the Oregon Shakespeare Festival which modernizes the English in Shakespeare's plays

**Plenary Speaker Bio – Andrea Gammon**

Andrea Gammon is the Director of Education at the Stratford Festival. Her background includes work as an actor, director, drama teacher, choreographer and teaching artist as well as a researcher, administrator and public speaker. Andrea received her diploma in Theatre Arts from Grant MacEwan University in Edmonton, AB, her Bachelor of Fine Arts in Musical Theatre from the Boston Conservatory in Boston, MA, her Bachelor of Education from the University of Western Ontario and her Masters Degree in Shakespeare Studies at the Shakespeare Institute at the University of Birmingham in Stratford-upon-Avon, England. In her capacity as Director of Education with the Festival, she is the program director for the Festival's education, outreach and enrichment activities for all patron interest groups including students, teachers and general audiences.

**Plenary Speaker Bio – Anthony Malarky**

Anthony Malarky has been a professional actor for almost 20 years. He started out performing in high school plays and community theatre productions, and eventually graduated from Sheridan College’s Music Theatre - Performance program. He then moved to Toronto and began working in the local theatre scene, performing in plays, musicals and operas, which eventually led him to the Stratford Festival. While at the festival, he was accepted into the Birmingham Conservatory and was part of the class of 2004. Afterwards, he spent some time working in different theatres across Canada before joining the Shaw Festival as a company member. He also participated in their training program, the Shaw Festival Mandate Intensive, and worked on both musicals and plays while there. After the birth of his son, he made the difficult choice to leave the Shaw and be at home with his family and as fate would have it, he found himself at the Stratford Festival once again. Following the birth of his daughter, he once again made the tough choice to leave a festival and is currently a stay-at-home dad to two rugrats, one destined to be performing onstage and the other one destined to working backstage… his greatest loves and his greatest fears… go figure. He is also an Artist-Educator and teaches for both the Shaw and Stratford festivals. Having taught a wide range of classes, from Grade 3’s to Graduate Students, he loves sharing his experience and experiences with others, and finds that it is a great way to keep the artistic fires burning inside.

**Conference Hosts**

**Pigeon Creek Shakespeare Company** activities will be overseen by Grand Valley State University Part-time Professor Katherine Mayberry.

Founded in 1998, the Grand Haven based Pigeon Creek Shakespeare Company is Michigan’s only year-round, touring, professional Shakespeare company. The company was started by Chicago area actor and director Frank Farrell, who appeared several times as guest artist with the Grand Valley Shakespeare Festival, and a group of West Michigan actors, including current executive director Katherine Mayberry.

From 1998-2007, Pigeon Creek produced plays outdoors in the Ottawa County Parks during the summer months. In 2008, the company expanded to performing throughout the year, and currently produces 4 main stage plays per season, as well as numerous staged readings, performances of Shakespearean scenes, and educational programs. Pigeon Creek’s current board includes several GVSU alumni, and maintains strong ties with the Grand Valley Shakespeare Festival.

Each of the company’s productions tours to at least 4 venues within the state Michigan, and Pigeon Creek has also been invited to tour to venues in Virginia, Ohio, Iowa, and New York. The company has a performance style based on the staging practice of Shakespeare’s own lifetime, and influenced by the current Original Practices movement in the performance of Shakespeare’s plays. Pigeon Creek’s audience members experience a lively, interactive theatre experience, with live musical interludes, cross-gendered casting, and characters speaking directly to the audience.

Audience members and critics alike rave about the company’s performances. A recent audience member posted on Google Places after viewing Pigeon Creek’s production of Hamlet: “If you prefer to savor Shakespeare on the strength of pure acting talent, a deep understanding of the literature, an incredible finesse with the language (their cadence, emphasis, enunciation of Shakespearian English made it sound ʻnaturalʼ) and impeccable timing and synergy between the actors, then GO to the very next performance by this company at this theater.” Bridgette Redman, reviewer for Encore Michigan, wrote of a recent production, “There is a playfulness about Pigeon Creek's production that makes it accessible. All of the performers are skilled at engaging the audience and bringing them into the action of the play, either through the simple act of eye contact, or by actually sitting next to them and talking to them throughout the show. There is a familiarity and ease with the language that all of the players have, and they make the eliciting of smiles from the audience seem effortless throughout the entire show.”

For more information about the company and all of its programming, please visit the website at [www.pcshakespeare.com](http://www.pcshakespeare.com/).

**The Grand Valley Shakespeare Festival** is an annual series of cultural, educational, and performing arts events held in the fall and operated and administered by Grand Valley State University. With its inaugural season in 1994, the Grand Valley Shakespeare Festival is the oldest Shakespeare Festival in Michigan and enters its 18th season in consecutive operation this fall. This season, the festival will attract more than 10,000 participants to its events. With a firm commitment to the arts and education, the Shakespeare Festival actively promotes and provides arts education that affects the Grand Valley community as well as the community of audience members, students, and teachers in Michigan and beyond.

Productions are cast from a pool of students, community actors, and guest professionals; union artists are engaged under guest artist contracts administered by the Actors Equity Association. The festival company operates from mid-August through early November, producing public events starting in late September. By beginning our season in the late summer and early fall, the festival successfully merges quality productions with the academic life of the university community.

The festival maintains strong connections with national Shakespeare activity in several ways. Prominent Shakespeare practitioners conduct panels, offer public presentations of their work, and visit literature and production classes on campus. Guest artists are nationally recruited through regional professional auditions. All productions are adjudicated by members of the Kennedy Center American College Theatre Festival (KCACTF). Also, the Shakespeare Festival is an active member of the Shakespeare Theatre Association (STA). Faculty and staff members and students regularly attend conferences, competitions, workshops, and panels held by the STA and KCACTF.

The Grand Valley Shakespeare Festival is closely integrated with the university’s training program in theatre arts. The festival is organized by members of the university faculty and staff who strive to involve students with all aspects of festival planning and operation: management, production, fundraising, public relations, acting, design, budgeting, and other areas. Each season faculty and staff members strive to connect festival activities to important areas of university life outside of dramatic arts: cinema, multicultural affairs, music, philanthropy and public service, alumni, dance, and communications, among others.

For more information visit [www.gvsu.edu/shakes/](http://www.gvsu.edu/shakes/).

**Paper and Workshop Session Descriptions**

**Paper Presentation Panel: American Applications**

**Dr. Larry Burriss, “The Bard at the Bar: William Shakespeare and the U.S. Supreme Court”**

Perhaps no other writer has had the effect on language and word usage as William Shakespeare. And perhaps no group of writers has been as vilified as lawyers. As Shakespeare is to writing, so the United States Supreme Court is the final authority as to what the law is and how the law should be written. What happens, then, when (arguably) the nation’s premier legal theorists and practitioners come up against the world’s premier writer? In this presentation the author examines how, over the last 200 years, in 48 decisions citing 16 plays, justices of the United States Supreme Court have made use of Shakespeare and his writings. He will demonstrate how justices favor particular plays over others; how the bard has been used as legal precedent (in *Henry V* Shakespeare shows a solid grasp of international law and diplomacy); how particular lines keep recurring in Court opinions; and how justices have, on occasion, used the poet to support opposing positions in a case (in one opinion, Justice Blackmun, responding to Justice O’Connor’s reliance on Romeo and Juliet, wrote, “As to the partial dissent's reliance on the Bard, we can only observe: Though Shakespeare, of course, / Knew the law of his time / He was foremost a poet, / In search of a rhyme”).

**Rodel Salazar, “Répétition en classe: A theatrical approach to teaching French”**

This paper puts the role of theatre right on center stage in language learning. The approach demonstrates the effectiveness of theatre practices in promoting various methods for teaching French as a foreign language in beginning level courses. Teachers with a background in theatre are beneficial to students because much of the scenarios in books resemble skill-building exercises similar to theatre and improvisation. Theatre activities lend meaning to basic language structures, which allows students to experience learning French in concrete situations. Students practice and improvise scenarios using dialogue structures and models similar to a script. These structures will incorporate the presentation and execution of vocabulary and grammar. This interactive approach to language learning includes physical activities and emotional involvement, which can lead to improved retention of the language (O’Gara 2008; Kao & O’Neill 1998). Therefore, the class is regarded as the rehearsal and the classroom as the rehearsal space. In fact, the French word for rehearsal is “répétition.” Repetition is the prime component of this approach. It can be highly effective and efficient to treat the classroom as a rehearsal in order to provide an interactive language experience that develops students’ listening and speaking skills. Immersion and constant repetition is exactly needed to increase their confidence and ability to tackle the language and decrease the fear of using the language naturally.

**Bridgett Vanderhoof, “Lin-Manuel Miranda's *Hamilton* and Shakespeare”**

Lin-Manuel Miranda's *Hamilton: An American Musical* has become a national phenomenon since its premiere in 2014 at The Public Theatre. In the companion book *Hamilton: A Revolution*, Miranda is compared to William Shakespeare and other canonical authors in an attempt to historicize the musical as an event. In my paper, I will explore the claims made by the authors of the companion book in relation to the musical, the role of *Hamilton* as a “history” play, and discuss the parallels between how we historicize and celebrate Shakespeare and how we are beginning to historicize Miranda.

**Paper Presentation Panel: Personal Encounters with Shakespeare**

**Elizabeth Adams, “Sympathy with the Devil: Playing Lady Macbeth”**

I will discuss my approach to preparation and performance as Lady Macbeth (Cambridge, MA, June 9-19 2016), in a more sympathetic reading of the role than usually takes place. Two premises guided me: The marriage between the Thane and his Lady is central to both characters, and neither of them foresees the true results of their actions. Whenever possible, I let the surface meaning of the text guide me. Lady Macbeth and Macbeth love each other deeply and share a strong sexual bond. Throughout the play, Lady Macbeth tries to soothe her husband’s fears and cover up his deficiencies, sometimes with great tenderness. Her text can be read as angry, frustrated upbraiding, but doing so prevents the audience from seeing why Macbeth loves her, why she succeeds in convincing him of anything, and why on earth their guests are willing to believe that the Thane’s ranting might be some kind of tic. There is a reason the lords of Scotland immediately crown Macbeth after Duncan’s death: he is tremendously likeable, and so is his wife. My task with this role was to find readings of the text that supported the other characters' responses, and that gave the audience a reason to care what happened to her, and I will discuss in detail what I did and why.

**Kiara Pipino, “Teaching and Directing College Shakespeare: The Challenges of a Small Program”**

This paper explores the challenges of teaching and directing Shakespeare at King University, a Liberal Arts University, with a theatre department that is facing adjustments, hopefully leading to further development. Like many other small universities all around the U.S., the Theatre Department at King has only two full time faculty: me and Prof. Christopher Slaughter. With the 400th anniversary of Shakespeare’s death coming up, Theatre at King decided to dedicate the 2015/2016 season to the Bard. We started in October, with a Shakespeare medley of scenes, then we produced a contemporary play inspired by Shakespeare’s *Othello* and *Romeo and Juliet*, titled *Goodnight Desdemona, Good Morning Juliet* by Ann-Marie MacDonald, and we concluded in April with *As You Like It*. The logic behind those choices was to slowly approach the language, style and structure of a full Shakespeare play while in the meantime working with students who had not been exposed to anything like that before. To that end, we also hosted workshops and artists who would bring their specific knowledge to help the students in their academic endeavor. This concept also allowed me, who was new to the school, to get a better understanding of the student environment, its dynamics and needs. The paper will ponder on the process, the progress of the students and the outcomes of all productions. Finally, a few considerations on the educational and pedagogical aspect of the whole experience will be shared.

**Paper Presentation Panel: Debut Panel for Emerging Scholars**

**Jessica King, “I Will Forget the Condition of HIS Estate, and Yet Rejoice”**

It is an unfortunate yet well-known truth that in the average American classroom, the mere mention of the name “Shakespeare” draws unhappy moans and groans from the mouths of the students, and a feeling of dread and boredom settles over the room. The majority of the dread that is associated with Shakespeare is that between the archaic words, the twisted sentence structures, the allusions to the unfamiliar, and the mountains of figurative language, more than average effort is required of the students if they are going to be able to understand what, exactly, the Bard is saying, and because students don’t “get it,” they become bored with it. However, when students see Shakespeare productions, either by live performances or on film, and are able to understand what they are seeing and hearing, Shakespeare has the potential to come to life. This paper will explore some of the stereotypes in some of Shakespeare’s characters and how the productions of *Shakespeare the King, Goodnight Desdemona, Good Morning Juliet*, and *As You Like I*t from King University Theatre’s 2015-2016 season used those stereotypes to present audiences with lively, engaging experiences with the Bard.

**Jason Flannery,” Literary Fixation as Misplaced Directing Solution in Shakespearean Performance”**

The timelessness, the acclaim, and the history of the works of William Shakespeare deservedly elevate the material to an idealistic point. The depth of human exploration and the vivid imagery employed by the Bard are like no other, and undoubtedly his status as the preeminent dramatist of the English language is secure. And rightly so. However, this devoted commendation keeps many artists from their good senses, and the poetic verse employed by Shakespeare distracts the academically inclined from viewing the text simply, and keeps them fixated on textual analysis in a scavenger hunt derived on an obsession with punctuation, emphasis placement, and syllable-counting. None of this is to say that the practice of scansion and the study of iambic pentameter as a whole have no place in academia, but rather, that too often, these techniques are implemented in place of the approaches to acting that create strong and engaging works of live art. For those who seek to use the scripts penned by William Shakespeare to create works of theatre - performances worthy of the adoration that these titles hold - scansion is a distraction from the more desirable practices of today’s stage.

**Paper Presentation Panel: Teaching with Shakespeare**

**Scott Harman, “Soul-Killing Witches that Deform the Body: *The Comedy of Errors*, Gender, and the Preteen Actor”**

In the summer of 2016, I was tasked with directing *The Comedy of Errors* with actors ages 11-15 for the 88th season of the Interlochen Arts Camp. On its face, this is a simple enough task: to direct an educational production that both educates young actors and provides them with a fun summer arts experience. One look beyond the cursory unveils a myriad of pedagogical pitfalls awaiting the careless director. In particular, the politics of gender and its performance are incredibly complex when producing a 400 year-old play in a contemporary educational environment. Many of Shakespeare's jokes both rely upon and enforce a particularly cisgender and heteronormative worldview. Furthermore, Shakespeare’s characters are almost exclusively male, yet the casting pool of any arts institution tends to lean heavily female. How, then, does a conscientious director and educator approach a play like this? What are our entailed responsibilities when we introduce pre-professional students to the Bard’s poetry and the realities of theatrical production? Furthermore, how do we balance the responsibility we have to teach our students “how it is” with our responsibility to shape the next generation of theatre artists by encouraging them to demand better treatment of their dramaturgy, production environments, and collaborators? In this paper, I recount and analyze several of the major problems I encountered within this production and my (sometimes failed) attempts to solve them.

**Erich Freiberger, “Using *Hamlet* to teach Plato (and vice versa)”**

This paper explains how I teach Plato’s *Republic* together with *Hamlet* in my Introduction to Philosophy course and how I think the two works illumine each other. Book VI of the *Republic* proposes a tragic double bind for Plato’s philosophy: The individual with the best claim to rule “the philosopher-king” is unlikely to ever do so because the thinking that justifies his claim cannot be presented in the visible terms that the many can understand. In this respect the philosopher’s situation is strikingly analogous to Hamlet’s. Plato’s image of the ship of state, indicates how the interplay between the sophist, statesman and philosopher clearly defines their roles and sets up an ironic duality in which philosophers and politicians each regard the other as fools. The sequel to this image, which explains how the philosophical nature is corrupted by the society around it corresponds quite closely to Hamlet’s “vicious mole of nature speech” in act I. The sophist’s usurpation of the philosopher corresponds to the rivalry between Claudius and Hamlet, and the nautical imagery associated with Polonius suggests that the play can be thought of as enacting a drama analogous that in the ship. This reading, which finds allegory beneath the apparent naturalism of Shakespeare’s portrayal of character, fits with references to other dialogues, which suggest both the function of the characters and, in some cases, even the meaning of their names.

**Maureen Richards, “Don’t Teach Around the Text: Teaching Shakespeare to Young Readers”**

Don’t Teach Around the Text: Too many articles and seminars encourage teaching Shakespeare around the text, especially for young readers. Instead, Trinitas Classical School teaches Shakespeare by laying solid poetic and thematic reading foundations and establishing memory footings in 5/6th grade. Then in 7/8th grade they teach about the Chain of Being and the Ultimate Questions as Shakespeare’s audience would have unconsciously understood them (The Elizabethan World Picture by E.M.W. Tillyard). Students then read a “children’s” story of the play adapted by Charles and Mary Lamb, so students obtain an understanding of the plot before reading the actual play. With these anchors students begin to memorize a selection and dive into the play. They listen to (Arkangel production) and read along with each play, as they mark their books (Mortimer Adler), now understanding the language, themes, and worldview of the period. By reading two plays back to back, students grasp an understanding of Shakespeare’s language and fall into the rhythm of comprehension what used to be difficult. Most importantly, they now appreciate the wonder and beauty of the language. By the time students leave the 8th grade, they have memorized 5 selections from Shakespeare, attended two GVSU plays, studied two plays (*Macbeth* and *The Tempest*), and written sonnets. More importantly they have learned to embrace the beauty and truth about what it means to be human, providing a solid foundation for further individual reading and exploration. These students love Shakespeare!

**Paper Presentation Panel: Revisiting Director’s Choices**

**Angela and Francis Boyle, “Don’t Touch!: A Text-Based Approach to the Balcony Scene from *Romeo and Juliet*”**

Stage performances, motion pictures, and artwork depicting the balcony scene from Shakespeare’s *Romeo and Juliet* almost always show the titular pair touching (to varying degrees of physical affection). Close reading and an understanding of Early Modern playhouse architecture, however, reveals this traditional depiction as counter to both the text and the earliest performances. In the world of the play, Juliet is not on a balcony, and Romeo has no means to reach her. Early Modern printings of *Romeo and Juliet* do not include either the stage direction “above” or the word “balcony.” We must rely on the lovers’ language to reconstruct the original staging, which clearly indicates Juliet’s position in the upper playing space and Romeo’s below on the main platform and never the twain shall meet. Still, directors and artists ignore these signs, to the detriment of the scene and its place in the context of the story. We will share our findings and explore staging the scenes according to the parameters of the text and original practices, in which distance creates intimacy; when their hands cannot touch, their words can. It is in this tension that the scene truly comes alive.

**Scott Campbell, “Translating Musical Instrument Meaning on Original and Recreated Jacobean Stages”**

Musical instruments often acted as prosthetics on early modern stages. My paper examines musical instruments as physical prosthetics that lose dramatic and cultural meaning when transferred from Jacobean stages to modern ones. Drawing on the period’s medical and philosophical descriptions of women as unfinished (or wanting) products, I argue that female stage engagement with musical instruments let female characters transgress the biological limitations culturally inscribed upon them. In this essay, I explore the socially and semiotically complex translation of musical instruments from the Jacobean to modern periods. Female characters in Shakespeare’s *Pericles*, Marston’s *The Dutch Courtesan*, Middleton and Dekker’s *The Roaring Girl*, and Jonson’s *The Alchemist* play musical instruments that rehabilitate their roles in plays that do not privilege their spoken voices. Examining what female lute, cittern, and viola de gamba performances would likely have meant for Jacobean audiences, the paper argues that specific musical instruments served particular character and play needs. Following this reading, I assert that modern stagings of early modern plays unmake characters by amputating, or altering, the prosthetic instruments that originally completed them. Responding to original practices’ focus on recreating Shakespeare’s material staging conditions, I interrogate the invisible interventions demanded by translating Jacobean instrumental performances for twenty-first century stages. Using transdisciplinary and transhistorical analyses of musical instruments function in early modern plays, I finally highlight some best practices for twenty-first century theatre companies using modern instrumentation to replicate instruments’ initial meanings for contemporary audiences.

**Monica Cross, "The Challenges, and Benefits, of Teaching Non-Shakespearean Early Modern Drama through Performance"**

In spring 2015, I directed students in a production of *Twelfth Night*. In spring 2016, I directed another student production. This time, the play was not by Shakespeare, but rather *The Maid's Tragedy* by Beaumont and Fletcher. Three of my actors in *The Maid's Tragedy* had previously worked with me on *Twelfth Night*. I approached these plays in a similar manner and expected a similar directing experience. In rehearsal, however, I found that this text presented challenges that I had not experienced with Shakespeare, but it also brought forth fruitful discussions that Shakespeare's text had not afforded me. Beaumont and Fletcher's text was a far bigger obstacle to the students than Shakespeare's had been the year before. On the other hand, the students were able to draw many similarities between *The Maid's Tragedy* and *Twelfth Night*, producing many valuable discussions about plot, characters, and speeches. In this paper, I will discuss the usefulness and the challenges of teaching *The Maid's Tragedy* as a comparative text to *Twelfth Night*. By focusing on the student response to the two plays, I hope to shed light on the similarities and differences between Shakespeare's work and that of Beaumont and Fletcher.

**Paper Presentation Panel: History in the Making**

**Gregory Dykhouse, “Initial and Lasting Impressions: The Value of Shakespeare’s Dramas within the High School History Curriculum”**

Although some teachers in secondary education select works of literature deemed more relevant, engaging, and appropriate for today’s young readers (https://www.washingtonpost.com/news/answer-sheet/wp/2015/06/13/teacher-why-i-dont-want-to-assign-shakespeare-anymore-even-though-hes-in-the-common-core/), the choice of Shakespeare’s plays and poetry remains a wise and necessary exploration for high school students. History courses at Black River Public School (Holland, MI) include studies of *Measure for Measure* (AP European History) and *The Merchant of Venice* (freshmen in “Big History”) to illustrate and illumine target objectives, specifically how one engages within a democracy, how common ground may be realized within diverse communities, and how The Liberal Arts supports broader learning with a program of study. This presentation shares how high school History courses are fueled through the use of the mentioned works, an exploration of their themes and applications.

**Alisha Huber, "Get that Sage Off the Stage: A New Model of Theater History Pedagogy"**

The past thirty years have seen an explosion of new discoveries involving pedagogy. However, these developments have made few inroads into theater history lecture halls. Theater history presents us with a unique opportunity to move toward an approach that treats the discipline as a living art and turn our classrooms into laboratories. If we follow this path, we will engage our students more deeply and create excitement in a class that many theater students dread. With a background in pedagogy, living history interpretation, and theater history, and working from models I have observed in original practices theater companies (including the American Shakespeare Center and Pigeon Creek Shakespeare Company), I have been conducting research into applying new discoveries about cognition and learning to the theater history classroom. When I put these ideas into practice in an experimental theater history class, my students' course ratings were the highest the department had seen for theater history in decades, and many of the students went on to use what they had learned as a framework for their senior projects. They were excited about theater history by the end of the semester, although none of them were when we began. My talk will highlight the most important takeaways from recent science on engagement, motivation, and learning, and pair them with concrete examples of activities I have used in the classroom.

**Daniel Smith, “Shakespeare and Project-Based Learning in Theatre History Courses”**

In this presentation, I will discuss strategies for implementing a project-based approach to teaching Shakespeare in a Theatre History course. Because my students are strongly invested in professional theatre careers, I try to develop genre-based writing projects that might be useful in professional theatre environments. My initial attempt at a Study Guide project led to frustration: because so many Shakespeare companies have posted online study guides, some student projects lacked originality. In a more recent iteration of the course, I reframed this assignment as a Production History project with more flexible potential outcomes. Students could approach their chosen play as a director, dramaturg, actor, designer, or producer. I also added more directed scaffolding to elicit students' individual responses to particular plays, to engage multiple artistic perspectives on each play, and to keep students on track for completing the project in a timely fashion. Weaker projects in this round resulted from choice of less-often-produced plays; in future I would likely encourage students to choose plays with more extensive production histories.

**Workshop: “The Rialto Dialogues”**

**Leader: Orde Levinson**

Shakespeare is rightly considered one of the most important playwrights of all time, and his work has been enjoyed and analyzed in classrooms around the world. There are many different methods used to teach Shakespeare but they often rely on textual criticism coupled with performance analysis. However, using performance as a teaching element has its own set of problems, namely it can minimize interaction with the actual text as a play is watched instead of read, and it can also perpetuate stereotypes that have grown out of the tradition of performance rather than being grounded in the text. A disconnect between text and presentation is especially apparent with *The Merchant of Venice*, which has seen traditionalist performances present a caricatured and monstrously evil interpretation of a Jew that has become synonymous with the character of Shylock. The text itself does not support these performance tropes, but instead is more in line with a depiction of Shylock as the hero of the play. This presentation looks at the pitfalls of relying on traditionalist performance over the text and, with special focus on *The Rialto Dialogues*, explores how performance can be used to engage with textual criticism. *The Rialto Dialogue*s is an upcoming play by Orde Levinson. An innovative mix of performance and literary criticism, showing a conversation between well-informed and critical audience members attending a traditionalist performance of *The Merchant of Venice*. This play can be used to elucidate criticisms of traditional performance while providing engaging content to students.

**Workshop: “CRASHhouse Collaborative Theater Project”**

**Leaders: Heidi Winters Vogel and Pam Mandigo**

In 2008, we, a director and a playwright, developed a summer program called CRASHhouse Collaborative Theater Project using *Othello* to engage high school students. Together they studied the play and then responded to it in their own words, songs, images, and bodies to create a new version that was performed in their communities and schools. Since then, we have done *Romeo and Juliet* and *As You Like It*. Here is an excerpt from our *As You Like It* invitation:

"CRASHhouse! is a student ensemble that will come together to create art that expresses who we are, what we see, and what we want out of life. We’ll gather around Shakespeare’s *As You Like I*t, read it together, and then totally demolish it. Then we’ll start from ground zero and build new art. We’ll use our own voices, our own rhythms, our own stories, and inject them into Shakespeare’s to create something that helps us say what we need to say to one another. It needs students who speak different languages, who come from different places, who represent different cultures. It needs students who can come together and wrestle with their differences and create something that belongs to all of us. At the end of our time together, your creations will be woven into a play that will be taken back to your schools and your communities. People need to hear what we have to say. So let’s get our stories out there.” This workshop will share our process and result.

**Workshop: Shakespeare as Story Theatre: Image, Choice and Literacy**

**Leader: Jenna Grossman**

In my sixth grade class, I introduced Shakespeare as narrative. Blending approaches used in Story Theatre and modified methods from Augusto Boal allowed my class to engage fully in story, scansion, literacy, conflict and morality--in one class period. Starting with a game inspired by Boal’s Primal Scream. Students in a circle chant, “by the pricking of my thumbs, something wicked this way comes,” looking up at the end of the phrase. If eye contact is made, they both have to enact a dramatic death. Through the chanting, students learn that there is a rhythm to the words, introducing Trochaic Tetrameter. Students are led through a “Story Woosh” introducing the story of *Macbeth* as an interactive narrative. Students step into the story as it’s being told, and share the storytelling. The concept of choice is critical to understanding the depth of Shakespeare’s characters. We explore this concept further with the Conscience Corridor, where students create a human hallway. Students on each side have to think of independent reasons for Macbeth to kill or not kill King Duncan. A volunteer Macbeth walks through the conscience corridor, allowing the weight of his “thoughts” to affect his movement. Then in groups, students create tableaux representing other moments of choice in *Macbeth*. In this workshop, students are introduced to Macbeth. They are challenged to think critically about choice and motivation, use literacy skills, and use their minds and bodies to explore these concepts. This approach is easily adapted for other classrooms and texts.

**Workshop: “Indianizing Shakespeare: Adaptation and Performances”**

**Leader: Dr.Satyabrata Rout**

Shakespeare has been performed extensively in varied ways, expressed through multiple cultures of India. From folkloric presentations to the contemporary theatre, Shakespeare’s plays are being adapted, transformed, altered, restructured and successfully presented for the last two hundred years. The socio-cultural milieu of India fusing with the tradition of West, often creates an “Indianized Shakespeare.” This paper will identify a few of Shakespearean productions adapted and performed in India from three different perspectives: a) Shakespeare in Folk and Traditional Theatre, b) Shakespeare in Entertainment Industry and c) Shakespeare in Experimental Theatre. Shakespearean plays are largely performed in folk theatres with flexibility and loudness. Plots and characters are easily moulded according to the circumstances in these popular theatre forms. This paper will shed light on a few of Shakespearean plays in Indian folk and traditional theatres (e.g. *King Lear* and *Macbeth*). Indian Parsi theatre has adapted Shakespeare for commercial purposes in 19th century, which was taken over by Indian cinema for entertainment over the years. Dealing with current Indian socio-political situations, a few recent groundbreaking Hindi movies- *Omkara* (*Othello*), *Maqbul* (*Macbeth*) and *Hayder* (*Hamlet*) have created history. This paper will also look at the adaptability of Shakespearean plays into Indian entertainment industry. Presently, new experiments are undertaken to adapt Shakespearian plays in Indian Theatre. Some of the major productions namely, *Barnum Vanam* (*Macbeth* in Hindi), *More Naina Ranga Chadhe* (*A Midsummer Night’s Dream*) and *The Sting* (Musical adaptation of *The Merchant of Venice*) will be analyzed with demonstration.

**Workshop: “The Viola Project: Empowering Young Women Through Shakespeare”**

**Leader: Skylar Schrempp**

Description by Skylar Schrempp: “I am the artistic director of The Viola Project, a program devoted to empowering young women through the work of Shakespeare. I would love an opportunity to present on our program combining Shakespeare, feminism and social justice. I would be suited for leading a work shop on ready to use techniques for teaching Shakespeare from an acting standpoint to middle schoolers, and I would be happy to present on my unique organization.” [www.violaproject.org](http://www.violaproject.org)

**Presenter and Conference Committee Bios**

**Elizabeth Adams** (Presenter) – graduate student in Theatre at Emerson College.

**James Bell** (Managing Festival Director, Conference Committee) is a theatre scholar, playwright, and dramaturg and is currently continuing as festival managing director for his 12th season. He holds a B.A. in Theatre Arts from Brigham Young University and a Ph.D. in Theatre History, Theory, and Criticism from Florida State University.

**Angela Boye** (Presenter) - Husband-and-wife team Francis and Angela Boyle are actors, directors, dramaturgs, and teachers who specialize in Original Practices Shakespeare. Since earning their MFAs from Mary Baldwin University, they have worked around the Midwest and South with groups such as St. Andrews University, Thomas More College, New Gate Celtic Theatre Company, and Pigeon Creek Shakespeare, and will soon begin teaching acting at West Chester Academy.

**Francis RTM Boyle** (Presenter) – M.F.A., M.Litt. Co-founder of Good Grief Shakespeare, actor, director, teacher, and playwright. Recently a Visiting Assistant Professor of Theatre at St. Andrews University, Francis has portrayed such roles as Doctor Faustus at the Blackfriars Playhouse and directed classics like *The Crucible* and *A Midsummer Night’s Dream*. He is currently researching a new play about the relationship between Queen Mary and Princess Elizabeth.

**Larry L. Burriss**, Ph.D., J.D. (Presenter), - is a professor in the School of Journalism at Middle Tennessee State University where he teaches Introduction to Mass Communication, Media Law and Mass Media & National Security. He holds a bachelor’s and master’s degree in broadcast journalism from The Ohio State University, and a master’s in human relations from the University of Oklahoma. He is also a retired lieutenant colonel in the United States Air Force.

**Mallory Caillaud-Jones** (Conference Committee, Shakespeare Festival Undergraduate Assistant) - is a Senior Theatre Major and Women, Gender and Sexuality Studies Minor at Grand Valley State University. She worked with ReACT!, a theatre troupe on campus that raised awareness about sexual assault for the past four years. She has appeared in multiple Grand Valley productions including *Kindertransport, The Women of Lockerbie, The Comedy of Errors* and the *Bard to Go* touring group. She also has performed in Indoor/Outdoor at the dog story theatre and in *Offbook*, a feature length film. She was a finalist at KCACTF in 2015 and continues to act in films and theatre performances on and off campus.

**Scott Campbell** (Presenter) - studies traditional music performance and contemporary original practices theatre. He earned his MLitt from Mary Baldwin College’s Shakespeare and Performance program, and is currently pursuing his PhD in Interdisciplinary Theatre Studies at UW-Madison. Scott is a core company member, composer, and technician with the Ohio Shakespeare Festival. An Actor's Equity membership candidate, he has performed early modern plays on East Coast stages large and small.

**Monica Cross** (Presenter) - is the Technical Director of the Black Box Theater at New College of Florida as well as Adjunct instructor of Theater at both New College and the University of South Florida, St. Petersburg. She is also a freelance theater artist who has worked with the American Shakespeare Center (dramaturg), St. Petersburg Shakespeare Festival (text coach and director), and Urbanite Theatre (costume designer).

**Gregory J. Dykhouse** (Presenter), Ph.D. in Theatre at Louisiana State University, researching the performance tradition of Wiener Komödie during the eighteenth and nineteenth centuries. He directed German-language performances of Brecht’s Lehrstücke, with undergraduate students serving as actors. While earning his MA in German from Bowling Green State University, he performed the role of Ausrufer in Peter Weiss’ *The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton under the Direction of the Marquis de Sade*, alongside Austrian author Josef Haslinger. And at the University of Michigan’s Residential College, he and colleagues performed in the first German-language theatre production, *Besuch der alten Dam*e, and the third show, *Biedermann und die Brandstifter*; these shows were so popular that German-language theatre remains an annual offering in Ann Arbor. He joined Black River Public School during the school’s inaugural year, 1996-1997, and has served in many capacities as teacher and administrator. He has brought young students to GVSU’s Shakespeare performances for more than 20 years.

**Jason Flannery** (Presenter) - is a Grand Valley State University Alumni, having received his Bachelor’s degree in 2013 as a theatre major. He is now a graduate student at Lindenwood University in St. Charles, Missouri, where he is pursuing a master’s degree in directing, coordinates props for the theatre program, contributes to the scenic art of local repertory productions, and is currently in rehearsals for his thesis production of *Macbeth*.

**Erich Frieberger** (Presenter) - teaches philosophy at Jacksonville University as well as ethics and public policy. His training is in the history of philosophy and contemporary continental thought. He has published on ethics, political philosophy, Plato, Lacanian psychoanalysis, Sartre, Spinoza, Heidegger, Wittgenstein, Shakespeare, and just war theory and the ethics of drone warfare. He is currently working on a book on Shakespeare and Plato’s political philosophy.

**Jenna Grossman** (Presenter) – is a Chicago-based teaching artist and theatre artist. For the past year, Jenna has taught middle school drama at the University of Chicago Laboratory Schools. Jenna is a teaching artist with The Viola Project and the Revival Comedy Theatre, and has worked with over 6 regional theatre companies, including the Portland Stage Company and Cal Shakes. She received her BA in Drama from Ithaca College and MA in Theatre Education from Emerson College. Learn more about her work at jennagrossman.weebly.com.

**Scott Harman** (Presenter) - is a Ph.D. Candidate in Interdisciplinary Theatre Studies at the University of Wisconsin-Madison, and a longtime Theatre Arts faculty member at the Interlochen Center for the Arts. He holds a BA from Alma College and an MA from the University of Illinois at Urbana-Champaign. His dissertation research applies concepts from the cognitive sciences to untangle and critique the various acting theories lumped together in the popular imagination as “Method” acting.

**Alisha Huber** (Presenter) - holds an MFA from Mary Baldwin College/American Shakespeare Center. Her favorite directing credits include *Julius Caesar* (2009), *Romeo and Juliet* (2012), and *The Duchess of Malfi* (2016) with Pigeon Creek Shakespeare, *The Winter's Tale* (2013) at Bridgewater College, *Noye's Fludde* (2014), *Love's Labour's Lost* (2010), and *JB* (2011) at Eastern Mennonite University. She is a frequent adjunct instructor at Eastern Mennonite University and Bridgewater College, teaching theater history and speech. When she's not in a theater, she works as a freelance software developer.

**Jessica Marie King** (Presenter) - is a Senior Theatre Major at King University, in Bristol Tennessee. Originally from Knoxville, she has been focusing on Theatre History and Shakespeare throughout her academic career at King. She recently starred in *As You Like It*, playing Rosalind.

**Sally Langa** (Conference Committee) - is currently the Costume Shop Manager for the theatre program at Grand Valley State University and is a member of Grand Valley Shakespeare Festival Committee. Sally has designed for Heritage Theatre in Grand Rapids and built costumes for GVSU Theatre program, West Ottawa Public Schools, Hope College Theatre and Dance, Mason Street Warehouse and Muskegon’s Children Theatre.

**Orde Levinson** (Presenter) - is an Oxford, England based art historian, artist, and published author of more than seventeen books including poetry, plays, critical analyses, and artist compendia. He is widely considered to be one of the leading authorities on the British artist John Piper, as well as a recognized expert on the History of Cubism and on 20th Century British Art. As an artist, his collection of poetry was praised by Nobel Prize winner Samuel Beckett as “a moving feat” and his play based on the life of John Muafangejo premiered in the National Theatre of Namibia to positive reviews. He has directed a successful Oxford based production of the Merchant of Venice and his latest play *The Rialto Dialogues* is an innovative mix of textual criticism and performance, to be released this year. " He is also completing a play Shylock the Magnificent, a return of all the character plus a few more 13 years after the trial in *The Merchant of Venice.*

**Pam Mandigo** (Presenter) - teaches theater at Jalen Rose Leadership Academy in Detroit. Since 2005, she has been working in youth theater as a director and playwright. Her abiding love for The Bard led her to co-found Crash House Collaborative Theater Project with Heidi Winters Vogel in 2007. Regarding Shakespeare education, we like to say, "If a play is a car, then a play by Shakespeare is a super fancy luxury car. We're giving the keys to that car to a bunch of teenagers, and telling them to take it for a joy ride."

**Katherine Mayberry** (Conference Committee) – 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.

**Allison Manville Metz** (Conference Chair) - Associate Professor of Theatre Education. “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 Publishing. In addition to teaching classes at GVSU, Alli 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. She is honored and thrilled to be chairing the conference for the second time.

**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,* and *All’s Well That Ends Well.*

**Dr. Kiara Pipino** (Presenter) - Kiara Pipino is currently serving as Assistant Professor of Theatre at King University, in Tennessee. She previously taught at GVSU and at the University of Arkansas, Fayetteville, where she earned her graduate degree in Theatre Directing. She has worked professionally as a director and playwright in the US and internationally. She is the Artistic Director of a summer theatre festival in Italy - the Valle Christi Theatre Festival. She has been recently directing in the Philippines and later this October she will be directing former GVSU student Sarah Tryon at the United Solo Festival in New York City.

**Barton Postmus** (Conference Committee, Shakespeare Festival Graduate Assistant) – Graduate Assistant and MA Candidate in English, Grand Valley State University, MA and BA in French Language and Literature, Michigan State University. His third career in teaching underway since 2011, Mr Postmus’s earlier careers were in Arts Management, representing opera and orchestral talent appearing with companies throughout the Americas and in Europe from his company’s base in New York City. He then shifted gears to become a Private Banker for J.P. Morgan Securities, also in New York. Following the receipt of his MA he taught English at the Université François Rabelais–Tours in the Loire Valley and anticipates further teaching experiences in France in future.

**Maureen Richards** (Presenter) - is a classical education and curriculum consultant, and also teaches humanities (5-8th grade) at Trinitas Classical School. With an M.Ed, her real education began teaching logic, rhetoric, history, and literature through a worldview perspective and heard man’s restless soul cry out for solutions—lessons she also employs in her prison classes. A retired U.S. Army lieutenant colonel, she taught history and leadership as adjunct faculty for the Army’s Command and General Staff College.

**Satyabrata Rout** (Presenter) - teaches design and direction at Department of Theatre Arts, University of Hyderabad . B.Sc (Honours) – Ravenshaw College, Utkal University, Orissa; M.A in Theatre Arts Specialised in Design and Direction from National School of Drama, New Delhi; Studied Traditional Theatre, Mask making and Scenography of Noh and Kabuki Theatre at Japan, under Japan Foundation fellowship; Ph.D. – Dept. of English, Chaudhury Charan Singh University, Meerut. Dr. Rout is a noted theatre director and scenographer. He has developed a unique method of teaching and practicing direction and design, which has been achieved through a long and continuous work experiences with eminent theatre practitioners and scholars, such asPeter Brook, John Martin, Fritz Bennewitz, Frank Hoffmann, Juan Monsalve, Beatriz Camargo, Barry John, B.V Karanth, HabibTanvir, K.N Panicker, RatanThiyam, and BansiKaul. Dr. Rout is one of the pioneers of ‘Visual Theatre’ in India, and has authored *Scenography: An Indian Perspective*. He has directed number of plays, participated in national and international theatre festivals and conducted numerous theatre workshops across the globe.

**Rodel Salazar** (Presenter)- received his BA in Theatre from Grand Valley State University and MA in French from Wayne State University with an emphasis on French Theatre. He continues his PhD studies on the French and Francophone Theatre of the 20th and the 21st Century at Wayne as well as teaching basic French language courses. Rodel is also a director and teaches musical theatre at Blue Lake Fine Arts Camp.

**Skylar Schrempp** (Presenter) - is the executive director of The Viola Project, a program that works to empower young women through the work of William Shakespeare. She works as a drama teacher at Rowe Middle School where she uses Shakespeare as her primary source for creative play. Skyler has been a teaching artist with numerous literacy and social justice based non profits in Chicago and New York. She is a graduate of Hampshire College.

**Daniel Smith** (Presenter)- is Assistant Professor of Theatre Studies at Michigan State University. His research interests are in seventeenth- and eighteenth-century French drama, history of sexuality, and translation studies. He has published articles, translations, and reviews in *Dalhousie French Studies, Performing Arts Resources, The Mercurian, Theatre Research International,* and *Theatre Journal*. He regularly teaches Shakespeare in Play Analysis and Theatre History courses.

**Bridgett Vanderhoof** (Presenter)- Bridgett Vanderhoof is a second-year PhD student in Interdisciplinary Theatre Studies at UW-Madison, with a focus in Theatre for Youth and a minor in Gender & Women’s Studies. She holds an MA in Theatre and Drama from UW-Madison, and a BA in Theatre from Grand Valley State University. As a professional actor, she has worked with Pigeon Creek Shakespeare Company (MI) and The Stark Turn Players (MI). During the summer, she is a costume designer for the Interlochen Shakespeare Festival and Interlochen Arts Camp. Her research focuses on the intersections of nationalism and gender in costuming children and teens.

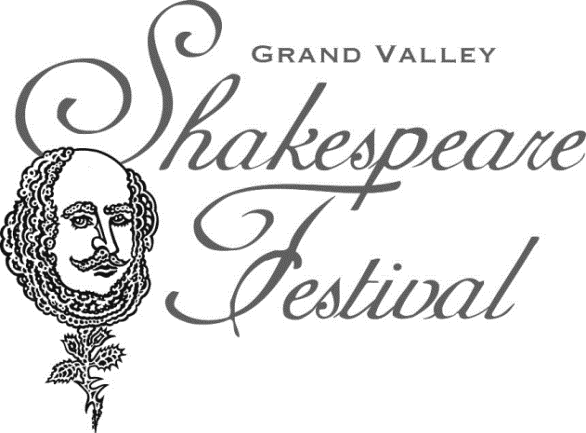
**Heidi Winters Vogel** (Presenter) - is a theater faculty member at Eastern Mennonite University in Harrisonburg, Virginia. Her passion is for using theater for community awareness and civic change. Introducing youth to Shakespeare as a way of connecting and writing about their stories has been the mission of CrashHouse Collaborative Theater Project, developed by Heidi and Pam Mandigo. Heidi received her MFA in directing from Penn State





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