

**Shakespeare FuturEd Conference Program**  
**Friday 1 February – Saturday 2 February 2019**  
**University of Sydney**

Venues

The conference venues are in two neighbouring buildings on the University of Sydney main campus (Camperdown, Sydney).

*Veterinary Science Conference Centre:*

Lecture Theatre 208 – Webster Theatre (for all keynote papers and some other papers/workshops).

*Charles Perkins Centre (CPC):*

Seminar rooms 1.1 and 1.3 (on ground floor)

Seminar rooms 2.1 and 2.2 (on first floor)

*Please note:* Morning and afternoon tea and lunch will be served in the foyer outside Webster Theatre.

**Friday 1 February 2019**

8.30-9.15	<b>Registration</b> (Webster Theatre foyer)				
9.15-9.30	<b>Welcome</b> (Liam Semler and Better Strangers team) (Webster Theatre)				
9.30-10.30	<b>Keynote 1 Laura Turchi</b> <i>Personalized Shakespeare: Teaching Matters Where the Most Established Curriculum and Disruptive Technologies are Both at Play</i> <b>(Webster Theatre)</b> Chair: Liam Semler				
10.30-11.00	<b>Morning Tea</b> (Webster Theatre foyer)				
11.00-12.30	<b>Panel Session 1: Classroom and Curriculum (CPC 2.1)</b> Chair: Linzy Brady  Talking about my Country – Connecting Shakespeare’s <i>Tempest</i> to questions of land, place, culture and identity in the middle school English classroom <i>Sarah Coleman (McKillop Catholic College, Mount Peter)</i>  Examining Shakespeare in the Secondary School English	<b>Panel Session 2: New Connections: Moved Reading, Embodied Music and Student Film (Webster)</b> Chair: Victoria Bladen  Moved Readings Moving Minds <i>Brid Phillips (University of Western Australia)</i>  Teach Yourself to Play: lessons from sixteenth century printed music pedagogy in the age of the internet <i>Kathryn Roberts Parker (University of Sydney)</i>	<b>Panel Session 3: Enabling Student Navigators of Shakespeare (CPC 2.2)</b> Chair: Ben Eldridge  Full fathom five thy students lie: Navigating Shakespeare in Australian universities <i>Andrew Kocsis and Melissa Merchant (Murdoch University)</i>  Reclaiming the Shrew: Adapting Text for a Physical Approach to Inclusive Theatre for Young People	<b>Workshop 1 (CPC 1.1)</b>  Australian Shakespeare Company Workshop  <i>Jo Bloom (Australian Shakespeare Company)</i>  <b>NOTE: Runs from 11am-11.45am</b>	

	<p>Curriculum: Prescription, Pedagogy and Performance <i>Jackie Manuel (University of Sydney), Don Carter (University of Technology Sydney) and Janet Dutton (Macquarie University)</i></p> <p>The Shakespeare Project - Be Fearless <i>Monique Johnson and Rebecca Churchouse (Keebra Park State High School)</i></p>	<p>Blended Learning in Collaboration with Students <i>David McInnis (University of Melbourne)</i></p>	<p><i>Rea Dennis (Deakin University)</i></p> <p>'Lines, circles, scenes, letters, and characters': Editor vs. teacher vs. student in early modern texts <i>Jennifer Nicholson (University of Sydney)</i></p>		
12.30-1.15	<b>Lunch</b> (Webster Theatre foyer)				
1.15-2.45	<p><b>Panel Session 4: Shakespeare 4.0: Exploring the Bard in New Digital Media (Webster)</b> Chair: Hannes Rall</p> <p>Little Red Bard: The Relevance of Shakespeare for Digital Natives in Singapore <i>Hannes Rall (Nanyang Technological University Singapore)</i></p> <p>All the World's a Virtual Stage: Writing Shakespeare in Virtual Reality</p>	<p><b>Panel Session 5: Back to the Future Pedagogies (CPC 2.1)</b> Chair: David McInnis</p> <p>Teaching what Shakespeare was taught—Shakespeare the Master Rhetor <i>Kirk Dodd (University of New South Wales)</i></p> <p>Neighbourliness in the Shakespearean classroom and theatre: <i>The Merchant of Venice</i> and neighbourly love <i>Roberta Kwan (Macquarie University)</i></p>	<p><b>Panel 6: Adapting for Education (CPC 2.2)</b> Chair: Jennifer Nicholson</p> <p>Shakespearean Counterparts <i>Ryan Johnson (University of Sydney)</i></p> <p>Shakespeare without words <i>Jessica Sun (University of Sydney)</i></p> <p>The Isle is Peopled: Shakespeare &amp; Silent Hill</p>	<p><b>Workshop 2 (CPC 1.1)</b></p> <p>Workshopping Shakespeare in (approximately) historical spaces <i>Tim Fitzpatrick (University of Sydney and Pop-Up Globe)</i></p> <p><b>NOTE: Runs from 1.15-2pm</b></p>	<p><b>Deep Dive 1 (Laura Turchi) (CPC 1.3)</b></p> <p><b>NOTE: Runs from 1.15-2pm</b></p>

	<p><i>Daniel Keith Jernigan (Nanyang Technological University Singapore)</i></p> <p>Please Pay Attention – Narrative Strategies in VR animation <i>Gray Hodgkinson (Nanyang Technological University Singapore)</i></p>	<p>Hindsight is Foresight: Understanding the Origins of Shakespeare Education <i>Kate Flaherty (Australian National University)</i></p>	<p><i>Ben Eldridge (University of Sydney)</i></p>		
2.45-3.45	<p><b>Keynote 2 Joanna Erskine</b> <b><i>What we may be: Shakespeare as a vehicle for transformative learning (Webster)</i></b> Chair: Penny Gay</p>				
3.45-4.15	<p><b>Afternoon Tea</b> (Webster Theatre foyer)</p>				
4.15-5.00	<p><b>Lightning Talks Session 1 (Webster)</b> Chair: Claire Hansen</p> <p>Why is a Growth Mindset critical to the teaching of Shakespeare in 21st Century Classrooms <i>Laura Docherty (Moorefield Girls High School)</i></p> <p>Shakespeare and #MeToo: Is Time Up? <i>Caitlyn McLoughlin (Ohio State University)</i></p>	<p><b>Panel Session 7: Meaningful Education (CPC 2.1)</b> Chair: Kate Flaherty</p> <p>Why Shakespeare won't Behave: Writing about Shakespeare in a Standardised Curriculum <i>Sarah Golsby-Smith (Presbyterian Ladies College Sydney)</i></p> <p>Teaching Emotion <i>Kishore Saval (formerly Brown University)</i></p>	<p><b>Workshop 3 (CPC 1.1)</b></p> <p>'Though this be madness yet there is method in't': Living Shakespeare through language and learning sprints <i>Patrice Honnef (Innisfail State College)</i></p>	<p><b>Deep Dive 2 (Joanna Erskine) (CPC 2.2)</b></p>	

	<p>20 Books a Week Co-reading Shakespeare? A WeChat Reading Experiment in China <i>Jiangyue Chen (Australian National University)</i></p>	<p>Slow Shakespeare <i>Rob Conkie (LaTrobe University)</i></p> <p><b>NOTE: This session runs from 4.15-5.45pm.</b></p>			
6.30	<p><b>Conference Dinner (only for those who have registered)</b>  <b>Rubyos Restaurant, 18-20 King Street, Newtown.</b>          The restaurant is an easy 15-20 minute walk from the conference venue.</p>				

Saturday 2 February 2019

8.30-9.15	<b>Registration</b> (Webster Theatre foyer)			
9.15-9.30	<b>Welcome</b> (Liam Semler and Better Strangers team) (Webster Theatre)			
9.30-10.30	<b>Keynote 3 Catherine Beavis</b> <i>Literature and narrative in digital times: challenges for Subject English, pedagogy and curriculum</i> <b>(Webster)</b> Chair: Jackie Manuel			
10.30-11.00	<b>Morning Tea</b> (Webster Theatre foyer)  <b>NOTE: Those registered for the State Library Tour leave Sydney University by 11am to start tour at State Library at 11.30 (Macquarie St entrance)</b>			
11.00-12.30	<b>Panel Session 8: Digital technology (Webster)</b> Chair: Duncan Driver  Using Padlet in Shakespeare Studies: an e-resource for encouraging in-class participation <i>Victoria Bladen (University of Queensland)</i>  Bard 101X Reloaded: Student Driven Shakespeare <i>Lucy Potter, Dalestair Kidd (University of Adelaide)</i>	<b>Panel Session 9: Teaching with Plays (CPC 1.3)</b> Chair: Kathleen Macdonald  Words Make Things Happen or, How Stage Directions Support Widening Participation in the Shakespeare Classroom <i>Huw Griffiths (University of Sydney)</i>  Implied Stage Directions Unlock Meanings <i>Caitlin West (theatre practitioner)</i>  Hamlet and Philosophy at the Pop-up Globe	<b>Workshop 4 (CPC 2.1)</b>  An active approach to Shakespeare's language  <i>Huw McKinnon (Bell Shakespeare's Resident Artist in Education)</i>  <b>NOTE: Runs from 11am-11.45am</b>	<b>Workshop 5 (CPC 2.2)</b>  Shaking up Shakespeare  <i>Anne Wood (Aquinas College, Queensland)</i>  <b>NOTE: Runs from 11am-11.45am</b>

		<i>Daniel Johnston (University of Sydney)</i>		
11.30-12.30	<b>State Library of NSW Tour.</b> <b>Registered participants only. Meet at State Library Information Desk via Macquarie St entrance at 11.30am.</b>			
12.30-1.15	<b>Lunch</b> (Webster Theatre foyer)			
1.15-2.45	<b>Panel Session 10: Shakespeare Education Online and Beyond (CPC 1.1)</b> Chair: Lucy Potter  Online, onsite and absolutely anywhere <i>Pauline Fitzgerald and Sarah Morley (State Library of NSW)</i>  Shakespeare pedagogy, performance and digital technologies <i>Linzy Brady (University of Sydney)</i>  Shakespeare Reloaded in Action <i>Better Strangers Team and Catherine Hicks (Cairns State High School)</i>	<b>Panel Session 11: Engaging Shakespeare (CPC 1.3)</b> Chair: Huw Griffiths  Shakespeare for All: Excitement and Relevance in Year 10 Foundation English <i>Kathleen Macdonald (Tully State High School)</i>  First steps with Shakespeare <i>Anna Kamaralli (University of Notre Dame)</i>  Pulling down the pantaloons: Shakespeare in performance <i>(James Hartley and Tommy James Green)</i>	<b>Workshop 6 (Webster)</b>  Shakespeare and Hip Hop: The Bard Road  <i>Charlie Thomson (All Souls St Gabriel's School, Charters Towers)</i>  <b>NOTE: Runs from 1.15pm-2pm</b>	<b>Workshop 7 (CPC 2.1)</b>  Chairs, Jazz and Perfume: Teaching Shakespeare's Sonnets  <i>Duncan Driver (University of Canberra) and Lexi Sekules</i>  <b>NOTE: Runs from 1.15pm-2pm</b>
2.45-3.30	<b>Lightning Talks Session 2 (Webster)</b> Chair: Liam Semler  Empathic Shakespearean Pedagogy: What is it good for? <i>Lauren Weber (University of Sydney)</i>  Teaching Shakespeare using its Adaptation in Chinese traditional Opera	<b>Deep Dive 3 (Catherine Beavis) (CPC 2.2)</b>	<b>Workshop 8 (CPC 1.1)</b>  Macbeth is a mean girl <i>Gillian Neumann and Natalie Scott (Melbourne Girls' Grammar)</i>	<b>Workshop 9 (CPC 1.3)</b>  Teaching Shakespeare through grammar <i>(Garry Collins)</i>

	<p><i>Qian Chen (Australian National University)</i></p> <p>Corpses Onstage <i>Mia Whipp (University of Sydney)</i></p>			
3.30-4.00	<b>Afternoon Tea (Webster Theatre foyer)</b>			
4.00-5.00	<p><b>Knowledge, Complexity and Presumption (Webster Theatre)</b></p> <p>Three short position papers followed by open discussion involving audience. The object of this final session is to put into lively conversation three broad views of literature education in the present and future. The position papers will not necessarily address Shakespeare, but rather will give contexts in which Shakespeare education can be imagined. Larissa is leader of the Literary Knowledge project (<a href="http://literaryknowledge.com.au/">http://literaryknowledge.com.au/</a>), a timely and significant collaboration investigating the meaning and form of literary knowledge in 21<sup>st</sup>-century Australia. Claire is an expert on the science of complexity and how it relates to literature, Shakespeare and pedagogy. Liam is leader of the Better Strangers project and currently developing a theory of presumption via which to defend the necessity of the teacher in education's digital future.</p> <p>Chair: Jackie Manuel</p> <p>Literary knowledge <i>Larissa McLean Davies (University of Melbourne)</i></p> <p>Complexity Theory in the Classroom <i>Claire Hansen (James Cook University)</i></p> <p>The Presumption of the Teacher <i>Liam Semler (University of Sydney)</i></p>			
5.00	<b>Close of Shakespeare FuturEd</b>			
6.00	<b>After conference drinks</b>			