The Twentieth Annual
British Graduate Shakespeare
Conference
31st May – 2nd June 2018

The Shakespeare Institute,
Stratford-upon-Avon
Welcome!

Hello, and a very warm welcome to the Shakespeare Institute for the Twentieth Annual British Graduate Shakespeare Conference! The 2018 chair and committee are delighted to welcome new and returning delegates to the conference; we hope you enjoy attending the event as much as we’ve enjoyed planning it.

Every summer, the Shakespeare Institute in Stratford-upon-Avon opens its doors to guests from around the world for the British Graduate Shakespeare Conference. First convened in 1999, BritGrad was initiated by Peter Holland during his tenure as Director of the Shakespeare Institute. The conference has since taken place annually, and now exists as one of the hallmarks of the Institute. Its key components remain unchanged: BritGrad is organised by a committee of postgraduate students and brings together student delegates and eminent plenary speakers representing a broad range of disciplines, with at least 15 nationalities represented at this year’s event.

We’re also extremely excited to welcome our fantastic plenary speakers. In marking the 20th edition it seemed only right to acknowledge a couple of the people who were instrumental in the first BritGrad. Professor Peter Holland (University of Notre Dame) will join us via video link to deliver his plenary (something we might not have predicted in the dialup days of 1999). Meanwhile, BritGrad’s very first chair Rev. Dr Paul Edmondson (Shakespeare Birthplace Trust) will join us with Dr Paul Prescott (University of Warwick) to open the conference. Current Director of the Shakespeare Institute Professor Michael Dobson held the record of most retweeted comment of BritGrad 2017 when he gave the health
and safety notices, so this year he’ll be doubling up to both welcome us all to the institute and to talk about Shakespeare and Coventry.

Our aim this year has been to celebrate the diversity of work being undertaken in the field, particularly in areas which have historically been under represented or positioned on the margins. Dr Lynn Robson (University of Oxford) will join us to talk about two fictional early modern women accused of murdering their husbands. Dr Islam Issa (Birmingham City University) takes on Milton, Wikipedia and the Arab Spring. Professor Clare McManus (Roehampton University) will explore improvisation and the structuring of female roles in early modern drama. Dr Tracy Irish (University of Warwick) brings us back to Shakespeare, but this time Shakespeare and young people. Finally, Emma Frankland and Dr Andy Kesson (Roehampton University) will be putting Lyly and performance practice centre stage.

Back in Autumn 2017 when I raised my hand to chair the conference I was keen that in celebrating the 20th BritGrad we should look forward as well as looking back. Some of that is through things you may barely notice (a new website and logo, an access plan, getting the conference to grips with data protection), some of it is through our plenaries, and some of it through all of you who are presenting papers here. If browsing through the history of BritGrad programmes has shown me anything it is that today’s BritGrad presenters are tomorrow’s established academics. Whilst many things have changed since the first BritGrad and new areas of research have blossomed, in 2018 there are significant challenges for postgraduate students and early career academics. I’ve called the final session of the conference ‘What’s Next?’ as a nod to all of this. This is where we turn it over to all of you. Where should we go next?
What areas of research remain over looked? What changes should BritGrad make? In a similar manner, please continue conversations online using our hashtag #BritGrad2018.

Some things, however, quite rightly stay the same across BritGrads. The trip to the RSC this year is to see King Lear (which features Dr Charles Morton, a former chair of BritGrad!). There’s also the traditional Friday night party, this year held at the beautiful Stratford-upon-Avon Boathouse.

On a personal note, huge thanks are due to the 2018 BritGrad Committee for their hard work during the past eight months. Their commitment, enthusiasm, and patience has kept everything on track, even when I was feeling a little frayed around the edges. A thank you is also due to Martin Higgins, to whom this BritGrad owes a notable debt. We’re also very grateful to the staff and faculty of the Shakespeare Institute for their support and advice throughout the process, and to our plenary speakers for their generosity. We would like to give special thanks to Rebecca White, who is the great unsung hero of BritGrad and without whom the conference would crumble. Finally, it feels appropriate that we should raise a glass (beverage of your choice) to all who have made BritGrad what it is over the previous 19 editions. Here’s to the next twenty!

Corinne Furness, Chair
British Graduate Shakespeare Conference 2018
Stratford-upon-Avon

@britgrad (#BritGrad2018)      http://britgrad.com/

www.facebook.com/BritGradConference
Lizz Ketterer Trust Travel Bursary Awards
This year, BritGrad is pleased to offer four competitive travel bursaries for students selected to present papers at the conference. These awards would not be possible without the support of the Lizz Ketterer Trust, whose board have graciously read the applications and selected bursary recipients. The four winners will be recognised during the closing remarks. For more information about Dr Ketterer and the work done in her name, visit the Lizz Ketterer Trust website: http://www.lizzketterertrust.com.

Society of Renaissance Studies (SRS) Bursary Awards
Due to the support of SRS, BritGrad has been able to award six conference bursaries to students presenting papers on Shakespeare's contemporaries. Covering a range of topics, bursaries were awarded to Amy Jackson, Anna Hegland, Hailey Bachrach, Jennifer Moss Waghorn, Jillian Luke, and Suzy Lawrence. We are very grateful for the support the SRS has offered towards the conference. For more information, please visit their website: http://www.rensoc.org.uk/

British Graduate Shakespeare Conference Abstract Prize
Each year, the BritGrad committee select the top five abstracts submitted for the conference, to be read by a panel of academics at the Shakespeare Institute, with prizes awarded to the two students who submit the most outstanding abstracts. The winner and runner-up will be announced during the closing remarks. We thank Dr Martin Wiggins, Dr Abigail
Rokison-Woodall, and Dr Simon Smith for reading the anonymised abstracts and selecting the winning submissions.

**Shakespeare Institute Library Bake Sale**
The staff at the Shakespeare Institute Library are holding their regular bake sale on Friday, 1st June. They will be selling cakes in the conservatory of the institute and proceeds will go to support the University *Access To Birmingham (A2B)* – a scheme designed to help students from families and communities in the West Midlands who have little or no experience of higher education find out about what studying at the University involves. There will also be a book sale in the library and proceeds will also go to *A2B*. For further information please visit:

https://www.birmingham.ac.uk/teachers/pupil-opportunities/post-16/access-to-birmingham.aspx

**Volunteers**
Special thanks to our volunteers for those chairing panels (Ben Broadribb, Ella Hawkins, Martin Higgins, Elizabeth Moroney, Beth Sharrock and Jennifer Moss Waghorn).

**Wifi**
Wireless access is available throughout the Shakespeare Institute and library premises. To connect your laptop or mobile phone, simply access the “WifiGuest” network.
Thursday 31st May 2018

8.30 – 9.30 Registration / Tea & Coffee

9.30 -9.55 Welcome & Opening Remarks - Lecture Hall

10.00 – 11.00 Plenary - Lecture Hall
Rev. Dr Paul Edmondson (The Shakespeare Birthplace Trust) and Dr Paul Prescott (University of Warwick) When the Critics Get it Wrong
Chair: Mary Davies

11.10 – 12.25 Panels

Screen Shakespeare – Reading Room
Roberta Zanoni (University of Verona) Shakespeare in Contemporary Popular Cinema
Emily Donahoe (University of Notre Dame) Mediating the Shakespearean Stage: Screens, Space, and Adaptation in Two Theatre Broadcasts of Richard II
Ben Broadribb (Shakespeare Institute) ‘The rascal people’: The Cade Rebellion (not) at the BBC
Chair: Emily Rome

Emotions and Character - Annexe
Muhammad Akram (Govt. Postgraduate College Burewala, Pakistan), Anser Mahmood (University of Lahore) and Rubab Raza (University of Lahore)
Human Benevolence is Innate to Man as Man: Shakespeare’s Art of Characterization with reference to Macbeth
Suzy Lawrence (King’s College London) ‘Am I melancholy enough?’: Changing your humour in early modern England
Jillian Luke (University of Edinburgh) ‘Pity a woman’: Blushing and the representation of sexual assault in Thomas Nashe’s The Unfortunate Traveller (1594)
   Chair: Josh Caldicott

Reconstructed Shakespeare – Lecture Hall
Michelle Manning (Angela Ruskin University) Reconstructed Playhouses as Academic Arenas
Ella Hawkins (Shakespeare Institute) ‘Authentic’ underwear at Shakespeare’s Globe Theatre: practice as experiment, re-enactment, and research
   Chair: Leanne Haworth

12.20 – 13.30 Plenary – Lecture Hall
Dr Lynn Robson (University of Oxford) ‘Englished’ Magdalens: Vittoria Corombona and Elizabeth Caldwell
   Chair: Suzie King

13.30 – 14.30 Lunch
14.30 – 15.45 Panels

**Theatrical Labour – Reading Room**

*Martin Young* (Queen Mary University) *Antitheatricalism and Labour in A Midsummer Night’s Dream*

*Amy Borsuk* (Queen Mary University) *Technical Wizardry: The Value of Digital and Human Labour in The Tempest*

*Alessandro Simari* (Queen Mary University) *The Politics of Theatrical Labour in Emma Rice’s A Midsummer Night’s Dream*

Chair: Corinne Furness

**Mothers and the Domestic - Annexe**

*Sali Said* (Eötvös Loránd Tudományegyetem) *The Question of Cleopatra’s Love and Humanity in Shakespeare and Dryden*

*Lucy Holehouse* (Shakespeare Institute) *Pinching Slutty Maids: The Supernatural as Representative of Domestic Authority in Early Modern English Drama*

*Coco Farinet-Brener* (King’s College London) *"Have you a nurse of me!": The Figure of the Adoptive Mother in Early Modern England.*

Chair: Kelsey Ridge

**Performing the Political – Lecture Hall**

*Richard Ashby* (Royal Holloway, University of London) *“Retailed to all Posterity”: Post-Truth, Oral History and the Popular Voice in Richard III*
William Green (Shakespeare Institute) Macbeth’s Literary Double: The Revenger’s Tragedy, the King’s Men, and the Trope of the ‘Gunpowder Play’
Chair: Elizabeth Moroney

15.45 – 16.00 Tea and Coffee Break

16.00 – 17.00 Plenary – Lecture Hall
Professor Michael Dobson (Shakespeare Institute)
Shakespeare Sent To Coventry
Chair: Corinne Furness

19.15 – 22.35 King Lear (Royal Shakespeare Company)
Friday 1st June 2018

9.00 – 9.30 Registration

9.30 – 10.30 Panels

Reading Hamlet – Reading Room
Amy Tollyfield (Shakespeare Institute Alumnus) ‘Stand and unfold yourself’: Undressing corruption, greed and royalty in Shakespeare’s ‘Hamlet’

Eddie Burton (De Montfort University) – A philosophical reading of Hamlet: an examination of the second quarto of Hamlet (1603) focusing on philosophical conundrums within the text
Chair: Mary Davies

Isolation and Exclusion – Annexe
Ben Jeffrey (University of Chicago) “A Full Poor Cell”: Islands and Revenge in The Tempest

Alexander Thom (Shakespeare Institute) The Prince and the Cannibal: ‘Figures of Exclusion’ in Mucedorus (1591/1610)
Chair: Jennifer Moss Waghorn

Early Modern Religion – Lecture Hall
Lauren Bates (Shakespeare Institute) Role of Prayer in Shakespeare’s Plays

Amy Jackson (University of Sheffield) ‘The fatal labyrinth of misbelief’ – Death and Religion in Marlowe’s The Jew of Malta
Chair: Emily Rome
10.30 – 10.45 Tea and Coffee

10.45 – 11.45 Plenary – Lecture Hall
Dr Islam Issa (Birmingham City University) The politics of online reading: Milton, Wikipedia, and the Arab Spring

Chair: Emily Rome

11.55 – 13.10 Panels

Shakespeare and Adaptation – Reading Room
Laura Ortiz Mercado (University of Notre Dame) Playing in networks: intellectual engagement through Shakespeare fanfiction.
Ronan Hatfull (University of Warwick) Bill Begins: The Rise of the Contemporary Shakespeare ‘Origin Story’
Emily Rome (Shakespeare Institute) 12 Monkeys and The Winter’s Tale: Surprise, Perspective, and Time as Conscious

Chair: Corinne Furness

Body, Mind and Soul – Annexe
Subhankar Bhattacharya (Warburg Institute) Tragedy, Anatomy and Death on the English Renaissance stage
Emma Stevenson (Warburg Institute) The Melancholy Imagination: Causes, Cures, and Casualties of the ‘Elizabethan Malady’
Megan Whitworth (Warburg Institute) *Spiritual and Medical Care in Sixteenth-Century Italy*  
Chair: Mary Davies

**Early Modern Playhouse Culture – Lecture Hall**  
Josh Caldicott (Shakespeare Institute) *The Seasoning of a Play, is the Applause*: Ben Jonson's use of the Epilogue as Audience Engagement  
Jodie Smith (Shakespeare Institute) *Objects, Bodies, and the Actor-Statue in British Drama: 1580-1642*  
Jennifer Moss Waghorn (Shakespeare Institute) *Why, what a consort are we now blest withal!*: Musical Collaboration and Reinvention in The Mad Lover  
Chair: Martin Higgins

**13.10 – 14.10 Lunch**

**14.10 – 14.40 Presentation – Lecture Hall**  
Emily Zempel Roberts (Shakespeare Institute) *Creating an Emotional Score for Shakespeare with Rasaboxes for Facebook Live*  
Chair: Leanne Haworth

**Presentation – Reading Room**  
Shakespeare Institute Review – Find out about submitting your work to the Institute’s journal.  
Co-Chairs: Corinne Furness and Ella Hawkins
14.50 – 15.50 Plenary – Lecture Hall
Dr Clare McManus (Roehampton University) **Feigned improvisation: women’s performance and Shakespearean theatrical character**
Chair: Josh Caldicott

15.50 – 16.00 Tea and Coffee

16.00 – 17.15 Panels

**Shakespeare for Young Audiences – Reading Room**
Diane Lowman (Shakespeare Institute) **Shakespeare as Child’s Play**
James Alsop (Felsted School) **Shakespeare, Schools and Student Wellbeing: the “Shake-in-a-Day” Project**
Chair: Fenna Jakma

**Style – Annexe**
Amanda Brunton (Anglia Ruskin University) **With ‘beard to his belly and belly to his feete’: The Uses of Humour in Early Modern Manuscript Epitaphs**
Christopher Robson (University of St Andrews) **“[It] doth leave the with of man more free to turn and toss”: The Instability of Sentantiae in Shakespeare’s Hamlet and King Lear.**
Javiera Lorenzini Raty (King’s College London) **Hermogenes of Tarsus’ On Ideas of Style (Περὶ ἰδεῶν) and George Herbert’s devotional poetry: force, epideictics, and the Christian grand style.**
Chair: Ben Broadribb
Death, Dismemberment and Plague – Lecture Hall
Anna Hegland (University of Kent) Speaking Death and Dying Listening in Early Modern Revenge Tragedies
Mary Odbert (Shakespeare Institute) “Lend me thy hand and I will give thee mine”: Contextualizing Dismemberment in Titus Andronicus
Lorna Giltrow-Shaw (Shakespeare Institute) The plague is i’ th’ house: examining how plague quarantine was represented within the play texts of the early modern period.

Chair: Josh Caldicott

19.00 – Late BritGrad Party – Stratford-upon-Avon Boat Club
Saturday 2\textsuperscript{nd} June 2018

9.30 – 10.00 Registration

10.00 – 11.00 Plenary – Lecture Hall
Dr Tracy Irish (University of Warwick) *Shakespeare and young people: developing a ‘culture of links’*
Chair: Fenna Jakma

11.00 – 11.10 Tea and Coffee

11.10 – 12.25 Panels

**Responses to Shakespeare – Reading Room**
Helen Clifford (Durham University) *Mikhail Bakhtin’s Shakespeare Notes in Context*
Meryl Faiers (Shakespeare Institute) *John Heminges: “Citizen and grocer”, co-editor of the First Folio and CEO of the King’s Men*
Chair: Josh Caldicott

**Global Shakespeare - Annexe**
Elizabeth Moroney (Shakespeare Institute) *Cultural appropriation versus cultural ownership: Othello, the Māori Moor*
Paulina Collovati (University of York) *Romeo y Julian: A Queer, Pop embodiment of Chilean diversity*
Jennifer Ruiz Morgan (University of Murcia) *Rewriting Romeo and Juliet for the Spanish Stage: Four Nineteenth-Century Adaptations*
Chair: Fenna Jakma
The Idea of History – Lecture Hall
Leanne Haworth (Shakespeare Institute) Designing History for Shakespeare's Victorian Stage
Ricardo Cardoso (University of São Paulo) “This Shall be Spanish England, ours English Spain”
Hailey Bachrach (King’s College London / Shakespeare’s Globe) ‘What, though I read? ah, should I think it true?’: Robert Greene and ahistorical history
Chair: Jenna Purves

12.35 – 13.25 Plenary – Lecture Hall
Professor Peter Holland (University of Notre Dame) On The Shakespeare Trail
Chair: Mary Davies

13.25 – 14.25 Lunch

Dr Andy Kesson (Roehampton University) and Emma Frankland “Emma Frankland’s Galatea: a workshop”
Chair: Josh Caldicott

15.35 – 16.50 Panels

Love and Sexuality – Reading Room
Ella-Lucia Ricci (Shakespeare Institute) Bondage, Domination, Submission and Masochism in Shakespeare’s Venus and Adonis
Kelsey Ridge (Shakespeare Institute) “Be A Man”: Othello, Race, and Hegemonic Masculinity
Emma de Beus (Shakespeare Institute) *Royal Affairs with Enchanting Women: Patriotism, Religion and Gender in Early Modern Literature*

Chair: Beth Sharrock

**Gender Identity - Annexe**

Hannah DeWitt (University of Edinburgh) *Wearing Masculinity: women warriors as cross-dressers in early modern English drama*

Rachel Chung (University of Edinburgh) *Unbecoming: Expressions of Gender in Shakespeare*

Elliot Lambert (Shakespeare Institute Alumnus) “Oh god that I were a man.” - The experience of being queer and acting Shakespeare, a true story told through poetry by the artist formerly known as “Molly Lambert”.

Chair: Leanne Haworth

**Makers and Making – Lecture Hall**

Mary Davies (Shakespeare Institute) *Exploring Radical Mischief and the Intentions Behind New Work at the Royal Shakespeare Company (RSC)*

Elena Pellone (Shakespeare Institute) ‘*Directorless Shakespeare*’

Corinne Furness (Shakespeare Institute) ‘Are we all met?’ *The Professional-Amateur Rehearsal Room at the Royal Shakespeare Company*
16.50 – 17.00 Tea, Coffee, Wine and Cake

17.00 – 18.00 What’s Next? (And Closing Remarks)
BritGrad 2018 Plenary Speakers


**Paul Prescott** is Associate Professor at the University of Warwick, and has taught, acted and adapted Shakespeare in a range of countries and contexts. He has published widely on Shakespearean
theatre history, including the first biography of Sam Wanamaker, founder of Shakespeare’s Globe, and a new performance edition of *Othello* for Arden Shakespeare. He has adapted versions of Shakespeare’s play for a number of companies, including Montana Shakespeare in the Parks and the Illinois Shakespeare Festival; most recently he collaborated with Rufus Norris on the National Theatre’s production of *Macbeth* starring Anne-Marie Duff and Rory Kinnear. He has worked extensively on and with Shakespeare festivals across the US and is co-founder of Shakespeare in Yosemite.

**Lynn Robson** is a Fellow of Regent’s Park College, Oxford. Her research interests are in early modern print culture, particularly cheap print. Her initial research into prose murder pamphlets of the period is developing to encompass prison literature: writing from and about the early modern prison, with a concentration on the depiction of penitence. She is currently working on two projects based in Shakespeare’s plays: one is on the significance of kneeling and supplication, and the other is the development of a modern liturgy based on *A Midsummer Night’s Dream*. Lynn has received several university awards, including ‘Most Acclaimed Lecturer in the Humanities’ (Oxford University Student Union, 2013), a Teaching Excellence Award (Oxford University, 2015), and ‘Outstanding Pastoral Support’ (Oxford University Student Union, 2016).
**Michael Dobson** is the Director of the Shakespeare Institute at the University of Birmingham. The central focus of his work has been on the interpretation of Shakespeare in the theatre down the centuries since his death, and on the history of our continuing love affair with Elizabeth and the Elizabethans. Michael is a founder and board member of the European Shakespeare Research Association; the Academic Dean of the Shakespeare programme at the British-American Drama Academy; a regular book and theatre reviewer for the BBC and for the *London Review of Books*; general editor, with Dympna Callaghan, of the Palgrave Shakespeare Studies monograph series; and general editor, with Abigail Rokison-Woodall and Simon Russell Beale, of the Arden Performance Editions series. Among Michael’s publications are *The Making of the National Poet: Shakespeare, Adaptation and Authorship, 1660-1769* (1992); *England’s Elizabeth; An Afterlife in Fame and Fantasy*, co-authored with Nicola Watson (2002); and *Shakespeare and Amateur Performance: A Cultural History* (2011).

**Islam Issa** is a Senior Lecturer at Birmingham City University. He teaches across all periods and genres of literature, especially the Early Modern. Islam’s research has focused primarily on the modern-day reception of Renaissance and Early Modern English literature in global contexts, with wider interests in literary translation, cultural studies, reception
studies, disability studies, and censorship. Islam is the Outreach Officer for the School of English. An award-winning writer and curator, Islam’s book, *Milton in the Arab-Muslim World* (2016), won the Milton Society of America’s ‘Outstanding First Book’ award. His exhibition, *Stories of Sacrifice*, won the Muslim News Awards ‘Excellence in Community Relations’ prize. He has also been a finalist at the British Muslim Awards ‘Services to Education’ category and BCU’s ‘Researcher of the Year’. Islam has an extensive media and public presence, having appeared on TV and radio around 100 times on over 40 different stations worldwide. He has given public lectures internationally, including a TEDx talk and speeches on behalf of the British Foreign Office. In 2017, he was selected as an AHRC/BBC New Generation Thinker for Radio 3 and BBC Four, making him one of “the ten academics whose research will be made into radio and television programmes for the BBC”.

**Clare McManus** is Professor of Early Modern Literature and Theatre at the University of Roehampton, London. Her work challenges women’s exclusion from early modern English theatre: her first book, *Women on the Renaissance Stage* (2002), analyses the masque performances of Anna of Denmark. With the National Maritime Museum, Greenwich, she supervised an investigation into Inigo Jones’s Queen’s House and European queenship and
ran a major international conference at the Queen’s House on Renaissance women’s performance and the dramatic canon, essays from which appear in a special issue of *Shakespeare Bulletin* 33.1 (2015), co-edited with Lucy Munro.

**Tracy Irish** is a freelance practitioner who works regularly with the Royal Shakespeare Company, Warwick Business School, and the University of Birmingham. Her practice involves leading and developing theatre-based approaches to Shakespeare study from primary to postgraduate levels. Her research focuses on how these approaches can support the development of communication skills and intercultural understanding, particularly with young people. She takes an interdisciplinary approach, which encompasses perspectives from linguistics and cognitive science as well as the arts and social sciences. Tracy is an experienced teacher and has worked in a wide range of schools in the U.K. and abroad. She has authored resources for school study of Shakespeare, most recently school editions published through a partnership between the RSC and the Oxford University Press. Her work with the RSC and other theatre companies spans more than 10 years and includes leading the research project for the 2012 World Shakespeare Festival, which examined the global scope of Shakespeare in schools and culminated in a major international conference about the place of the arts in young people’s lives.
**Peter Holland** is McMeel Family Professor in Shakespeare Studies and Associate Dean for the Arts at the University of Notre Dame. After many years at the University of Cambridge, he was Director of the Shakespeare Institute in Stratford-upon-Avon and Professor of Shakespeare Studies at the University of Birmingham from 1997 to 2002, before moving to Notre Dame, and is one of the Institute’s Honorary Fellows. He is the Editor of *Shakespeare Survey*, the U.K.’s leading Shakespeare journal, and is General Editor for a number of book series, including the 18-volume series *Great Shakespeareans* (with Adrian Poole, for Arden Shakespeare), *Oxford Shakespeare Topics* (with Stanley Wells and Lena Orlin, for Oxford University Press), and *Shakespeare in the Theatre* (with Farah Karim-Cooper and Bridget Escolme, for Arden Shakespeare). He has also edited many Shakespeare plays, including *A Midsummer Night’s Dream* for the Oxford Shakespeare series and *Coriolanus* for the Arden Shakespeare 3rd Series, as well as co-editing Ben Jonson’s *The Alchemist* with William Sherman. Peter will deliver his BritGrad plenary talk via video chat.

**Andy Kesson** is a Reader in Early Modern Literature at the University of Roehampton. He is a former BritGrad co-chair (2007) and plenary speaker (2015). Andy is the author of *John Lyly and Early Modern Authorship* (2014) and the editor of two essays collections, *The Elizabethan Top Ten: Defining*
Print Popularity in Early Modern England (2013, co-edited with Emma Smith) and the Shakespeare Survey 45 (2017) Forum on 1580s drama. He is the lead researcher on the Before Shakespeare project (beforeshakespeare.com) and a regular collaborator with theatre practitioners on Early Modern drama.

Emma Frankland is an award winning theatre maker and performer. In recent years her work has been focussed on issues around gender, identity and politically motivated performances. She is the director of None of Us is Yet a Robot – a contemporary performance company that create groundbreaking performance work based on transgender identities & the politics of transition. Emma is an associate artist with Coney and has collaborated with them on many occasions, hosting several provocative salon debates and performing as “Henri” in the revival of A Small Town Anywhere at BAC. She is also a regular collaborator with Chris Goode and Company and works as guest performer or dramaturg for other artists and companies including: Jamie Wood, Camden People’s Theatre, Rachel Mars, Old Salt Theatre, Pink Fringe, Rachael Clerke, The Frequency D’ici and Wild Works.

Copies of all plenary and delegate abstracts are available online at http://britgrad.com/
BritGrad 2018 Committee

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