

Genre and Adaptation

The 45th Annual

Ohio Valley Shakespeare
Conference

October 27-29, 2022
The University of Akron



The Cummings Center
For the History of Psychology
73 South College Street

We invite you to visit the [National Museum of Psychology](#) on the first floor and the [Institute for Human Science and Culture](#) galleries on the fourth floor.

Panels will allow a maximum of 20 minutes per presentation, giving time for discussion and Q and A, also allowing for a 10-minute break before the next session.

THURSDAY, October 27th



1:00-4:00 p.m: Registration

Third Floor of the Cummings Center



2:30-3:50 p.m.

Panel 1: Room 307

Women from Another Time

Chair: Anne-Marie Walkowicz, Central State University

Lindsey Simon-Jones, Penn State Fayette, The Eberly Campus
Adapting Female Agency: Representing Medieval and Classical Women in the Tudor Interlude

Elizabeth Zeman Kolkovich, The Ohio State University, Mansfield
Beyond Misogyny? Adapting *Timon's* Masque in 2020

Ashley Worthington, John Carroll University
The Imperial Jointress: Adapting Gertrude's Body

Panel 2: Room 308

Women in Comedies: New Perspectives

Chair: Anthony Guy Patricia, Concord University

Grace Maier, The University of Akron
The Power of Early Modern Maternity: The Patriarchy's Greatest Fear

Rebecca Hixon, The University of Michigan
Romancing the Shrew, Redeeming the Tamer: Romcom Adaptations and *The Taming of the Shrew's* Pop-Feminist Paradox

David George, Urbana University
Happy Outcomes for *The Taming of the Shrew* and *Romeo and Juliet*



4:00-5:20 pm

Panel 3: Room 307

Genre, Reconsidered

Chair: James Newlin, Case Western Reserve University

Byron Nelson, West Virginia University
"What World Is This?": The Conflation of Genres in *Pericles*

Robert Pierce, Oberlin College
Shakespeare's *Troilus and Cressida* and Comical Satire

Gabriel A. Rieger, Concord University
"What dish o' poison has she dressed her!": Queerness, Fascism, and Adaptation in *Twelfth Night*

4:00-5:20 pm

Panel 4: Room 308

Undergraduate Seminar

Chair: Elizabeth Zeman Kolkovich, The Ohio State University, Mansfield

Alexandra Benninghoff, The University of Akron
Interpretation: 'The Deceiving Word and Telling Tone

Adam Keeler, Owens Community College
Shakespeare? In 'This Economy'??

Kylee Beth Strader, Marietta College
Oedipus and his Complexes; Hamlet's Influence

Sydni Wilson, Marietta College
Milton's Subversion to Idolatry



6 p.m.

Happy Hour

Akronym Brewing
58 E. Market Street
Akron, OH 44308



FRIDAY October 28th

8:30 a.m.-noon: Registration

Third Floor of the Cummings Center



9:00-10:20 a.m.

Panel 5: Room 307

Audience Connections

Chair: Emily Detmer-Goebel, Northern Kentucky University

Russ Bodi, Owens Community College
Caliban's Loose End: A Prisoners' Dilemma

Lisa Starks, University of South Florida
Between Two Worlds: The Dybbuk, Shakespeare's *Romeo and Juliet*, and Reparative Tragedy

Andy Felt, The Theatre at Marietta College,
Conceptualizing Shakespeare for a Modern Audience

Panel 6: Room 308

History, Then and Now

Chair: Gabriel A. Rieger, Concord University

Grace Tiffany, Western Michigan University
Shakespeare Adapts

Philip Goldfarb Styrt, St. Ambrose University
Reading Jonson Reading Republican Rome: Turning History into Drama

Anne-Marie Walkowicz, Central State University
History Has Its Eyes On You: Lin-Manuel Miranda's *Hamilton* as a Shakespearean History Play



10:30-11:00 a.m.

Coffee/Tea at Gathering Space



11:00 a.m.-12:30 p.m.

Panel 7: Room 307

New Readings of Renaissance Texts

Chair: Russ Bodi, Owens Community College

Charles Conaway, University of Southern Indiana
Reading the Multiverse

Anthony Guy Patricia, Concord University
Act 1, Scene 1 of *King Lear* in Slow Motion: Shakespeare Criticism as Adaptable Genre

Elissa Wolf, Chicago Youth Shakespeare
Shakespeare's Asides



12:30-2:00 p.m.

Luncheon

The Williams Honors College Lounge



PLENARY SESSION

2:30-4:00 p.m.

The Cummings Center 307

Sujata Iyengar, The University of Georgia

“Artists’ Books and Fine-Press Editions as Shakespearean Adaptations”

This talk, drawn from Iyengar’s ongoing investigation of contemporary artists’ books as critical, editorial, and aesthetic interventions into Shakespeare studies, briefly identifies the cognitive and print affordances that enable readers to navigate books, contextualizes them in light of contemporary neuroscientific discoveries surrounding human literacy, and discusses aspects of bookness such as layout, binding, typography, paper, and construction as aspects of theatrical or quasi-theatrical immersion.

Sujata Iyengar specializes in English Renaissance Literature, Shakespearean Adaptation and Appropriation, and Book History and Arts.

Dr. Iyengar spent academic year 2014-2015 on a Study in a Second Discipline Fellowship at the Lamar Dodd School of Art, taking courses in Letterpress, Paper-making, Book Arts and Typography. Her talk for OVSC is drawn from her current project, “Shakespeare and the Art of the Book,” which builds on the insights she gained as an apprentice book artist and printer.



4:00-5:30 p.m.

Panel 8: Room 307

Adapting Shakespeare for Contemporary Culture

Chair: Lisa Starks, University of South Florida

Amy Scott-Douglass, Lorain County Community College
Shakespeare, Stark, and *Spider-Man: Far from Home*

Bethany Decker, The University of Akron
A Mouth Too Full: Domination, Consumption, Kitchens, and Witches in *Macbeth*

Suzanne Delle, York College of Pennsylvania
Shakespeare: Beyond the Elizabethan / Students: Beyond the Grades

4:00-5:30 p.m.

Panel 9: Room 308

Theorizing Adaptation

Chair: Charles Conaway, University of Southern Indiana

David Higbee Williams, The University of Michigan

The Murder is the Medium: Andronican Adaptation in *Theatre of Blood*

Jimmy Newlin, Case Western Reserve University

Reading Shakespeare as a Faithful Subject

Stephannie Gearhart, Bowling Green State University

“Dear William Shakespeare”: Derek Jarman’s Adaptations in Mrs. Thatcher’s Britain



Shakespeare and Adaptation in Performance

6:00 p.m.

Daum Theatre in Kolbe Hall

Dane CT Leasure; Associate Lecturer – Theatre Arts (University of Akron), Ph.D. student (Bowling Green State University), and Executive Artistic Director – Rubber City Theatre

The focus of this presentation is highlighting my work with Shakespeare and adapting the work to serve modern audiences. The presentation includes a focus on my 2017 *Hamlet*, which imposed a concept of a modern university setting, my 2016 production of *Lear* which was an adaptation of *King Lear* with Lear as a woman set with the backdrop of the failing rubber industries of the 1970s, and finally looking at the adaptation of *Tame* and *On the Line* which were retellings of Shakespeare’s *Taming of the Shrew* and *A Midsummer Night’s Dream*.

SATURDAY, October 29th

**Registration Starting at 8:30 a.m.
Third Floor of the Cummings Center**



9:00-10:20

Panel 10: Room 307

Genealogies of Race and Performance

Chair: Hillary Nunn, The University of Akron

Nathanial B. Smith, Central Michigan University

Genre Matters: Black Lives and the Watch in Kenny Leon's *Much Ado about Nothing* (2019) and
Geoffrey Sax's *Othello* (2001)

Carol Mejia LaPerle, Wright State University

Weakness of Will and Othello's Self-Killing

Laura DeLuca, Carnegie Mellon University

Ancient Royalty on the English Stage: A Shakespearean Genealogy

Panel 11: Room 308

Watching Shakespeare

Chair: Stephannie Gearhart, Bowling Green State University

Rebecca Trumino, St. John's University

Understanding Shakespeare with YouTube and Humor

Joseph Sullivan, Marietta College

Contextualizing "Kill Claudio" in the Age of YouTube

Daniel F. Gates, Saginaw Valley State University

Filming the "Unscene": The Waiting-Gentlewoman on the Margin of *Much Ado about Nothing*



10:30-11:00 a.m.

Coffee/Tea at Gathering Space

OVSC Board Meeting



PLENARY SESSION

11:00-12:30

The Cummings Center 307

Kirsten N. Mendoza, University of Dayton

Embodiment on the Stage and Screen: Representations of Coercion and Consent in *1 Henry VI*

Contemporary adaptations of Shakespeare's plays and the polarizing responses they evoke make plain the heated politics of embodiment caught between ethical imperatives for social justice and conservative calls for historical accuracy and authenticity. Rather than view justice and historicity as mutually exclusive, this talk argues that it is precisely through the multi-layered history inscribed on bodies that Shakespearean performances have the potential to have audiences reckon with ingrained forms of discrimination that have led to oppression and acts of violence both in the early modern period and in our twenty-first century. Through a comparison of the initial seduction scene between Suffolk and Margaret in *1 Henry VI* by the The Royal Shakespeare Company (1965), the English Shakespeare Company (1991), and the BBC series *The Hollow Crown*, this talk will consider how the various significations of bodies shift over time and how attendance to such shifts are particularly important for adaptations that invite critical interpretations of the fraught dynamics of seduction, coercion, and consent.

Kirsten N. Mendoza is an Assistant Professor of English and Human Rights. Her first book project, *Politics of Touch: The Racialization of Consent in Early Modern English Literature*, examines the conceptual ties that link shifting 16th and 17th century discourses on sexual consent with England's colonial endeavors, involvement in the slave trade and global mercantile pursuits. Her work has appeared or is forthcoming in *Renaissance Drama*, *Shakespeare Bulletin*, *The Oxford Handbook of Shakespeare and Race*, *The Norton Critical Edition of Doctor Faustus*, *Race and Affect in Early Modern English Literature*, *Teaching Social Justice Through Shakespeare: Why Renaissance Literature Matters Now*, and *Arden of Faversham: A Critical Reader*. Her research has been supported with grants from the Huntington Library, Newberry Library and the Folger Shakespeare Library.

SAVE THE DATE:

OVSC 2023 coming next October to the University of Dayton

The Ohio Valley Shakespeare Conference thanks the following people for their generous support of the 2022 conference.

The Cummings Center for the History of Psychology
Dr. Jodi Kearns, Director, Institute for Human Science and Culture
The University of Akron Department of English and its chair, Professor Mary Biddinger
The College of Arts and Sciences and Dean Mitchell McKinney
Dane Leasure, School of Dance, Theatre and Arts Administration and Executive Artistic Director of
Rubber City Theatre

Local Organizing Committee

Dorothy Gruich, The Cummings Center
Elizabeth Rhoades, The University of Akron Department of English
Kate Tasseff, The University Akron Department of English
Hillary Nunn, The University of Akron Department of English
Jennifer Hebert, The University of Akron Department of English

Ohio Valley Shakespeare Program Committee

Stephannie Gearhart, Bowling Green State University
Carol Mejia LaPerle, Wright State University
Dane Leasure, The University of Akron
Hillary Nunn, The University of Akron
Lisa Rhoades, The University of Akron

The University of Akron is located on lands that have been home to many diverse nations, including the Ohio Seneca and Cayuga, the Lenni Lenape (Delaware), the Miami, the Shawnee, the Wyandot (Wendat), the Ottawa (Odawa) and the Ojibwe Nations. These lands were ceded in the 1805 Treaty of Fort Industry and the forced removal of tribes through the Indian Removal Act of 1830. The University of Akron pays respect to the land and lives of Indigenous Nations past and present, and is committed to a process of continual learning, reflection, and reconciliation.