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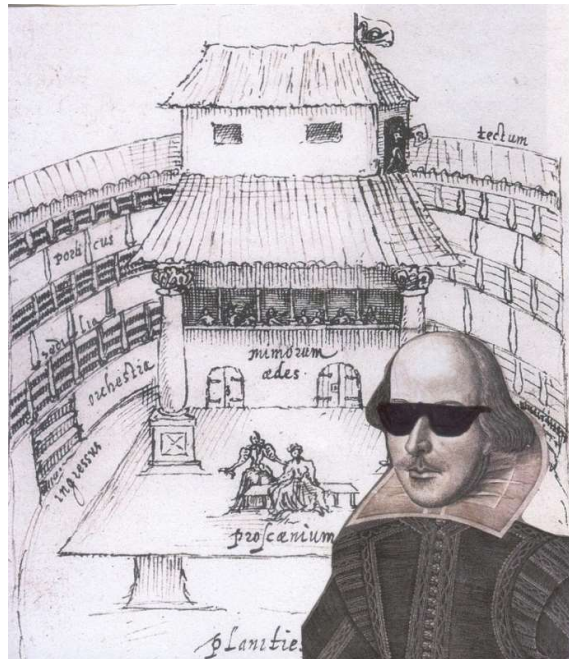
Dipartimento
di LINGUE
E LETTERATURE STRANIERE



SHAKESPEARE

Summer School

in Verona, Italy, 1-5 July 2019



"in fair Verona, where we lay our scene"



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Programme

Dates: 1-5 July 2019

Convenors

Dr Victoria Bladen (University of Queensland, Australia) victoria.bladen@uqconnect.edu.au

Prof Chiara Battisti (University of Verona) chiara.battisti@univr.it

Prof Sidia Fiorato (University of Verona) sidia.fiorato@univr.it

Venue



Università di Verona, Polo Universitario S. Marta, Via Cantarane, 24, 37129 Verona VR , Room SMT10

www.univr.it/it; <http://comunicazione.univr.it/santamarta/index.html>



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Day 1 Monday 1 July

10.00 – 10.30: Welcome to Verona and the summer school:

Prof. Alessandra Tomaselli, Head of the Department of Foreign Languages and Literatures – University of Verona;

Prof. Matteo de Beni, Head of the Teaching Board of Foreign Languages and Literatures – Department of Foreign Languages – University of Verona.

Dr. Victoria Bladen, Prof. Chiara Battisti, Prof. Sidia Fiorato

10.30 – 11.30: *Introduction to Shakespeare* – Prof. Chiara Battisti and Prof Sidia Fiorato

11.30 – 12.00: *Will Power – why we study Shakespeare* – Dr Victoria Bladen

12.00 – 12.30: *Renaissance cities and Shakespeare* - Maddison Kennedy (student, University of Queensland)

12.30 – 1.30: Lunch break

1.30 – 2.00: *Introduction to Romeo and Juliet* – Dr Victoria Bladen

2.00 – 3.15: **Playreading: *Romeo and Juliet***

3.15 – 3.30: break

3.30 - 5.00: **Playreading: *Romeo and Juliet*** continued.

Day 2 Tuesday 2 July

Shakespeare and Popular Culture

10.00 – 10.30: *Shakespeare and Comics*– Prof Chiara Battisti

10.30 – 11.00: *Shakespeare and Popular Culture* – Prof Sidia Fiorato

11.00 – 12.30: **Playreading: *Romeo and Juliet***

12.30 – 1.30: Lunch break

Shakespeare and Gender

1.30 – 2.00 *Masculine Adornment: The Androgyne and Gender Unease in The Two Gentlemen of Verona and Romeo & Juliet* – Matthew Huxley (Hons student, University of Queensland)

Shakespeare and His Contemporaries



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2.00 – 2.30: *Shakespeare and Cervantes* – Prof. Anna Bognolo

2.30- **Excursion** to 'Juliet's balcony'. Via Cappello 23

https://casadigiulietta.comune.verona.it/nqcontent.cfm?a_id=42703

Day 3 Wednesday 3 July

10.00-10.30: *Introduction to The Two Gentlemen of Verona* – Dr Anna Kamaralli

10.30 – 11.30: **Playreading:** *The Two Gentlemen of Verona*

Shakespeare and Europe

11.30 – 12.00: *Hamlet's Nordic sources* – Prof. Maria Adele Cipolla

12.00 – 12.30: *Hamlet on the German stage* – Prof. Peter Kofler

12.30 – 1.30: Lunch break

Shakespeare and The Supernatural

1.30 – 2.00: *'This Rough Magic': The Supernatural as a Signifier of Moral Conflict in*

Shakespeare's Macbeth and The Tempest. – Joy Chalaby (student, University of Queensland)

2.00 – 2.30: *'A Midsummer Night's Dream': The Flight from Authority.* – Prof. Yvonne Bezrucka

French Renaissance Theatre

2.30 – 3.00: *From the Pen to the Stage: Editing the French Renaissance Theatre. The Case of*

Antoine de Montchrestien's La Reine d'Ecosse – Dr. Daniele Speziari and Dott. Valeria Averoldi

3.00- 3.15: break

Shakespeare and Swords

3.15 – 3.45: - *Swordplay: historical fencing in the early modern period* – Victoria Kennedy

(student, University of Queensland)

3.45 - 5.00: **Workshop:** *The Two Gentlemen of Verona* – Dr Anna Kamaralli

Day 4 Thursday 4 July

King Lear

9.30 – 10.30: *King Lear: Time and Nothingness* - Prof. Silvia Bigliuzzi

Shakespeare and Adaptation



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10.30 – 11. 00: *Margaret Atwood re-reads Shakespeare* – Dr. Valentina Adami

11.00 – 11.30: *Romeo and Juliet on screen: an overview* – Dr Victoria Bladen

11.30 – 12. 00: *Guns, Rasa, and Roses: Sanjay Leela Bhansali's Ram-Leela (2013) and the 'Desi'*

Romeo and Juliet - Prof Melissa Croteau

12.00 – 1.00: Lunch break

1.00 – 2.00: **Playreading:** *The Two Gentlemen of Verona*

Shakespeare and Sources

2.00 – 2.30: *Mercutio: from minor character in the sources to major protagonist* – Carlo Lorini

Exploring the Early Modern Garden

2.30- 3.15: *The Garden in Medieval and Renaissance Culture* – Dr Victoria Bladen

3.15 – 5.30: **Excursion to Palazzo Giusti** – the palace, located in the east of Verona, was built in the sixteenth century. The beautiful garden has had many famous visitors over the centuries including Goethe, Mozart, Tsar Alexander I, and John Ruskin. Address: Via Giardino Giusti, 2. <http://giardinogiusti.com/it/> [Garden opening hours: 9am – 7pm]

Evening activity: optional event:

9.00 pm: Arena di Verona - *Il Trovatore*, by Giuseppe Verdi; set design by Franco Zeffirelli.

Day 5 Friday 5 July

Theatre workshop – 10.00 a.m.- 6.00 p.m.: Theatre workshop with Roberto Totola, Marina Furlani, Enrico Totola (Shifting Point- Punto in Movimento)

Teatro Fonderia Aperta, via del Pontiere 40/a

Evening activity: Dinner - venue and cost to be advised. Partners and friends welcome.



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About the lecturers (in order of appearance):

Chiara Battisti is Associate Professor of English Literature at the Department of Foreign Literatures of the University of Verona (Italy). Her research interests include literature and the visual arts, with a particular focus on literature and cinema, literature and science, law and literature, Shakespeare studies, gender studies, fashion studies, disability studies and food studies. Chiara Battisti is a member of the European Society for the Study of English (ESSE), of AIA (Associazione Italiana di Anglistica) and of AIDEL (Associazione Italiana Diritto e Letteratura).

Sidia Fiorato is Associate Professor of English Literature at the Department of Foreign Literatures of the University of Verona (Italy). Her research interests include law and literature with a specific focus on the legal thriller, literature and the performing arts (dance, theatre, musical), the fairy tale, Shakespeare studies, literature and the visual arts. Sidia Fiorato is a member of the European Society for the Study of English (ESSE), of AIA (Associazione Italiana di Anglistica) and of AIDEL (Associazione Italiana Diritto e Letteratura).

Victoria Bladen teaches in literary studies, adaptation and poetics at The University of Queensland, Australia. She has published four Shakespearean text guides in the Insight Publications (Melbourne) series: *Measure for Measure* (2015), *Henry IV Part 1* (2012), *Julius Caesar* (2011), and *Romeo and Juliet* (2010). She co-edited *Supernatural and Secular Power in Early Modern England* (Ashgate 2015), *Shakespeare on Screen: Macbeth* (Presses Universitaires de Rouen et du Havre, 2013) and a special issue of the *Australian Literary Studies* journal on *Afterlives of Pastoral* (2015). Victoria is currently co-editing *Shakespeare on Screen: King Lear* (forthcoming Cambridge University Press), and *Shakespeare and the Supernatural* (forthcoming Manchester University Press).

Maddison Kennedy (BA) has just graduated from the University of Queensland with Ancient History/ History as her major. Having travelled and studied abroad at the University College of Dublin, her love of history grew with each place she visited. Her interest in cities began after being inspired by a course at UQ, culminating with her decision to volunteer at the MacArthur Museum in Brisbane, which combines her interests of military and urban history.

Matthew Huxley is an Honours student at the University of Queensland, Australia. His current project examines the effect of liminal geographical zones on Shakespeare's characters. He has previously completed a Masters of Writing, Editing and Publishing at UQ, where he completed his dissertation - *Woman as Other: Transgressive Femininity in Shakespeare*. His research interests include Shakespeare studies, gender and transgression, LGBT literature, the gothic and manifestations of the deviant and supernatural.



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Maria Adele Cipolla is full professor for Germanic Philology at the University of Verona. Her research interests cover German and Scandinavian cultures and literatures. She has worked on Snorri Sturluson's *Edda* – she is chief editor of an online digital bibliography on the topic – and she has edited and translated Saxo Grammaticus' *Gesta Danorum*, the Old Norse *Nornagests þáttur*, Wolfram's *Parzival*, pfafe Lamprecht's *Alexanderlied*. She has dedicated her research on manuscript culture, paleography, codicology, book history, textual criticism; digital scholarly editing; intertextuality and connections between Germanic traditions and Latin, Romance and other vernacular traditions; modern reception of medieval works; text-image correlation in the medieval codicology.

Anna Kamaralli is the author of *Shakespeare and the Shrew: Performing the Defiant Female Voice* and the Editor of *Much Ado About Nothing* for Arden Shakespeare Performance Editions. She obtained her Master's degree from the University of NSW, and her PhD from Trinity College Dublin. She is a director, dramaturg, drama educator, theatre critic and academic specialist in the performance and teaching of Shakespeare, and has held teaching positions at the Universities of New South Wales, Newcastle, Notre Dame Sydney, Victoria University of Wellington and Trinity College Dublin. You can read her work at orlandocreature.wordpress.com.

Peter Kofler is Associate Professor of German Literature at the University of Verona. His fields of research include Shakespeare studies in Germany, intercultural relationships between Germany and Italy, translation studies, literature and the visual arts, literature and music. He has focussed in particular on the works by Christoph Martin Wieland. He has edited Christian Joseph Jagermann's translation of Dante's *Inferno* and published essays on Gotthold Ephraim Lessing, Wilhelm Heinse, Johann Wolfgang Goethe, Theodor Fontane, Hugo von Hofmannsthal, Robert Musil, Franz Kafka e Paul Celan.

Anna Bognolo is Full professor of Spanish Literature at the University of Verona. Her fields of research include 16th century Spanish romances of chivalry, the genre's features, its original position within the European Renaissance; she directs the "Progetto Mambrino" devoted to the Italian continuations and translations of Spanish romances, mainly the Amadis de Gaula cycle. She has researched and published numerous essays on the works of Cervantes, with a specific focus on *Don Quijote*.

Joy Chalaby is a third year BA student at the University of Queensland, majoring in English Literature and History. Her areas of interest range from medieval and early modern history, to 19th century and modernist literature. During a three-week trip to England in 2014, she discovered her love for C.S. Lewis and J.R.R. Tolkien while visiting the spires of Oxford and Cambridge. She has published in UQ's *Jacaranda* Journal, and has just completed her internship with AustLit and Corella Press. She keeps a personal blog, and loves to read good books over a cup of tea, write stories, and spend time with her family.



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Yvonne Bezrucka is Full Professor of English Literature at the University of Verona. Her main research areas due to the topical resurgence of religious fanaticism and populism, are at the moment concentrated on the Enlightenment, Religion, Migration, and Diaspora Studies. Cosmopolitanism, Globalization, Identity-Politics and the Geopolitical use of visual space-metaphors, deployed as Imaginary Geographies and their politics, are analysed via a Nation-Narration and Invented-Identity Eristics/Aesthetics. Visual Studies and Visual Rhetoric are exploited to highlight the resurgence of a populist jargon in Literature, Visual Media, and in TV series. Among her publications, *Genio e immaginazione nel Settecento inglese* (2002), *Oggetti e collezioni nella letteratura inglese dell'Ottocento* (2005), *The Invention of Northern Aesthetics in 18th-Century English Literature* (Newcastle: Cambridge Scholars, 2017), 'The Well-Beloved: Thomas Hardy's Manifesto of 'Regional Aesthetics' in *VLC, C.U.P.*, 2008)

Valeria Averoldi is PhD candidate in French Literature at the University of Verona (PhD in Foreign Literatures) in joint supervision with the University of Paris-Nanterre. Her fields of research include 16th century French theatre, the literary production inspired by the affair of Mary Stuart, Queen of Scots, the French playwright Antoine de Montchrestien (1575-1621). Her doctoral thesis concerns the tragedy of Antoine De Montchrestien, *La Reine d'Escosse* (1604).

Daniele Speziari is Post-Doc Research Fellow at the University of Verona. He holds a PhD in French Studies (University of Milan / University of Reims Champagne-Ardenne, 2013) and was awarded in 2018 the National Scientific Qualification/ Habilitation (ASN) as Associate Professor in French Language, Literature and Culture (10/H1), as well as the French "Qualification aux fonctions de maître de conférences" in 2014. His research mainly focuses on French Renaissance poetry, theatre and emblems. His publications include the monograph *La Plume et le pinceau. Nicolas Denisot, poète et artiste de la Renaissance (1515-1559)* (Geneva, Droz, 2016), two edited volumes (« *Parce que c'estoit luy...* ». *Studi sul Cinquecento in memoria di Michel Simonin*, 2016; *Romans de la Renaissance*, 2018) a critical edition of the tragedy *Agamemnon* by Roland Brisset, to be published in 2019 in *La tragédie à l'époque d'Henri IV (1590)* (Théâtre français de la Renaissance, vol. III.1) and several essays on Nicolas Denisot, Joachim Du Bellay, Antoine de Chandieu and other French poets and playwrights of the 16th century.

Victoria Kennedy (BA) completed a History Major at the University of Queensland. Her love of literature and history started early; she has written and published a children's book and has participated in an archaeology field school with the University of Reading. In semester 2 of 2017, she was lucky enough to study abroad at the University of Edinburgh. A member of the Queensland Living History Federation, she regularly participates in historical fencing with Prima Spada School of Fence.

Silvia Bigliuzzi is Full Professor of English Literature at Verona University. Her interests span Shakespeare, early modern drama and poetry, the English Renaissance and the Classical legacy, literature



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and the visual arts, textual performance, translation studies. Her publications include *Il colore del silenzio. Il Novecento tra parola e immagine* (Marsilio 1998), *Oltre il genere. Amleto tra scena e racconto* (Edizioni dell'Orso 2001), *Sull'esecuzione testuale* (ETS 2002), *Nel prisma del nulla. L'esperienza del non-essere nella drammaturgia shakespeariana* (Liguori 2005), *John Donne. Poesie* (with Alessandro Serpieri, Rizzoli 20092), *William Shakespeare. Romeo e Giulietta* (Einaudi 2012), the Italian translation of the Arden edition of *Double Falsehood* (Rizzoli 2012), and the edition of several collections of essays (*Distraction Individualized. Figures of Insanity in Early Modern England*, Cierre 2012; *Theatre Translation in Performance*, Routledge 2013, *Revisiting the Tempest. The Capacity to Signify*, Palgrave 2014; *Shakespeare, Romeo and Juliet, and Civic Life*, Routledge 2016) as well as Journal Special Issues (*Scepticism and The Culture of Paradox, English Literature* 1 2014; *Diegesis and Mimesis*, Skenè 2.2 2016; *The Tyrant's Fear, Comparative Drama* Part 1: 51.4 2017, and Part 2: 52.1-2 2018). She is co-General editor of *Skenè. Journal of Theatre and Drama Studies, Shakespeare Global Inverted* (Bloomsbury), and *Anglica* (ETS).

Carlo Lorini holds a degree in foreign language and literature, with a dissertation on Shakespeare and Machiavelli, and an MA from the Shakespeare Institute, University of Birmingham, with a dissertation on *The Merry Wives of Windsor*. He teaches Italian as a second language at ISI Florence for American universities in Florence, and Richmond in Florence.

Valentina Adami is a Post-Doc Research Fellow (*Assegnista di Ricerca*) of English literature at the University of Verona, and Adjunct Professor of English Language at the Free University of Bolzano/Bozen. She holds a PhD in English Studies (University of Verona, 2010) and was awarded the National Scientific Qualification/ Habilitation (ASN) as Associate Professor in English and Anglo-American Languages, Literatures and Cultures (10/L1). She has been visiting researcher at the University of Sydney and at the University of New South Wales (Australia). Her fields of research are literature and trauma; law, literature and culture; ecolinguistics and ecocriticism, with a specific focus on young-adult fiction. Among her publications, the monographs *Trauma Studies and Literature: Martin Amis's Time's Arrow* (Frankfurt am Main: Peter Lang, 2008); *Bioethics through Literature: Margaret Atwood's Cautionary Tales* (Trier: WVT, 2011). She is Assistant Editor of *Pólemos: A Journal of Law, Literature and Culture* (De Gruyter) and a member of ESSE, AIA (Associazione Italiana di Anglistica) and AIDEL (Associazione Italiana di Diritto e Letteratura).

Melissa Croteau is Professor of Film Studies and Literature and the Film Program Director at California Baptist University. For two decades, she has been teaching university courses on early modern British literature and culture, film history and theory, and film adaptation. Prof. Croteau has presented papers and given lectures on global cinema, Shakespeare on film, and Renaissance literature at numerous international conferences. Her publications include the book *Re-forming Shakespeare: Adaptations and Appropriations of the Bard in Millennial*



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Film and Popular Culture (LAP, 2013); a co-edited volume entitled *Apocalyptic Shakespeare: Essays on Visions of Chaos and Revelation in Recent Film Adaptations* (McFarland, 2009); an edited collection entitled *Reel Histories: Studies in American Film* (Press Americana, 2008); and essays on the films *Haider* (dir. Vishal Bhardwaj 2014), *V for Vendetta* (dir. James McTeigue 2005) and *Hamlet Goes Business* (dir. Aki Kaurismäki 1986).

SCIENTIFIC AND ORGANISING COMMITTEE

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In collaboration with:

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