

The ARC Centre of Excellence for the History of Emotions, Europe 1100 - 1800 and
The UQ School of English, Media Studies and Art History presents:

PERFORMING SHAKESPEARE:

"SHAKESPEARE'S GESTURAL CUES (DR. FARAH KARIM-COOPER, SHAKESPEARE'S GLOBE)

"REINVENTING SHAKESPEARE ON THE RESTORATION STAGE" (DR. BRANDON CHUA, UQ, CENTRE FOR THE HISTORY OF EMOTIONS)



Thomas Beach (1786), *Macbeth*, featuring Sarah Siddons and John Gamble

Date: Thursday, August 8, 2013

Time: 4:30pm-6:30pm

Location: Library Conference Room, Level 1,
Duhig Building, UQ St Lucia

Numbers are limited so please RSVP by
Wednesday, July 31 to:
p.boys@uq.edu.au or
phone (07) 3365-4913

www.historyofemotions.org.au

Interested in events happening at the CHE node at
The University of Queensland?

Go to our node page (<http://www.historyofemotions.org.au/about-the-centre/where-we-are/che-brisbane.aspx>) for events and opportunities in Brisbane.

ABOUT THE WORKSHOP:

What is at stake in performing Shakespeare? Can we discover the meaning of a Shakespeare play by acting out its dramas and attempting to embody its emotions? Or is the meaning of Shakespeare constantly reinvented as his works are performed in new historical and cultural contexts?

This workshop for English and Drama teachers features two short papers that adopt different approaches to the idea of performing Shakespeare, each with its own advantages in terms of classroom teaching. The first focuses on physical performance, thinking about the meaning of the drama through gesture and gestural cues; the second deals with performance as a cultural construction, exploring the ways in which Shakespeare was reinvented in a particular historical moment when theatre moved indoors and women first took to the stage. After the presentations there will be time for questions and discussion.

CPD certification of participation will be provided to all attendees. Please join the speakers for a reception following the workshop.

SPEAKERS:

DR FARAH KARIM-COOPER

SHAKESPEARE'S GESTURAL CUES

The gestural theorist David McNeil has said that 'gestures exhibit images that cannot always be expressed in speech, as well as images the speaker thinks are concealed. Speech and gesture must cooperate to express the person's meaning' (*Hand and Mind* (1992), p. 11). This workshop will examine gestural theory now and in Shakespeare's time as we try to uncover a gestural vocabulary in Shakespearean drama. Shakespeare's plays have what we might call 'gestural cues'. How do we identify and interpret them? What might they tell us about Elizabethan acting styles? Participants will have an opportunity to explore how gestural cues can open up new meanings of these plays, and how they can help us to develop a practice-based approach to teaching Shakespeare.

DR FARAH KARIM-COOPER is Head of Higher Education and Research for Globe Education at Shakespeare's Globe Theatre, London. In addition to being the course director of the Globe Theatre/King's College London MA in Shakespeare Studies, she is also Chair of the Globe Architecture Research Group. She is the 2013 Lloyd Davis Memorial Visiting Professor in Shakespeare Studies in the School of English, Media Studies, and Art History at UQ. Her public lecture will be held on Friday August 9, 5pm, in the Terrace Room, Sir Llew Edwards Building, UQ St Lucia.

DR BRANDON CHUA

REINVENTING SHAKESPEARE ON THE RESTORATION STAGE

The new indoor theatres of the late seventeenth century were pivotal in establishing Shakespeare's reputation as a national playwright and author. Replacing the older permanent theatres that were shut down in 1642, the new theatrical culture of the Restoration period (1660-1700) was groundbreaking in its introduction of extensive moveable scenery, sophisticated perspective staging, and the use of actresses in a formerly all-male establishment. This talk will provide an early history of Shakespeare's reinvention in this important and innovative period of British theatre. How did the new political situation (that of a restored Stuart monarchy, after a period of Civil War and Republican rule) facilitate new understandings of Shakespeare as a national poet, and how did the emerging celebrity culture attached to the figure of the professional actress inform performance practices? Participants will have an opportunity to consider how we might teach Shakespeare through the context of cultural history and the ways in which different societies across space and time reinvent and appropriate his texts.

DR BRANDON CHUA is a Postdoctoral research fellow with the ARC Centre of Excellence for the History of Emotions, University of Queensland. He teaches and researches primarily in the fields of seventeenth and eighteenth century English literature. He has published on Davenant, Dryden, and Behn, and is currently working on a book about the political and religious dimensions of later Stuart drama.

