



UNIVERSITY  
*of York*

## Practising Shakespeare: new collaborations, expanding horizons

British Shakespeare Association Conference

Wednesday 25 – Saturday 28 June 2025

School of Arts and Creative Technologies, University of York

### Call for Participation, second round:

So we grew together,  
Like to a double cherry, seeming parted,  
But yet an union in partition,  
Two lovely berries moulded on one stem;  
So, with two seeming bodies, but one heart  
*A Midsummer Night's Dream 3.2*

The complex relationship between text and performance is uniquely felt in Shakespeare Studies, and has been continuously reconstituted and reframed. Meanwhile, academic study and practice (both professional and amateur) often run in parallel but separate streams - a phenomenon often reinforced by handbooks on how to 'do' Shakespeare. These advocate resisting 'academic analysis' in favour of 'exercises and approaches that can aid the acting and directing process', a position which risks placing the two into an antagonistic relationship. Yet despite this apparent impasse, explorations which move across and between the spheres of research, practice and pedagogy have demonstrated the rich potential of collaboration and sharing approaches to early modern drama. As Shakespeare and his contemporaries continue to be explored and reinvented on stage, screen and new media, we ask what new horizons might Shakespeare Studies look towards in performance and practice? What challenges, by placing practice and performance as a central focus, must we confront, problematise, or solve when working with Shakespeare and his contemporaries? How might we continue and develop productive conversations and collaborations between teaching, practice and research?

**Keynote Speakers include: Emma Whipday (University of Newcastle), Abigail Rokinson-Woodall (Shakespeare Institute, University of Birmingham), and theatre director Amy Leach (Leeds Playhouse)**

**And a special performance by Edward's Boys**

### **Topics**

We invite proposals to consider topics which include (but are not limited to):

- Shakespeare in practice
- Shakespeare's (British and European) contemporaries in practice
- intersections of the practical and theoretical
- models of cross-collaboration and exploration
- practice-as-research / practice-led-research
- practical approaches to early modern texts in the classroom, the university, the conservatoire
- the relationship between text /print, and performance in practice
- practice and/ in the past
- practice and performance as modes of historical investigation and interpretation
- new modes of practice and reception offered by new technologies (including AR/XR/VR)
- interdisciplinary conversations around practice
- practice, cross-sector collaboration and the impact agenda
- Shakespeare, practice and the health of the humanities and arts - implications for schools, universities and the cultural industries
- editing for performance
- education and performance
- rhetoric
- embodiment
- voice
- approaches to gender and sexuality in performance
- approaches to race in performance
- approaches to transgender and nonbinary identities and representations in scholarship and performance
- ethics of practice
- practice and community; amateur Shakespeare practice

We also welcome proposals for topics outside the conference's central theme.

***The Stage 1 call, for seminars, workshops etc has closed.***

The second stage of the call is now open for panels, roundtables, and seminar enrolment.

**Stage 2 – deadline Friday 14 February 2025**

- Panels (15–20-minute paper presentations + discussion, c.3 presenters)
- Individual paper (15-20-minute presentations)
- Roundtable conversation
- Seminar enrolment

*Seminars include:*

- “Original Practices”: Pasts, Presents, and Futures (Dr Benjamin Blyth, University of Calgary)
- Coordinated Casting in Shakespeare: Matchmaking and Pragmatism (Dr Jakub Boguszak, University of Southampton)
- Shakespeare and Gesture (Prof Brian Cummings, University of York, and Prof Tiffany Stern, Shakespeare Institute, University of Birmingham)
- Practicing Shakespeare: Using Autotheory to Decolonialise Shakespeare Studies (Dr Koel Chatterjee, Trinity Laban)

- Elizabethan Paratextual Documents and Performance Creation (Lizzie Conrad Hughes, Shakespeare Institute, University of Birmingham and Valentina Vinci, Shake-Scene Shakespeare)
- Shakespeare in Theory, Theory in Practice (Dr Alexander Thom, University of Leeds)
- Practising Methodologies (Ann-Sophie Bosshard, Lukas Arnold, Timothy Holden, and Jifeng Huang, University of Zurich)

*Full details of seminars can be found on the BSA Conference pages, as well as details for workshops and other conference events.*

**Submission**

Any BSA member in good standing can submit a proposal. To join the BSA, please visit [Join the BSA](#). If you need to become a member of the BSA, or to renew your membership, please remember to do so in advance of submitting your conference proposal, as there may be a short delay in processing your membership status!

Proposal submissions and seminar registration should be made via the BSA Conference pages: <https://www.britishshakespeare.ws/conference/>