

Power of the Word 7 - The Dramatised Word: Theology, Philosophy and Literature in Conversation

CONFERENCE PROGRAMME (Updated 5 September 2024)

MONDAY 16 SEPTEMBER		
14.00	<p>CONFERENCE OPENS Gather at venue</p>	
15.00	<p>WELCOME AND INTRODUCTION</p>	
15.15	<p>OPENING ADDRESS</p> <p>Piero BOITANI (Emeritus Sapienza University, Rome) <i>Dramatising the Word: Episodes from Plato's Poem</i> Chair – Francesca Knox</p>	
16.00	<p>KEYNOTE 1</p> <p>Emma MASON (University of Warwick) <i>Interior Drama in the Catholic Revival</i> Chair – Michael Kirwan</p>	
17.00-18:00	<p>PANEL A: Bible and Drama - Chair: Liz Macwhirter</p> <p>Sarah FENGLER (Oxford University): Louis-Charles Caigniez's <i>Le Jugement de Salomon</i> (1802) and <i>Le Triomphe de David</i> (1805), and the Genre of 'Biblical Melodrama'</p> <p>Deryl DAVIS (Wesley Theological Seminary, Washington D.C.): Bibliodrama and Liturgical Drama as Tools for Theological Education: A Case Study</p>	<p>PANEL B: Experiencing and Expressing the Inner Word Chair: Patrick Goujon</p> <p>Emily ABDENI-HOLMAN (Campion Hall, Oxford): The Creative Act of Articulation: an Ignatian Way of Proceeding</p> <p>Brigid ALLEN (Independent Scholar): 'Make Everyday your Ephemerides'. The Preacher and the Early Modern Diary</p>
18:15	<p>APERITIVO BUFFET</p>	

TUESDAY 17 SEPTEMBER		
9.00-10.30	<p>PANEL A: Performed and Dramatised Poetry Chair: Daniel Gustaffson</p> <p>Hilary DAVIES (poet) and Tim ARMSTRONG (novelist and musician): <i>Damnatio Memoriae: Problems of Faith and Forgetting</i></p> <p>Michael HOWLETT (Waterford Institute of Theology): <i>The Great Hunger: From Poetic Words to Stage Performance</i></p> <p>Angela Alaimo O'DONNELL (Fordham University): The Drama of Dante: Dear Dante & Poetic Performance</p>	<p>PANEL B: Modernisms and the Word Dramatised Chair: Deborah Bowen</p> <p>Clark LUNBERRY (University of North Florida): Gertrude Stein and the Rhythmic ReWorking of Words</p> <p>Robert FRASER (Open University): Confession as Dialogue: Dostoevsky, Virginia Woolf, Translation and Sex Abuse</p>
10.30-11.00	COFFEE	
11.00-12.00	<p>KEYNOTE 2</p> <p>Antonio SPADARO SJ <i>Performing the Word and Poetic Faith</i> Chair – Francesca Knox</p>	
12.00-13.00	<p>Michael KIRWAN SJ (Trinity College Dublin) <i>Love's Performance: God, the World, and Dramatic Theology</i> Chair – Jean Ward</p>	
13.00-14.30	LUNCH	
14.30-16.00	<p>PANEL A: T. S. Eliot and Drama Chair: Hilary Davies</p> <p>Deborah BOWEN (Redeemer University): Murder in the Ancient Cathedral, Living (and</p>	<p>PANEL B: Dramatic/Dramatised Theology Chair: Iolanda Plescia</p> <p>Zuzanna MURDZEK (University of Gdańsk): Dramatic Theology? Rowan Williams' <i>Shakespeare in Love: Ten Prospects</i></p>

	<p>Partly Living) in the Contemporary Classroom</p> <p>Stefano Maria CASELLA (formerly IULM University, Milan): <i>Eliot Agonistes: Fragments of a Dramatic Experiment</i></p> <p>Anna WALCZUK (Jagiellonian University, Kraków): T. S. Eliot's Existential Quest at the Intersection of Theatre, Liturgy and Poetry</p>	<p>Klaudia ŁACZYŃSKA (University of Warsaw): Death and Dialogue: An Everyman of the 21st Century in Carol Ann Duffy's Modern Morality Play</p> <p>Krystyna WIERZBICKA-TRWOGA (University of Warsaw): The Dramatised Word of God in Angelus Silesius' Epigrams</p>
16.00-16.30	COFFEE	
16.30-17.15	KEYNOTE 3 Donatella Montini , (Sapienza University, Rome) <i>Royal Voices at Prayer in Early Modern English Texts</i> Chair – Carol Rutter	
17.15- 18.45	<p>PANEL A: Women Conversing with God: the 'dramatised word' in Early Modern Anglo-Italian Religious Texts Chair: Donatella Montini</p> <p>Emilia DI ROCCO (Sapienza University, Rome): Antonia Pulci, Sacred Drama and the Parable of the Prodigal Son</p> <p>Iolanda PLESCIA (Sapienza University, Rome): The Power of a Queen's Word: Catherine of Aragon in Shakespeare and Fletcher's <i>Henry VIII</i></p> <p>Fabio CIAMBELLA (Sapienza University, Rome): St Catherine of Siena and the Power of her Dialogic, Dramatised word(s) in <i>The Orchard of Syon</i></p>	<p>PANEL B: The Word Performed, the Word Embodied Chair: Anna Walczuk</p> <p>Jose MANALASTAS (San Beda University, Manila): <i>Cenaculo: The Power of Words in Drama and Color</i></p> <p>Sander VLOEBERGS (KU Leuven): Dancing the Word: An Exploration of the Role of Contemporary Liturgical Dance within Catholic Theology</p>

WEDNESDAY 18 SEPTEMBER

<p>9.00-10.30</p>	<p>PANEL A: Reading and Drama Chair: Francesca Knox</p> <p>Brennan O' DONNELL (Manhattan College, New York): Reading as Resurrection: a 'New and Improved' Approach to Poetry</p> <p>Małgorzata GRZEGORZEWSKA (University of Warsaw): Word, image, and the Drama of Conversion in <i>The Burning Babe</i> by Robert Southwell</p> <p>Petra CARUANA DINGLI (University of Malta): Monastic Women in the Dramatic Poetry of Christina Rossetti and Augusta Webster</p>	<p>PANEL B: The Word Enacted Chair: Haddy Bello</p> <p>Rebecca MACKENZIE (University of Glasgow): <i>Brora Y Station</i>: a Performative Paper</p> <p>Liz MACWHIRTER (University of Glasgow): Theopoetics: Giving Voice to Julian of Norwich and Trauma Spirituality in the Climate Crisis</p> <p>Carolyn KELSHAW (poet and writer): A Great Unfolding Drama in Word and Life</p>
<p>10.30-11.00</p>	<p>COFFEE</p>	
<p>11.00-12.00</p>	<p>KEYNOTE 4</p> <p>Patrick C. GOUJON SJ (Campion Hall-Oxford/Faculté's Loyola Paris) <i>Precarious Words: The Paradoxical Power of Prayer</i> Chair – Emma Mason</p>	
<p>12.00-13.00</p>	<p>PANEL A: Sacrament, Liturgy and the Dramatised Word Chair: Mark Bosco</p> <p>Bridget NICHOLS (Church of Ireland Theological Institute, Dublin): Story and Spirit in the Eucharist, Baptism and Ordination</p> <p>Jean WARD (University of Gdańsk): <i>Bitter Lamentations: The Soul's Conversation with Our Lady of Sorrows</i></p>	<p>PANEL A: Inner Drama Chair: Deryl Davis</p> <p>Katarzyna DUDEK (Franciscan University of Steubenville): The Power and Shape of the Word(s). Between the Rhapsodic Theatre and the Theatre of Inner Self</p> <p>Anna Marta SZCZEPAN-WOJNARSKA (Cardinal Wyszyński University, Warsaw): Questions about Suffering - <i>Job</i> by Karol Wojtyła</p>
<p>13.00-14.30</p>	<p>LUNCH</p>	

15.00-17.00	<p>Carol RUTTER (University of Warwick)</p> <p>WORKSHOP (Limited to 20 participants) <i>Shakespeare at Prayer</i></p>
17.30-19.00	<p>SPECIAL SESSION Flannery O'Connor</p> <p>PANEL The Realized Word: Flannery O'Connor's <i>Everything That Rises Must Converge and Revelation in the Flesh</i></p> <p>Karin COONROD (Yale School of Drama) Michael MURPHY (Loyola University Chicago) Mark BOSCO SJ (Georgetown University) Angela Alaimo O'DONNELL (Fordham University) - CHAIR</p>
19.00-20.00	<p>PERFORMANCE Everything That rises Must Converge <i>by Flannery O' Connor, created for the stage and directed by Karin Coonrod.</i> <i>Followed by a questions an answer session.</i></p>

THURSDAY 19 SEPTEMBER

<p>9.00-10.30</p>	<p>PANEL A: Theology and Dramatic Performance Chair: John Bowen</p> <p>Lukasz Bernard SAWICKI (Pontificio Ateneo Sant'Anselmo): Performance as <i>locus theologicus</i>: an Attempt at Synthesis</p> <p>Mark BOSCO SJ (Georgetown University): Performing as Transformation: The Theo-drama of Conversion in Contemporary Artists</p> <p>Michael MURPHY (Loyola University Chicago): Mystery at the Movies: Hans Urs von Balthasar and the Cinema of Trinitarian Drama</p>	<p>PANEL B: Good and Evil in Drama Chair: Małgorzata Grzegorzewska</p> <p>Maria VARSAM (University of the Peloponnese): Scapegoating, Nature and Nationhood in Dawn King's <i>Foxfinder</i></p> <p>Riccardo ANTONANGELI (Sapienza - University of Rome): Eternity, Resurrection and Judgement Day: The Enigma of Time in 15th Century Italian Sacred Dramas and Early Modern English Mystery Plays</p> <p>Przemysław MICHALSKI (Pedagogical University of Krakow): The Problem of Good and Evil in the Plays of Zbigniew Herbert</p>
<p>10.30-11.00</p>	<p>COFFEE</p>	
<p>11.00-12.00</p>	<p>KEYNOTE 5</p> <p>Anton BIERL (University of Basel) <i>The Dramatized Word: Electra and Orestes on Stage</i> Chair– Emilia di Rocco</p>	
<p>12.00-13.00</p>	<p>PANEL A: Failure and Triumph of the Dramatised Word Chair: Riccardo Antonangeli</p> <p>Anna BASILE (Università degli Studi di Napoli Federico II): '...regnabit. est haec poena' (Sen. Phoen. 646): the (De)Construction of Power in Seneca's Tragedies</p> <p>John BOWEN (Wycliffe College, University of Toronto): Restoring the Claws to the Lion of Judah: Dorothy L. Sayers's "The Man Born to be King" as an Exercise in Translation</p>	<p>PANEL B: Adaptations and Reception of Ancient Drama Chair: Dilwyn Knox</p> <p>Angelica VEDELAGO (Ludwig Maximilians Universität, München): Greek Tragedy and Christianity in Early Modern European Theatre: England and Italy, 1500-1660</p> <p>Evy VARSAMOPOLOU (University of Cyprus): "'Beware, beware words, / subtle and so far—": Artemis against Aphrodite in H.D.'s <i>Hippolytus Temporalizes</i></p>

13.00-14.30	LUNCH	
14:30-16.00	<p>PANEL A: Philosophical Intimations Chair: Robert Fraser</p> <p>Haddy BELLO (Pontificia Universidad Católica de Chile): <i>The Abyss of Freedom. Dialogues on Freedom Between Edith Stein and Fyodor Dostoevsky</i></p> <p>Daniel GUSTAFSSON (University of York): <i>'Visionary Forms Dramatic': Expressing and Enacting the Real in Blake and Dōgen</i></p> <p>Dilwyn KNOX (University College London): <i>Giordano Bruno, // Candelaiio: Comedy, Philosophy and Theology</i></p>	<p>PANEL B: The Word, the Flesh and the Sacred Chair: Maria Varsam</p> <p>Aleksandra WISNIEWSKA (University of Gdańsk): <i>Women, Literature and Artful Theology: the Word and the Flesh</i></p> <p>Roksana ZGIERSKA (University of Gdańsk): <i>Illuminating the Sacred in the Mundane: A Reader-Response Analysis of <i>Gilead</i> by Marilynne Robinson</i></p>
16.00-16.30	COFFEE	
16.30-17.30	<p>KEYNOTE 6</p> <p>Thomas STERN (University College London) <i>The History of Philosophy: A Dialogue with the Past?</i> Chair – Dilwyn Knox</p>	
17.00–20.00	<p>REPEAT PERFORMANCE (All welcome - primarily for students of Sapienza University) <i>Everything That rises Must Converge</i> <i>by Flannery O' Connor, created for the stage and directed by Karin Coonrod.</i></p>	
20.30	<p>CONFERENCE DINNER (Networking)</p>	

FRIDAY 20 SEPTEMBER	
9.00-10.30	<p>PANEL A: A Word embracing the Difference: Translation, Hospitality, Tragedy and Salvation in the Play <i>Pierre & Mohamed</i> (2018) by Adrien Candiard. Chair: Ana Rodriguez Falcon and Mercedes Lennon</p> <p>Rodríguez Ana FALCÓN (Catholic University of Argentina, UCA)</p> <p>Mariano CAROU: Pierre & Mohamed: Drama and Effectiveness of the Symbol (Salvador University, USAL)</p> <p>Mercedes Maria LENNON: Pierre & Mohamed: Witnesses Consecrated to a Life in Relationship (Catholic University of Argentina, UCA)</p>
	<p>PANEL B: Performance Chair: Carolyn Kelshaw</p> <p>Deryl DAVIS (Wesley Theological Seminary, Washington D.C.): "The Poet as Prophet": A Dramatic Reading drawn from the words of the Hebrew prophets and poems by Walt Whitman, T. S. Eliot, and Denise Levertov.</p> <p>Rupert SMITH (Lancaster University): Solo Spoken Word Performance - ' King Lear's Mute '</p> <p>Joe MILUTIS (University of Washington, Bothell): The Veridencies: A Poetic Performance on the History of Green Bodies in Art</p>
10.30-11.00	COFFEE
11.00-11.45	ROUNDTABLE Conference reflections
11.45	CONFERENCE CONCLUDES
11.45-13.00	POWER OF THE WORD OPEN FORUM Plans for the future
14.30-16.00	VISIT TO THE ENGLISH COLLEGE Guided tour by the College Archivist Maurice Whitehead Refreshments Organised by Father Ryan SERVICE
Time TBC	MASS