SESSION One  252 French Hall

CHAIR: Lauren Hilgendorf

DISCUSSANT(S)chair and presenters

“If It Will Feed Nothing Else, It Will Feed My Revenge”: Michael Radford’s Depiction of Shylock in *The Merchant of Venice*.Nabeal Aljabban.

A Comedy of Discord: The Contradictions at the End of *The Merchant of Venice*.Anna Beckmeyer.

Unholy Creatures? The Christians in *The Merchant of Venice*.Michael Bender.

DISCUSSION

Cimolino’s Recontextualization of *The Merchant of Venice*.Drew Boulton.

The Fortune Hunter’s Transformation: Antoni Cimolino’s Interpretation of Bassanio in *The Merchant of Venice*.Alexander Bowden.

DISCUSSION

SESSION Two MSB 109

CHAIR: Emily Meihls

DISCUSSANT(S)chair and presenters

A Shattering of Renaissance Gender Codes: Portia in Shakespeare’s *The Merchant of Venice*.Cassidy Buckelew.

Lovestruck or Lustful? Bassanio in Radford’s Production of *The Merchant of Venice*.John Collins.

DISCUSSION

SESSION Three UCEN Michigan Room A

CHAIR: Levi Hurley

DISCUSSANT(S)chair and presenters

Pleading Insanity? Shylock in Michael Radford’s *The Merchant of Venice*.Mohammad Dlewati.

Michael Radford’s Opening Montage in Shakespeare’s *The Merchant of Venice*.Nicholas Doyon.

The Opening Montage: More than Just a Preview in Radford’s *The Merchant of Venice*.James Dunavant.

DISCUSSION

“All It was awfulwasn’t it”: Lighting and Camera Angles in Radford’s *The Merchant of Venice*.Daniel Corey.

“Portia the Portrait”: Michael Radford’s Vision of Portia in Shakespeare’s *The Merchant of Venice*.Amanda Darzi.

Bassanio: Childish Playboy in Antoni Cimolino’s *The Merchant of Venice*.Eric Degeneffe.

DISCUSSION

ALL SESSIONS BEGIN AT 12:30 PM MONDAY APRIL 14, 2014
SESSION Four UCEN Michigan Room B

CHAIR: Rebecca Robinson

DISCUSSANT(S): chair and presenters

Changing Focus: Shylock and Antonio’s Strained Relationship in Michael Radford’s The Merchant of Venice. Bassem Farah.

Bassanio’s Double Life in William Shakespeare’s The Merchant of Venice. Kareem Gayar.


DISCUSSION

“The Villainy You Teach Me I Will Execute”: Shylock in Cimolino’s Merchant of Venice. Michael Glubzinski.

A Multi-Faceted Portia: Antoni Cimolino’s Interpretation of Portia in The Merchant of Venice. Shelbi Grant.

DISCUSSION

SESSION Five UCEN Michigan Room C

CHAIR: Ocie Whitt

DISCUSSANT(S) Chris Wandor


Forgetting the Alamo: Cross Cultural Experiences in John Sayles’s Lone Star. Rhonda Jones.

Pilar in John Sayles’ Lone Star. Sydney Spielmaker.

DISCUSSION

SESSION Six Honors Conference Room

CHAIR: Lena Gayar

DISCUSSANT(S) Hannah Slade


Tragic Hero, Victim, or Villain? Shylock in Shakespeare’s The Merchant of Venice. Alexander Khirfan.

Evolution: The Transformation of Bassanio in Michael Radford’s The Merchant of Venice. Zachary Kingsley.

DISCUSSION

Jessica’s Internal and External Conflicts in Shakespeare’s The Merchant of Venice. Madison Krascell.

Adapting to Survive: Jessica in Cimolino’s Performance of The Merchant of Venice. Dustin LaRosa.

DISCUSSION

ALL SESSIONS BEGIN AT 12:30 PM MONDAY APRIL 14, 2014
SESSION Seven Library Director’s Conference Room

CHAIR: Jenna LaBelle

DISCUSSANT(S) Alex Hassett

The Battle of Father and Son: Delmore and Otis Payne in John Sayles’ Lone Star. Madeleine Long.


DISCUSSION

Role Models? The Christians in Michael Radford’s The Merchant of Venice. Caleb Lindstrom.

Bassanio: A Man of Change in Michael Radford’s The Merchant of Venice. Jaslyn Morris.

DISCUSSION

SESSION Eight Library 213

CHAIR: Haley Dawson

DISCUSSANT(S) Duha Bakleh

Making Amends: Delmore and Otis and John Sayles’ Lone Star. Avery Mitevski.

“Lorenzo and His Infidel”: Jessica in Cimolino’s The Merchant of Venice. Faiha Osman.

Portia: A Multi-Faceted Character in Antoni Cimolino’s The Merchant of Venice. Theresa Pickell.

DISCUSSION


Struggling Between Two Worlds: Antoni Cimolino’s Interpretation of Jessica in The Merchant of Venice. Samantha Raska.

“These be the Christian Husbands”: The Pre-World War II Context of Cimolino’s The Merchant of Venice. Kaleigh Rodgerson.

DISCUSSION

SESSION Nine Library 313

CHAIR: Taylor Murphy

DISCUSSANT(S) Dalia Duzdar


Portia: The Unconventional Heroine in Shakespeare’s The Merchant of Venice. Sara Searfoss.

A Reformed Lover: Michael Radford’s Interpretation of Bassanio in The Merchant of Venice. Lamees Shamieh.

DISCUSSION

Sam Deeds: Private Eye for Past Times in John Sayles’ Lone Star. Austin Roberts.

Safe House or Contact Zone: Big O’s in John Sayles’ Lone Star. Michaela Speckmann.

Buddy Deeds: Hero or Anti-Hero in John Sayles’ Lone Star. Alam Singh

DISCUSSION

ALL SESSIONS BEGIN AT 12:30 PM MONDAY APRIL 14, 2014
SESSION Ten Library Piper Lab

CHAIR: Krysten Perkins

DISCUSSANT(S) Zaf Abutalib

Dark and Decadent versus Light and Airy: The Settings in Michael Radford’s *The Merchant of Venice*. Emily Steele.

Be o’ good cheer, for truly I think you are damned”: Christianity in Radford’s *The Merchant of Venice*. Sarah Taipalus.

“’Tis an Office of Discovery, Love. And I Should Be Obscured”: Radford’s Portrayal of Jessica in *The Merchant of Venice*. Daniel Stohlin.

DISCUSSION

Radford’s Portrayal of Portia: From Quiet and Controlled to Outspoken and Dominant. Gabrielle Sutton.

“I Would Be Friends With You”: Radford’s Portrayal of Shylock and Antonio’s Relationship in *The Merchant of Venice*. Mohammad Tabboub.

The Quest for Fortune: Bassanio in Shakespeare’s *Merchant of Venice*. Jared Graves.

DISCUSSION

SESSION Eleven History Dept 260 FH Conference Room

CHAIR: Jena Petzold

DISCUSSANT(S) Zena Khorfan

Woman in Conflict: Jessica in Shakespeare’s *The Merchant of Venice*. Kristin Striber.

Night and Day: Michael Radford’s Contrasting Images of Venice and Belmont in *The Merchant of Venice*. Kimberlee Trainor.

Immature and Conflicted: Antoni Cimolino’s Interpretation of Bassasio in *The Merchant of Venice*. Matt Wagner

DISCUSSION

A Safe House or Contact Zone: Big O’s in John Sayles’ *Lone Star*. Jared Tippett.

“Forget the Alamo”: Pilar Cruz breaks stereotypes in *Lone Star*. Arely Zimmermann.

DISCUSSION

ALL SESSIONS BEGIN AT 12:30 PM MONDAY APRIL 14, 2014