



Wydział Filologiczny

The University of Gdańsk

Samuel Beckett Seminar

BACK TO THE BECKETT TEXT

SOPOT

10-16 May 2010

Honorary Patrons:

Rector of the University of Gdańsk,
Prof. Bernard Lammek

President of Sopot
Dr Jacek Karnowski

MONDAY 10 May 2010

Time	Theatre of de BICZ		Time	Dworek Sierakowskich (Academic Session A)
		KLUB ATELIER	9.00	Registration
			9.30	Welcome address – Prof David Malcolm and Dr Tomasz Wiśniewski
10.00-13.00	<i>Approaching <u>Endgame</u>: Rhythm, Space and the Actor</i> – a theatre workshop led by Douglas Rintoul of Complicite Theatre		10.00-11.30	Textual analysis A 1. <i>Samuel Beckett's <u>Waiting for Godot</u>: A Study of Form and Content</i> – Dr Khaled Alodaili (Mutah University, Jordan) 2. <i>Does Language Change <u>Come and go</u> and the Setting of the Play?</i> – Aleksandra Wachacz (Jagiellonian University, Kraków, Poland) 3. <i>Beckett's <u>Ping</u> as a Musicalised Text</i> – Joanna Barska (Jagiellonian University, Kraków, Poland)
13.00-18.00	<i>Dancing Beckett</i> – Occasional Dance Theatre workshop inspired by <i>Quad</i> (PL)	12.00-13.30 <i>Voices from the Dark: Beckett and Paul Auster</i> – discussion workshop led by Dr Arkadiusz Misztal	12.00-13.00	Textual analysis A – cont. 4. <i>Dirt and Defilement at the Duchess: An Analysis of the Complicite Production of Beckett's <u>Endgame</u></i> – Micah Coston (University of Birmingham, UK) 5. <i>"Happy Chatters" in <u>Happy Days</u>: An Analysis of Communicative Tensions</i> – Agnieszka Pelkowska (UWM, Poland)
		14.00-15.30 <i>On Hope and Despair. Reading <u>Endgame</u></i> – discussion workshop led by Dr Tomasz Wiśniewski	14.30-16.00	Interpretative contexts A 1. <i>Beckett's Radio Dramaturgy in <u>All That Fall</u>: Jung's Effect on Beckett</i> – Munetaka Kume (Waseda University, Tokyo, Japan) 2. <i>'Barefoot in the dust': On the Beckettian Fragment</i> – Dr Xymena Synak-Pskit (University of Gdańsk, Poland) 3. <i>The Plastic Stitch: Self-contraction and Consciousness in Beckett's <u>Molloy</u></i> – Megan K. Fernandes (University of California, Santa Barbara, USA)
		16.00-17.30 <i>Beckett through J.M Coetzee's Eyes</i> – discussion workshop led by Dr Jean Ward and Dr T. Wiśniewski	16.30-17.30	Interpretative contexts A – cont. 4. <i>A Sociological and Deconstructive Study of Samuel Beckett</i> – Mohammadreza Arghiani (Yerevan State University, Armenia) 5. <i>Politeness Strategies as Foregrounding Devices in Samuel Beckett's <u>Endgame</u></i> – Atefe Asadi (Arak University, Iran)
19.30	<i>Beckett Aloud</i> – discussion workshop led by David Malcolm (with James Malcolm, Billy B. Savage and Dawid Fyszbejn)			

TUESDAY 11 May 2010

Time	Theatre of de BICZ		Dworek Sierakowskich (Academic Session A)	
9.00-12.00	<i>Endgame within a square (1)</i> – the first part of a three-day theatre workshop led by Ewa Ignaczak and Ida Bocian (PL)	KLUB ATELIER	9.00-10.00	Interpretative Contexts B 1. <i>Beyond the Suffering of Being: Desire in Leopardi and Beckett's Later Drama</i> – Roberta Cauchi (University of Western Ontario, London, Canada) 2. <i>First Things First – Beckett's Universe of Objects</i> – Dr Michał Lachman (University of Łódź, Poland)
			10.30-11.30	3. <i>The Happiness of <u>How It Is</u>: Beckett, Badiou and Bersani</i> – Dr Paul Stewart (The University of Nicosia, Cyprus) 4. <i>Beckett's <u>Whoroscope</u> as a Framework for Understanding Joyce</i> – Dr Steven Bond (University of Limerick, Ireland)
			12.00-13.00	Keynote address: Prof. Porter H. Abbott (University of California, USA) <i>The Syntactical Poetics of Gertrude Stein and Samuel Beckett</i>
14.30-17.00	<i>Footfalls on the Screen</i> – a discussion workshop led by Katarzyna Ojrzyńska <i>Footfalls</i> – a short film by students (University of Łódź, Poland)	14.00-15.30	14.30-15.30	Textual Analysis B 1. <i>"I shall tell myself stories": On the Narrative Voice in <u>Malone Dies</u></i> – Bartosz Lutostański (University of Gdańsk, Poland) 2. <i>Integrating the Outside with the Inside: The Structure of View in Beckett's <u>Ghost Trio</u></i> – Noboru Kataoka (Waseda University, Tokyo, Japan)
		15.45-17.15	15.45-17.15	Global Beckett 1. <i>Oriental Beckett</i> – Priyanka Chatterjee (University of Calcutta, India) 2. <i>Company. A Brazilian performance at the IV Buenos Aires Beckett Festival 2009</i> – Robson Correa de Camargo (Universidade Federal de Goiás, Brazil) 3. <i>Beckett Choreographs</i> – Patricio Orozco (Director of Buenos Aires Beckett Festival, Argentina)
			17.45-19.00	<i>Simply Film</i> – a discussion workshop led by Aleksandra Wachacz (PL)
19.30	<i>Voz, or Beckett Translated on the Screen</i> – introduced by Prof. Antonia Rodriguez Gago and followed by a meeting with the director of <i>Voz</i> , Javier Aguirre (SP/ENG)			

WEDNESDAY 12 May 2010

A DAY OF KEYNOTES

Time	Theatre of de BICZ	Dworek Sierakowskich	Rezydent Hotel
9.00-10.00	Prof. Jerzy Limon (University of Gdańsk) <i>Waiting for the Theatre</i> Dr Tomasz Wiśniewski (University of Gdańsk) <i>Back to the Beckett Text</i>		
10.15 – 11.15	Prof. Enoch Brater (University of Michigan, USA) <i>Beckett's Devious Interventions</i>		
11.30 – 13.00	Prof. Antonia Rodriguez Gago (Universidad Autónoma de Madrid, Spain) <i>Voice, Space and Body: The Problems of Translating and Adapting Company for the Screen</i> Antoni Libera (Warsaw, Poland) <i>An Introduction for Company</i>		
14.30-15.30	Prof. Stan Gontarski (Florida State University, USA) <i>Beckett's Theatrical Texts: Page and Stage</i>		
15.45-16.30	Prof. Shimon Levy (Tel Aviv University, Israel) <i>Who Come and Who Go?</i>		
17.30		Company – a round table discussion led by Prof. Enoch Brater (invited guests)	
19.30			Readings from Samuel Beckett – a presentation and discussion of passages in four languages (Charles Krance – French, Antoni Libera – Polish, Hans Moltrecht – German, David Malcolm – English)
Followed by (approx. 20.30)			Reception

THURSDAY 13 May 2010

time	Theatre of de BICZ	Dworek Sierakowskich Academic Session B	
		9.00-11.00	Textual Analysis: Voice – Sound – Silence 1. <i>Beckett's Voice and Meaning</i> – Dr Tomasz Wiśniewski (University of Gdańsk, Poland) 2. <i>An Attempt at a Phonosemantic Analysis of <u>Stirrings Still</u> and <u>what is the word</u></i> – Dr Sławomir Studniarz (University of Warmia and Mazury, Olsztyn, Poland) 3. <i>Eloquence and Apophasis in Shakespeare and Beckett</i> – Dr Olga Kubińska (University of Gdańsk, Poland) 4. <i>Fictional Space and Its Limit in <u>First Love</u></i> – Keiko Kikuchi (Waseda University, Tokyo, Japan)
11.00	<i>Catastrophe</i> – a workshop for actors and directors led by Antoni Libera (PL)	11.30-13.00	Between Languages 1. <i>Beckett in <u>Transition: Pour faire remarquer moi?</u></i> – Dr Seán Lawlor (University of Reading, UK) 2. <i>'Of Course He Has No Story' – <u>Textes pour rien / Texts for Nothing</u></i> – Dr Monika Szuba (Regent College, Elbląg, Poland) 3. <i>'handicapped by my ignorance of Spanish': Samuel Beckett's Notes for His Translations of Mexican Poetry</i> – María José Carrera (University of Valladolid, Spain)
13.00	<i>Endgame within a square (2)</i> – a continuation of a three-day theatre workshop led by Ewa Ignaczak and Ida Bocian (PL)	14.30-15.15	Keynote address: Dr Mark Nixon (Reading University, UK): <i>'All I knew' – Beckett's Unpublished Short Story 'Echo's Bones'</i>
		15.30-16.30	Genre / Media Analyses (between the Media) 1. <i>Stillness and Movement in <u>Embers</u> by Samuel Beckett</i> – Anna Suwalska-Kołecka (PWSZ, Płock, Poland) 2. <i><u>Rough for Radio II</u> – A Neglected Text</i> – Dr Julie Campbell (University of Southampton, UK)
		17.00-18.00	Genre / Media Analyses (between the Media) – cont. 3. <i>Mediated Breath</i> – Sozita Goudouna (Royal Holloway University of London, UK) 4. <i>Throwing voices: radio, text and the 'dump limp' bodies of Beckett's 1960 works</i> – Dr Lea Sinoimeri (Université du Havre, France)
19.30	<i>Szczęśliwe dni / Happy Days</i> – a recording by Polish Television Theatre, and a meeting with the director, Antoni Libera (PL)		

FRIDAY 14 May 2010

Time	Theatre of de BICZ	Time	Dworek Sierakowskich (Academic Session B)
		9.00-10.30	Literary Contexts 1. <i>The Irish Attitude towards the Body and the Beckettian Dramatic Oeuvre</i> – Katarzyna Ojrzyńska (University of Łódź, Poland) 2. "... you never meet place names in Beckett's books": <i>Getting Through in Short Fiction – Samuel Beckett and John McGahern</i> – Prof. David Malcolm (University of Gdańsk, Poland) 3. <i>Literary Intertextual References in Samuel Beckett's Happy Days</i> – Prof. Jadwiga Uchman (University of Łódź, Poland)
10.30	<i>Writers in the theatre</i> – Paweł Huelle in conversation with Antoni Libera (PL)	11.00-12.30	Boston University session on Footfalls 1. <i>Noh/No, Footfalls/Pas: The Art of Stepping Forward and Back</i> – Carrie Preston (Boston University, USA) 2. <i>Samuel Beckett's Dramatic Mamalogue: Staging Capable Negativity in Footfalls/Pas</i> – Prof. John Paul Riquelme (Boston University, USA)
12.00	<i>Writers in the theatre</i> – Paweł Huelle in conversation with Antoni Libera (PL)	14.30-15.30	Aesthetic, Philosophical and Ethical Contexts 1. <i>Beckett, Proust, and the Promise of Figurality</i> – Dr Michael D'Arcy (St Francis Xavier University, Canada) 2. <i>The 'Grey Dust of Words' in Samuel Beckett's Late Performance Texts: The Evanescent Meaning of Human Language as a Medium (by Repetition)</i> – Dr Piotr Dobrowolski (Adam Mickiewicz University, Poznań, Poland)
13.00	<i>Endgame within a square (3)</i> – a continuation of a three-day theatre workshop led by Ewa Ignaczak and Ida Bocian (PL)	16.00-17.30	Aesthetic, Philosophical and Ethical Contexts – cont. 4. <i>"What we cannot speak about we must pass over in silence"</i> – Samuel Beckett's <i>Watt</i> – Małgorzata Janik (IBL, Polish Academy of Sciences, Warsaw, Poland) 5. <i>Parataxis and Torture: Towards an Ethics of the Void in Samuel Beckett's How It Is</i> – Christopher Langlois (University of Western Ontario, Canada) 6. <i>Performing the Back: Dialogical Blanks and Cooperative Call in Beckett's Company</i> – Marco Bernini (University of Parma, Italy)
19.30	Occasional Dance Theatre: <i>Kwadrat wersja 6</i> – a modern dance performance inspired by Beckett's <i>Quad</i>		
followed by	<i>Beckett in the Twenty-first Century</i> – Tomasz Wiśniewski in conversation with Prof. S.E. Gontarski, Prof. Porter H. Abbott and Prof. Enoch Brater		

SATURDAY 15 May 2010**Theatre workshop**

Time	Theatre of de BICZ	
10.00	<i>Acting Beckett</i> – a theatre workshop by S.E. Gontarski	
13.00	<i>Who come and who go?</i> – a theatre workshop led by Shimon Levy	13.00-14.30 <i>Beckett on stage – a Brazilian approach</i> – a theatre workshop led by Robson Correa de Camargo
		14.30-16.00 <i>Beckett on stage – an Argentinean approach</i> – Patricio Orozco
19.30	<i>Nie ja, Kołysanka (Not I, Rockaby)</i> – Irena Jun (PL)	

SUNDAY 16 May 2010**Open to the public (PL)**

Time	Dworek Sierakowskich	
12.00	<i>Beckett and Różewicz</i> – Joanna Lisiewicz (PL)	
13.00	<i>Guests of <u>Topos</u></i> – Krzysztof Kuczkowski in conversation with <i>Kwartalnik Artystyczny</i> and <i>Tekstualia</i> (PL)	
14.30	<i>Beckett Aloud</i> – a discussion with James Malcolm, Billy B. Savage and Dawid Fyszbeyn, led by David Malcolm (PL)	
15.30	<i>Beckett and Literary Traditions</i> (invited guests: Prof. Jan Ciechowicz, Prof. Marek Wilczyński, Prof. David Malcolm) (PL)	
17.00	<i>Ostatnia taśma Krappa / Krapp's Last Tape</i> , Polish Radio Theatre and meeting with Janusz Kukuła (the director) (PL)	
19.30	<i>Szczęśliwe dni / Happy Days</i> – directed by Henryk Rozen (PL) <i>tbc</i>	

This programme may be modified

The language of the majority of the sessions is English. PL denotes sessions conducted in Polish. The fee for the seminar is 100 euros. It does not include costs of accommodation. All workshops are for a limited number of participants, so registration is required.

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For the discussion and theatre workshops held in The Theatre Off de BICZ please register at: beckettnaplazy@gmail.com