

## RESEARCH SEMINARS

### S1. Performance, Performativity, and Difference

**Seminar Leader:** Denise Albanese (George Mason University)

This seminar invites participants to consider how performance practice and theory illuminate the question of difference, understood in terms of script or casting. Such considerations might include: women acting Hamlet; Jarman's queer productions; the theatrical and political work of "color-blind" casting. Among the questions to be considered are how discourses of performativity might stand between text and performance; how performance practice resonates with critiques of Shakespearean universalism; whether race as well as gender is performative; the extent to which whiteness or heteronormativity are unacknowledged theatrical dominants.

### S2. New British History, New British Shakespeare?

**Seminar Leaders:** David J. Baker (University of Hawaii) and Willy Maley (University of Glasgow)

This seminar considers the issues raised by the "new British history" which attends to the cultural and political interactions among the several early modern kingdoms—Scotland, Wales, England, and Ireland—that eventually made up the (allegedly) United Kingdom. Members will explore such questions as: Will this new history lead to a new "British" Shakespeare? What are the dividends and drawbacks of such a "multiple-kingdom" approach? And, what does it mean to displace England as the center of our literary concerns?

### S3. Jews, Spaniards, Catholics: Questioning the Jewish Question

**Seminar Leader:** Edmund Campos (Swarthmore College)

Protestant London was home to Crypto-Jews and Crypto-Catholics. The submerged religious affiliations of these two communities linked them to their respective co-religionists on the Iberian Peninsula, the origin of diasporic Jews and the source of Catholic plots. Were anti-Semitism and anti-Hispanism mutually referential biases in early modern England? What are the cross-cultural connections among Iberian Jews, Iberian Catholics and English recusants? Most welcome are papers that situate these groups within a shared associative network of intelligencing, equivocation, Machiavellianism, and other alleged Mediterranean vices.

### S4. Shakespearean Adaptation: Towards a Theory

**Seminar Leader:** Barbara Correll (Cornell University)

Adaptations of Shakespeare and Shakespeare's own adaptive practices are much discussed, yet adaptation remains under-theorized. Its links to issues of cultural authority and challenges to Western paradigms of cultural production and signification invite conceptual reflection. How does adaptation function as cultural critique, appropriating, alienating, transforming authority? What critical possibilities emerge from a transhistorical conversation between Shakespeare's adaptive practices and contemporary literary or cinematic adaptations of Shakespeare? Participants will think speculatively about the many aspects of adaptation in Shakespeare studies.

### S5. Dancing in the Dark: Shakespearean Comedy on Film

**Seminar Leader:** Samuel Crowl (Ohio University)

This seminar explores comedy's vital role in recent Shakespeare films. We'll examine Branagh's *Much Ado* and *Love's Labour's Lost*, Nunn's *Twelfth Night*, Edzard's *As You Like It*, and *Three Dreams* by Adrian Noble, Michael Hoffman, and Christine Edzard. Papers might focus on the qualities these films share, their relationship to earlier film versions of the comedies, their generic relationship to romantic film comedy, their resonance with recent work in gender and queer theory, and the ways in which they play with issues alive in Shakespeare in *Love*.

### S6. Theater and Shakespearean Criticism in the Long Nineteenth Century

**Seminar Leaders:** Christy Desmet (University of Georgia) and Robert Sawyer (East Tennessee State University)

This seminar re-considers the alleged oppositions between stage and page and between theater and criticism in the long nineteenth century (ca. 1780-1914). Topics might include the following: actors and actresses as Shakespearean critics; nineteenth-century plays as Shakespearean criticism/commentary; playwrights as critics; involvement of literary figures in professional and amateur productions; nineteenth-century critics and the world of the stage; Romantic anti-theatricality; editors and the stage; reading versus performance versions of Shakespeare; Shakespearean adaptations, burlesques, and bowdlerized versions; and Shakespeare societies.

### S7. Shakespeare's Ovid: Forms and Institutions of Rhetoric

**Seminar Leader:** Lynn Enterline (Vanderbilt University)

The seminar will examine how two institutions important for early modern rhetorical practice—the grammar school and the commercial theater—influenced Shakespeare's adaptations of Ovid, particularly with regard to representations of subjectivity, sexuality, affect, and the body. A wide range of papers are welcome, including theories of intertextuality and echoing; Ovidianism, transvestism, the marketplace; how the school's training in classical rhetoric provided a shared method and conceptual framework for poets, playwrights, and audience.

### S8. Margaret Cavendish, Shakespeare, and Renaissance Drama

**Seminar Leaders:** James Fitzmaurice (Northern Arizona University), Gweno Williams (College of Ripon and York St. John), and Katherine Romack (SUNY, Oswego)

This seminar will explore a wide range of topics: Cavendish, Shakespeare, and Renaissance Drama: intertextualities; the Cavendish Circle: Cavendish as a member of a theatrical family, connections with her husband's and stepdaughters' comedies; issues of sex, gender, and blurring between the two; Cavendish's dramatic theory as found in the prefaces and elsewhere; Cavendish in performance: recent live productions, recent video productions; Cavendish and private performance.

### S9. Page and Stage—Robert Greene and the Dramatic Field of the 1580s and 90s

**Seminar Leader:** Edward Gieskes (University of South Carolina)

This seminar will investigate Robert Greene's important contribution to Elizabethan literary and dramatic culture. Through its focus on Greene, it will examine the influence of print publication on a developing dramatic field. Papers could address relations between Greene's pamphlets and those of his contemporaries, between his pamphlets and plays, between Greene's pamphlets and other writers' plays, or could address Greene's fraught relation with both his University Wit peers and the professional acting companies and their playwrights—most specifically with Shakespeare.