



# SHAKESPEARE ASSOCIATION OF AMERICA

## JUNE 2012 BULLETIN

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SAA membership is payable on an academic-year basis. Pay 2012-13 membership dues now to register for seminars and workshops and receive other membership benefits. See page 10 or pay online at [www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org).

The Forty-First Annual Meeting of the Shakespeare Association of America will be held on Easter weekend 2013, at the Fairmont Royal York Hotel in Toronto, Ontario. The conference opens on Thursday, 28 March and closes on Saturday, 30 March. Presentations include:

■ **Public Virtue**, the 2013 Plenary Session, with Julie Crawford (Columbia University), Margaret Ferguson (University of California, Davis), and session organizer Kathryn Schwarz (Vanderbilt University)

■ **Enduring Shakespeare: Performing the Archive: 1796, 1970, 2012**, with session organizer Barbara Hodgdon (University of Michigan), Ellen MacKay (Indiana University), and Robert Shaughnessy (University of Kent)

■ **New Directions in Shakespeare and Ecocriticism**, with session organizer Jennifer Munroe (University of North Carolina, Charlotte), Vin Nardizzi (University of British Columbia), and Karen Raber (University of Mississippi)

■ **Performing the Shakespearean Archive**, with Fiona Ritchie (McGill University), session organizer Richard Schoch (Queen Mary, University of London), and Will West (Northwestern University)

■ **Queer and Now: New Directions**, a roundtable with James Bromley (Miami University), session organizer Will Fisher (Lehman College, CUNY), Madhavi Menon (American University), Melissa Sanchez (University of Pennsylvania), and moderated by Jeffrey Masten (Northwestern University)

■ **Race: Early Modern and Transatlantic**, with Susan Dwyer Amussen (University of California, Merced), Kim Hall (Barnard College), and Joaneath Spicer (The Walters Art Museum, Baltimore, Maryland). Session organized by Jonathan Burton (Whittier College)

■ **Race: Medieval and Early Modern**, with session organizer Jonathan Burton (Whittier College), David Nirenberg (University of Chicago) and Geraldine Heng (University of Texas)

■ **Shakespeare and the Limits of Galenic Theory**, with session organizer Mary Floyd-Wilson (University of North Carolina), Rebecca Laroche (University of Colorado, Colorado Springs), and Jesse M. Lander (University of Notre Dame)

■ **Shakespeare's Frame-Works**, with session organizer David Hillman (King's College, University of Cambridge), Lynne Magnusson (University of Toronto), Steven Mullaney (University of Michigan, Ann Arbor), and David Schalkwyk (Folger Shakespeare Library)

■ **Situating Knowledge: Practices, Places, and Problems**, with session organizer Frances E. Dolan (University of California, Davis), Henry S. Turner (Rutgers University), and session organizer Wendy Wall (Northwestern University)

■ **Spectacles, Pictures, and Revelations in Early Modern Visual Culture** with John H. Astington (University of Toronto), Marion O'Connor (University of Kent), and session organizer Leslie Thomson (University of Toronto)

■ **Studying Race in the Renaissance** a roundtable with Patricia Akhimie (Rutgers University, Newark), Lyndon Dominique (Lehigh University), Francesca Royster (DePaul University), Duncan Salkeld (University of Chichester), and moderated by session organizer Joyce Green MacDonald (University of Kentucky)

■ **Unbound: Shakespeare's Theater Between Book and Performance** with session organizer Jeffrey Todd Knight (University of Washington), Tiffany Stern (Oxford University), and Holger Schott Syme (University of Toronto)

■ More speakers to be announced following the 2013 Open Submission Competition



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## RECORD ATTENDANCE IN BOSTON

The Fortieth Annual Meeting in Boston was the largest in the organization's history. Over 1,000 SAA members enjoyed an elegant opening reception at the Boston Park Plaza Hotel, 11 paper sessions, 58 seminars, four workshops, a performance of Shakespearean songs, several screenings of Shakespeare-related films and an enthusiastic SAA/Malone Society Dance.

The SAA is grateful to William C. Carroll (Boston University) for directing all Local Arrangements. Meeting sponsors include:

Boston University  
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Tufts University  
University of New Hampshire  
Brandeis University  
Bentley University  
Dartmouth College  
and Georgetown University

## NEW SCHEDULE IN TORONTO

To accommodate the growing number of seminars and workshops, the 2013 Annual Meeting will have an earlier start time on day one of the conference. The first bank of seminars and workshops will meet at 10:30 a.m. on the morning of Thursday, 28 March. The first paper sessions will begin at the familiar time of 1:30 p.m. In addition, the Toronto meeting will see added concurrent paper sessions during the most heavily populated meeting times. As SAA membership and conference participation increases, the Board of Trustees elected to expand the conference program and schedule accordingly. A complete schedule of events will be published in the January 2013 Bulletin.

## GRADUATE STUDENT REGISTRATION IN 2013

Graduate students interested in registering for seminars and workshops must be at the dissertation writing stage of their doctoral work. Two years ago the SAA began requiring verification of status from the graduate student's advisor or from the director of the graduate studies program. This year at the time of registration each graduate student will be required to submit the name and electronic address of the person who has agreed to complete this verification.

The SAA will send an electronic link to each recommender to facilitate the verification process. No graduate student's registration will be processed until his or her status has been verified. The deadline for verification is **15 September 2012**.

## SAA RESEARCH GRANT: LIGURIA STUDY CENTER RESIDENCY

The Shakespeare Association is pleased to continue its collaboration with the Bogliasco Foundation. The 2013-14 Bogliasco/SAA fellow will spend one month at the Foundation's study center outside Genoa, on the Italian Riviera, during the fall 2013 or spring 2014 academic term. Lodging, food, and a studio with computer equipment are provided, along with a \$1,000 grant for travel and incidental expenses. The Center welcomes a partner or spouse for all or part of the residency. Further information about the Liguria Study Center for the Arts and Humanities can be found at <http://www.bfny.org/>.

Applicants must be members in good standing of the Shakespeare Association of America and must submit (1) a description of the project to be conducted in Bogliasco, maximum 500 words; (2) an abbreviated *curriculum vitae*, maximum three pages; (3) a sample of work previously published, maximum 20 pages; and (4) three letters of reference. References should detail not only scholarly distinction but also social personality—important for the intensive experience of a small residential community. The application deadline is **15 October 2012**; for further information, go to <http://www.shakespeareassociation.org/member/bogliasco-fellowship.asp>

## GRADUATE STUDENT TRAVEL AWARDS

Graduate students who are registered in an SAA seminar or workshop for 2013 are eligible to receive a travel grant of \$300 and a waiver of the conference registration fee. The application deadline is **15 October 2012**; for further information, go to <http://www.shakespeareassociation.org/meeting/travelawards.asp>.

## BARROLL DISSERTATION PRIZE

Dissertations with a significant Shakespeare component that have been submitted and approved during the calendar year 2012 are eligible for consideration for the Leeds Barroll Dissertation Prize for 2013. The deadline for submissions is **15 January 2013**; for further information, go to <http://www.shakespeareassociation.org/member/dissertationprize.asp>.

## BUILD SAA ARCHIVES

The SAA seeks to build a bibliography of work published by SAA members that began life in SAA seminars or on SAA panels. The SAA website now features personal documentations and observations including memoirs from the SAA's founder, Leeds Barroll, and its first executive director, Ann Jennalie Cook. Contributions to the archives and also suggestions for the form they might take are welcome at [shakespeare@georgetown.edu](mailto:shakespeare@georgetown.edu).

## NEWS FROM THE SAA OFFICE

Michele Osherow, Associate Professor of English at the University of Maryland Baltimore County, will continue to serve as Interim Director of the SAA until 1 January 2013, during Lena Orlin's sabbatical leave. Bailey Yeager and Donna Even-Kesef continue as Programs and Memberships Managers at the SAA's Georgetown office.

# S 2013

## EMINARS AND

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## ORKSHOPS

### 1. Anti-Social Shakespeare/ Early Modern Anti-Social

**Seminar Leader:** Luke Wilson  
(Ohio State University)

The anti-social is the object of the most fundamental taboo there is, and the obligation to be social the most fundamental obligation. But what might there be beyond the social? Is it possible to be both human and anti-social? This seminar invites work that puts pressure on the felt inevitability of the social. Topics might include: skepticism; misanthropy; anti-natalism; asceticism; incest, virginity, masturbation; radical thing-orientation. All work exploring the early modern anti-social, however understood, in Shakespeare or elsewhere, is welcome.

### 2. Aristotle, Jonson, Shakespeare

**Seminar Leaders:** John Baxter  
(Dalhousie University) and Jonathan  
Goossen (University of King's College)

What new perspectives on Jonson or Shakespeare arise from recent work on Aristotle's *Poetics* (including translations by Halliwell, Heath, Janko, Sachs, or Whalley)? Do reconstructions of Aristotle on comedy apply to these playwrights? Is Shakespeare's concern for "some necessary question" allied with Jonson's that "necessity ask a conclusion" in his plays, and does either take his bearings from Aristotle's seminal thinking on the role of probability and necessity? The seminar welcomes reassessments of the practicing dramatists and the arch theorist.

### 3. Class and Emotion in Shakespeare

**Seminar Leader:** Katharine Craik  
(Oxford Brookes University)

This seminar explores whether emotion is colored in Shakespeare's plays and poems by social difference. Why does Ophelia suffer from love melancholy whereas the jailer's daughter suffers from mopishness? Do kings and commoners feel love, anger, joy and shame in the same ways? Are faith and doubt determined by class allegiance? How did people of different social origins encounter Shakespeare's works? Papers will consider, from a variety of perspectives, how the habitus of class shapes cognitive and somatic experience.

### 4. Collaborative Shakespeare

**Seminar Leaders:** Ton Hoenselaars  
(Utrecht University) and Heather Hirschfeld  
(University of Tennessee)

This seminar welcomes papers that address the status of collaborative writing in Shakespeare's time and its relation to contemporary concepts of authorship; historical attitudes to collaborative Shakespeare; the instruments developed to establish Shakespeare's collaborative practice; the consequences of collaborative writing for editorial practice and the presentation of texts; the perception of Shakespeare as a collaborative writer in fictional texts about the author's life; and the stage history of Shakespearean collaborative plays.

### 5. Contemporary Actors as Evidence

**Seminar Leader:** Cary Mazer  
(University of Pennsylvania)

This seminar invites papers that use new or preexisting actors' interviews, memoirs, and essays, not as sources of interpretive insight into the roles and plays, but as evidence of contemporary histrionic aesthetics and attitudes about character and dramatic action. What assumptions about character and action prevail even as scholars are problematizing character? What mainstream assumptions do actors bring to their work outside of the mainstream, whether post-modern or "Original Practices?"

### 6. Elizabeth Cary's *The Tragedy of Mariam* and Early Modern Drama

**Seminar Leader:** Ramona Wray  
(Queen's University Belfast)

Criticism on *Mariam* has moved from a focus on biography, gender and voice to an engagement with geography, race and intertextuality. To mark the 400th anniversary of the play's publication, this seminar welcomes fresh perspectives on Cary's drama. How does the play connect with work by other dramatists? In what ways might it be read inside

theories of manuscript circulation and book production? Do recent performances allow for a re-evaluation of the text? Does *Mariam* remain important for feminist critics?

### 7. Future Directions in Performance Studies

**Seminar Leader:** James C. Bulman  
(Allegheny College)

The past decade has positioned Shakespeare within the theoretically heterodox discourse of performance studies. Critics have explored Shakespearean performance as cultural practice and intercultural exchange; approached productions through the lenses of post-colonial, gender, and queer theory; and assessed how new technologies have revolutionized the way we view performance. Where will the next decade take us? What areas should be explored? What new questions should be asked? Papers on any topic related to future directions in Shakespearean performance studies are welcome.

### 8. Gender and Sexuality in Adaptations of Shakespeare

**Seminar Leader:** Deanne Williams  
(York University)

This seminar places Shakespearean adaptation in dialogue with critical and theoretical discussions of gender and sexuality. Using a broad, multi-media definition of adaptation, we shall discuss how the process of adaptation represents, engages with, and critiques historical and/or contemporary constructions of gender and sexuality. Possible topics include: film and theatrical adaptation; online and Web 2.0 Shakespeares; feminist, queer and transgendered Shakespeares; fiction, fanfiction and the graphic novel; visual arts; Shakespeare for girls, boys and the classroom; Shakespeare in critical theory.

### 9. Geography and Literature

**Seminar Leader:** Mary C. Fuller  
(Massachusetts Institute of Technology)

Early modern geography had many different modes, from atlases to mathematical handbooks to travellers' narratives and beyond. What can these materials and their concerns do for us as literary scholars? This seminar invites work that considers the intersections of early modern literature and geography: applications of literary analysis to geographical texts; reflections on methodology, strategies, and outcomes; or considerations of how geography—as a body of knowledge, a practice, a set of questions—may afford useful perspectives on literary texts.

## 10. Greek Texts and the Early Modern Stage

**Seminar Leaders:** Tanya Pollard (Brooklyn College, CUNY) and Tania Demetriou (York University)

This seminar will explore the impact of Greek texts on Shakespeare and contemporary dramatists. Greek texts began to circulate in this period in translations, adaptations, and original versions. Connected with Protestantism, heretical philosophy, and the origins of literary forms, they sparked fascination and controversy, yet their resonances remain largely unexcavated. Papers might explore Shakespeare's Plutarch, Galen's humors, antitheatricalists' Plato, Aristotle's *Poetics* and genre theory, Jonson's Aristophanes, Chapman's Homer, staging Heliodoran romance, and English translations, printings, and performances of Greek plays.

## 11. Health, Well-Being, and Happiness in the Shakespearean Body

**Seminar Leader:** Sujata Iyengar (University of Georgia)

This seminar investigates health and happiness in Shakespeare through the complex relations among bodies and systems, rhetoric and objects, and character and genre. Participants might discuss health in Shakespeare's plays and poems alongside measures of "well-being" such as prosperity, employment, youthfulness, strength, peace of mind, friendships, or physical comfort; the role of imagination in Shakespearean health; and the effects on health of reading, watching, or viewing Shakespeare, both in its own right or as a proxy for the humanities.

## 12. Historical Perspectives on Shakespeare and Education

**Seminar Leader:** Mark Bayer (University of Texas, San Antonio)

Shakespeare has long been a mainstay in high schools, colleges, and universities. But the ways he has been taught have changed dramatically. Or have they? How might research on Shakespeare in education, on influential figures, texts, course records, and other hard evidence complicate standard professional narratives? This seminar is not interested in current approaches to Shakespeare in classrooms. Instead, it welcomes papers that examine any aspect of the history of Shakespeare and education and the development of institutional Shakespeare studies.

## 13. Knowing Language in Shakespeare's Poems

**Seminar Leader:** Bradin Cormack (University of Chicago)

This seminar on experimental language in Shakespeare's sonnets and other poems considers the relation between poetic speech and the codes or systems that enter the poetry from various practices and disciplines (economics, grammar, horticulture, law, medicine, natural science, rhetoric, theology, etc.). How do different languages compete for space in these texts? What interpretive opportunities does technical language make available? How do practices like commonplacing or imitation influence the poems? How are Shakespeare's lyrics in conversation with the work of drama?

## 14. Literature as Protest

**Seminar Leader:** Robert Darcy (University of Nebraska, Omaha)

This seminar posits protest as a subject of literary representation. When does Shakespeare in either poetry or drama employ literary expression to represent protest or give contour to social unrest? Does Shakespearean drama or poetry engage itself in protest? How has early modern literature been deployed over time, for or against social protest? Also, how might the tension of plot or of the poetic turn, through figure, inform our cultural relationship to protest? Theoretical approaches and non-dramatic attentions are welcome.

## 15. Lost Plays in Early Modern England

**Seminar Leaders:** David McInnis (University of Melbourne) and Matthew Steggle (Sheffield Hallam University)

There are at least 550 early modern plays for which there survives some evidence, but not a full playscript. Papers in this seminar might attend to specific lost plays, considering repertory practices, playhouses and playing companies, audiences and playwrights. Alternatively, participants may engage with issues pertaining to "clumping" vs. "splitting" of titles; what it means to speculate "responsibly" about lost plays; the nature of scholarly collaboration in researching lost plays; the role of digital resources in theater history.

## 16. Lucretian Pleasure and Shakespearean Study

**Seminar Leaders:** William A. Oram (Smith College) and Ayesha Ramachandran (Stony Brook University)

Pleasure and poetry, inextricably linked in the early modern period, become increasingly associated with Lucretius's *De rerum natura*. How does Lucretian influence, direct or transversal, transform depictions of desire, sexuality, poetics, and the passions in Shakespeare and other writers? The seminar invites papers that interrogate figurations of pleasure in Shakespearean texts and contexts. It aims to open a dialogue between models of pleasure derived from psychoanalysis, feminism, and post-structuralism, and the ancient defense and critique of pleasure in Lucretius's poem.

## 17. Managing Shakespeare and the Early Modern Theater Business

**Seminar Leader:** Christopher Matusiak (Ithaca College)

Early modern theatrical performances began with someone organizing players, properties, and space. Narratives of theater history often contain assumptions about management that deserve closer examination, including how and when the "manager" emerged as a recognizable professional category. This seminar invites participants to reevaluate the lives of acting company leaders and playhouse owners, the organization of courtly and civic production, the cultivation of patrons and social networks, patent and contract economics, repertorial competition, audience manipulation, or any other aspect of management.

## 18. Nomadic Subjects and Objects

**Seminar Leaders:** Bernadette Andrea (University of Texas, San Antonio) and Linda McJannet (Bentley University)

Taking as its point of departure contemporary theories of "the nomadic subject," this seminar invites papers that explore subjects and objects (including commodities, texts, language, scientific ideas, and social practices) that circulated between early modern England and other parts of the globe. The seminar encourages a variety of critical approaches, from historical accounts of individual travelers, to studies of mercantile theory and practice, to book historical analysis or translation studies of specific texts such as foreign language ethnographies or memoirs.

## 19. On Beyond Rabbits and Ducks: Re-engaging *Henry V*

**Seminar Leader:** Howard Marchitello (Rutgers University)

This seminar invites re-evaluations of *Henry V*, including the polarizing tendencies in the criticism: Christian rabbit or Machiavellian duck? How are we reading this play today? What new directions are we pursuing in our critical and theoretical attempts to understand this play and its relation to nation? to political violence? and to topicality? How do we understand the nature of the divergent Q and F texts? And what place does *Henry V* hold in our understanding of Shakespeare's dramatic career.

## 20. Patrons, Professional Drama, and Print Culture

**Seminar Leader:** Laurie Johnson (University of Southern Queensland)

This seminar builds on studies of patronage in early modern theater by focusing on connections between theater patrons, the patronage system, and the early modern print industry. Suggested topics include: direct interventions by theater patrons in publishing play texts; investigations into patron-publisher networks; representations of patrons in plays, epistles, etc.; views expressed by patrons toward printers and print culture; post-Renaissance depictions of the intersection between patrons and print.

## 21. Pedagogy and the Performance of Learning in Shakespeare's England

**Seminar Leaders:** Kathryn R. McPherson (Utah Valley University) and Kathryn M. Moncrief (Washington College)

This seminar focuses on the use, staging, and performance of pedagogy in the dramas of Shakespeare and his contemporaries. What is the relationship amongst literary and non-literary texts and the representation of teaching, learning, and literacy on the early modern stage? How is the gendered and classed aspect of learning either affirmed or challenged? In particular, participants are invited to consider learning in light of the technologies of reading and writing, including the use of material objects as theatrical props.

*Seminar and workshop registrations are open only to SAA members. SAA membership dues are charged on an academic-year basis. The new dues year commences 1 June 2012.*

## 22. "Popular" Discourses of Race in Comic Representations

**Seminar Leader:** Robert Hornback (Oglethorpe University)

Whereas finding a late emergence of racial distinctions has depended upon elite discourses (e.g., geohumoralism), this seminar invites explorations of "popular" early modern understandings of racial difference in stereotypical comic representations of Moors, Jews, Turks, "Gypsies," etc. How did laughter at "strangers" address serious concerns, whether about religion, proto-nation, global exchange, or gender/sex? What notions of difference did the comic promote in such plays as *Jew of Malta*, *Anthony and Cleopatra*, *Renegado*, *Island Princess*, or *English Moor*? On what bases?

## 23. Quoting Shakespeare

**Seminar Leader:** Kate Rumbold (University of Birmingham)

What role has quotation played in Shakespeare's reception? How has selective quotation, from seventeenth-century commonplac-ing to twenty-first-century advertising, shaped Shakespeare's image? Is there any connection between Shakespeare's proverbial borrowings and the fragments admired as his 'beauties' or 'wisdom'? What is it about Shakespeare's language that invites extraction? Topics might include allusion and intertextuality; creative misquotation in popular culture; critical and pedagogical quotation practices; and digital technology's potential both for changing, and understanding, the way Shakespeare quotations work in the world.

## 24. Race/Religion and Gender: Medieval Continuities

**Seminar Leader:** M. Lindsay Kaplan (Georgetown University)

In recent debates on the medieval emergence of the concept of race, some argue that Jewish and Muslim identity is constructed in somatic, hierarchical, and hereditary terms. Medieval questions of religious alterity frequently engage gender, also imagined in terms of corporality and subordination. A range of medieval discourses—medical, religious, literary and ethnographic—address these intersections. Participants in this seminar will challenge periodization in considering how medieval discourses help shape representations of religion, race and gender in early modern drama.

## 25. Representing Women and Politics in Jacobean England

**Seminar Leader:** Christina Luckyj (Dalhousie University)

Were women's political activities in Jacobean England associated with carnivalesque disruptions of social order or simply marginalized? Or, during a time of increasing public discontent with James's policies, did official images of royal father and husband spawn rival representations of female power? Welcoming a range of approaches to texts from *The Winter's Tale* to Arbella Stuart's letters, this seminar invites papers on representations of women's actual and/or fictional political engagements in Jacobean works by women and by men.

## 26. Re-reading Shakespeare, Re-reading in Shakespeare

**Seminar Leader:** Sarah Wall-Randell (Wellesley College)

It is said that one never reads Shakespeare for the first time. Since we approach Shakespeare inevitably through re-reading, this seminar invites considerations of all aspects of re-reading, whether in or of Shakespeare's (and contemporaries') texts. Papers might address moments of re-reading in the works, examine Shakespeare's "re-reading" in his repeated use of the same sources, forge connections between book history and literary criticism, or theorize Shakespearean reading practices, whether material or cognitive, early modern or contemporary, recursive or revisionary.

## 27. Sexuality and Sovereignty in Early Modern Drama

**Seminar Leader:** Daniel Juan Gil (Texas Christian University)

What light does early modern drama shed on the intersection between sexuality and the "political theology" perspective of Agamben and Schmitt? How do political communities founded on sovereign power call forth, shape, energize or manage sexuality? Does sovereign power itself have a distinctive sexuality? And must we accept political theology as a master theory and simply apply it to sexuality or does a foundational commitment to sexuality require a reworking of the theoretical assumptions of political theology?

## 28. Shakespeare and Business Culture

**Seminar Leader:** Stephen Deng  
(Michigan State University)

This seminar considers Shakespearean intersections with “business” as a subculture with its own ethos and implicit epistemologies. Participants might discuss Shakespeare from perspectives of early modern business culture—e.g., businesses of theater, printing and publishing, trade and colonialism; representations of businesspeople like merchants and artisans; or practices like accounting. Instead, participants might examine Shakespeare within recent business culture—e.g., the business/branding of “Shakespeare” in books, theater, film, etc.; Shakespeare’s role within corporatized universities; Shakespearean insights employed within contemporary business.

## 29. Shakespeare and Confession

**Seminar Leaders:** Paul Dustin Stegner  
(California Polytechnic State University) and Joanne Diaz  
(Illinois Wesleyan University)

Even after auricular confession was no longer a required sacrament in Protestant England, Shakespeare and his contemporaries continued to represent confessional acts in their drama and poetry. This seminar will investigate the broad range of literary treatments of confession in the early modern period. Paper topics might include: staging confession; gender, sexuality, and confession; the relationship between confession and life writing; the influence of confessional speech on complaint, lamentation, and lyric; and confessional acts and their effects on jurisprudence.

## 30. Shakespeare and Consciousness

**Seminar Leaders:** Paul Budra  
(Simon Fraser University) and Clifford Werier  
(Mount Royal University)

Recognizing that consciousness is of renewed interest in psychology, philosophy, and brain science, this seminar considers what a more nuanced understanding of consciousness might bring to Shakespeare studies. Can a consideration of consciousness, ancient or modern, help us to re-imagine the relationship between the immanence of text and performance and the cognitive assemblage of such stimuli? Papers should investigate connections between states of mind, emotion, and sensation that constitute consciousness and our phenomenological encounters with Shakespeare’s works.

## 31. Shakespeare and Distributive Justice

**Seminar Leader:** Elizabeth Hanson  
(Queen’s University)

According to Aristotle, distributive justice pertains to the fair allocation of a community’s wealth and honors. How did notions of distributive justice inflect Shakespeare’s and other early modern dramatists representations of material inequality? Questions considered might include: the meaning of distributive justice in a late feudal/mercantile economy, the relation between charity and the claims of justice, how distributive justice might challenge or reinforce principles of decorum, the relevance of clowning, and the kinds of plots that speak to distributive justice.

## 32. Shakespeare and Hospitality

**Seminar Leaders:** David B. Goldstein  
(York University) and Julia Reinhard Lupton  
(University of California, Irvine)

How do routines of greeting, feeding, entertaining, and providing shelter animate the traffic patterns and socio-symbolic worlds of Shakespeare’s plays? How does hospitality contribute to notions of political theology, ethics, and economy? Where are its boundary-lines drawn, especially in terms of gender, community, nationality, and race? What are its environmental resonances? How do productions of the plays, and the playhouses themselves, take up and scenographically engage hospitality? How do Shakespeare’s works make themselves hospitable—or inhospitable—to interpretation and performance?

## 33. Shakespeare and Memory

**Seminar Leaders:** Lina Perkins Wilder  
(Connecticut College) and Andrew Hiscock  
(Bangor University, Wales)

How does Shakespeare, and the early modern period more generally, engage with memory? How might Shakespeare’s plays, Renaissance drama, or the memory culture of early modern England encourage us to respond to constructs of memory offered by theorists in the modern period, such as Freud, Bakhtin, Marx, Bergson, Ricoeur, or de Certeau? Through close reading, historicised discussion of the Renaissance debate of memory and exploitation of theoretical materials, this seminar concentrates upon showcasing the multifariousness of memory in Shakespearean texts.

## 34. Shakespeare and Metamorphosis

**Seminar Leader:** William Germano  
(Cooper Union)

Shakespeare and his contemporaries mined Ovid’s *Metamorphoses* for its stories of transformation. This seminar invites a broad range of questions and explorations concerning the relationship of Shakespeare and his contemporaries to ideas of metamorphosis, figures of transformation, and the slippage between human and nonhuman worlds. How do Ovidian moments work within Shakespeare’s plays and poems? What do transformations out of human form tell us about agency and limitation? Do people really change? And if so, into what?

## 35. Shakespeare and the Making of Knowledge

**Seminar Leader:** Katherine Eggert  
(University of Colorado)

How do Shakespeare and early modern theater inhabit and create arenas of knowledge and non-knowledge? Possible issues: (1) Theater or Shakespearean plays or poems as venues for introducing and organizing disciplines of knowledge. (2) How knowledge is affirmed, verified, organized, and transmitted. (3) What constitutes logical proof. (4) Ignorance, stupidity, and obfuscation. (5) Philosophical theories of epistemology: empiricism, skepticism, idealism, etc. (6) Historical epistemology: what Shakespeare’s culture can and cannot know. (7) How Shakespeare displays his own knowledge and ignorance.

## 36. Shakespeare and the New Source Study

**Seminar Leaders:** Dennis Austin Britton  
(University of New Hampshire) and Melissa Walter  
(University of the Fraser Valley)

Do new interpretive frameworks and historical information alter how we understand the relationship between Shakespeare and his sources? Do the reframing of a global early modern period, the examination of heterogeneity within European cultures, the turn to religion, historical formalism, intertheatricality, or developments in literary or performance theories, for instance, prompt us to reconsider the politics of terms like source, origin, and adaptation? Is Shakespearean source study a special case? This seminar invites papers that do and/or theorize source study.

*Seminars and workshops are appropriate for college and university faculty, independent postdoctoral scholars, and graduate students in the later stages of their doctoral work.*

### 37. Shakespeare and/in Manuscript

**Seminar Leaders:** Laura Estill (University of Victoria) and Jean-Christophe Mayer (French National Centre for Scientific Research)

Where do we find Shakespeare in manuscript? Miscellanies, promptbooks, accounts, marginalia, and other manuscript sources offer evidence of the varied and contingent responses to Shakespeare's work. How can manuscripts be of use to theater and cultural historians, literary scholars, and textual editors? This seminar encourages participants to consider the wide range of Shakespearean manuscripts, to showcase a variety of critical approaches to these primary texts, and to explore some of the new (and often digital) ways to access these sources.

### 38. Shakespeare, Phenomenology, and Periodization

**Seminar Leaders:** Jennifer Waldron (University of Pittsburgh) and Ryan McDermott (University of Pittsburgh)

This seminar invites phenomenological approaches (broadly defined) to Shakespeare's contested role as an icon for the emergence of the "early modern" out of the "medieval." Papers might consider historical phenomenology, embodied cognition, time and anachronism, political theology, or the "theological turn" in phenomenology. How do these diverse modes of phenomenological inquiry inform one another? How might they help us to rethink Shakespeare's relation to problems of periodization, including his role in secularization narratives and genealogies of modernity?

### 39. Shakespearean Adaptation and the World's Religions

**Seminar Leaders:** Kenneth J. E. Graham (University of Waterloo) and Walter S. H. Lim (National University of Singapore)

This seminar brings together adaptation studies and the religious turn. How have adaptations produced within and for Moslem, Jewish, Buddhist, Hindu, Native American, and indigenous African communities, among others, challenged or transformed Shakespeare's representations of religion? Possible topics include religion's relationship to race, gender, nation, or diaspora; transpositions of religious conflict; translations of Shakespeare's religious language; and secular, "humanist," and atheistic adaptations. We also invite reflection on concepts (hybridity, universality, pluralization) that might link historical religious and contemporary global Shakespeares.

### 40. Shakespearean Exceptionalism: The Case of the Sonnets

**Seminar Leader:** Robert Matz (George Mason University)

This seminar explores the relationship of Shakespeare's sonnets either to other sonnet sequences; other early modern literary or cultural texts; their treatment in relationship to the rest of Shakespeare's work; or one another—that is, one or more sonnets in relationship to the rest. Are the sonnets more or less peculiar than we've been led to believe? How do beliefs about Shakespearean exceptionalism shape the way the sonnets are represented or taught?

### 41. Shakespeare's Earth System Science

**Seminar Leader:** Rebecca Totaro (Florida Gulf Coast University)

Blow, winds, and crack your cheeks! Aiming to expand our understanding of the early modern worldview that charged earthquakes and tempests with preternatural significance, this seminar considers the material composition of the sublunary system and its literary representations. Appropriating terms from NASA, we will attend to "the processes within and interactions among the atmosphere, hydrosphere, cryosphere, biosphere, and geosphere"—what comprised early modern physics and meteorology. New historicist, ecocritical, field-specific (anemological to volcanological), and other approaches are welcome.

### 42. Shakespeare's Irish Contexts

**Seminar Leaders:** Vimala Pasupathi (Hofstra University) and Rory Loughnane (Syracuse University)

This seminar seeks to enrich our understanding of Irish contexts for Shakespeare's works and to construct a new canon of texts that shed light on Anglo-Irish relations in early modern literature more broadly. We invite papers that complement and complicate perspectives offered in Shakespeare and Spenser by addressing a wide range of texts, from proclamations and statutes to diaries and letters, as well as works by later writers such as Jonson and Milton. Papers related to pedagogy are especially welcome.

### 43. Shakespeare's Social Networks: Players, Patrons, and Playwrights

**Seminar Leader:** Bart Van Es (Oxford University)

Coleridge's image of Shakespeare seated alone on the summit "of the poetic mountain" has been displaced in recent years by a more

contingent historical picture. Scholars now focus on the playwright's local, practical, places of association and this seminar sets out to explore the literary implications of that approach. Its emphasis is on personal connections. Co-authorship, audience, and individual actors will be important, but the depiction of social networks in Shakespeare's drama will also be relevant to this debate.

### 44. Shakespeare's Theater Games

**Seminar Leader:** Tom Bishop (University of Auckland)

Shakespeare's company were "players", their venue the "playhouse", "playing" their trade. Can their work be analyzed as "play"? What models of play are relevant? Do the conditions of late medieval and early modern drama support such a picture? Is dramatic play comparable to play in other early modern artists, venues or circumstances? How do early modern plays deploy "play", games and game-like sequences? How may performance practices—historical, contemporary, reconstructed—respond to a ludic view of early drama?

### 45. Skill

**Seminar Leader:** Evelyn Tribble (University of Otago)

This seminar asks how skill was inculcated, appraised, displayed, and evaluated in the early modern theater. Topics include methods of training of boy actors; gesture and skill; the terms of art used in describing theatrical skill; inset skill displays such as music, dancing, and fencing; clowning; and verbal dexterity and other means of demonstrating writerly skill. Papers on theories of skill and embodiment are welcome, as are case studies of particular skill sets and inset skill displays.

### 46. Social Media Shakespeare

**Seminar Leaders:** Maurizio Calbi (University of Salerno) and Stephen O'Neill (National University of Ireland, Maynooth)

The exponential growth of social media platforms has enabled multifaceted engagements with Shakespeare's texts. They serve as a living archive of materials but also foster vernacular creativity. But to what extent is Shakespeare on YouTube, Twitter, Facebook and apps, impacting on the cultural currency of Shakespeare? What kind of Shakespeares are being produced through such intermedial interventions? We invite papers that explore the diverse presence of networked Shakespeare in our mediascape, and reflect on the implications of this "virtual" presence.

## 47. Staging Allegory

**Seminar Leader:** Joseph Campana  
(Rice University)

While theories of allegory tend to dwell on modalities of language, accounts of Renaissance theatricality often neglect allegory. This seminar addresses the critical lacuna that results. Topics may include: allegory and anti-theatricality; allegorical dramas; allegorical irruptions in non-allegorical plays; religion and allegory on the post-Reformation stage; character, personification, and the (non)human on the stage; stage properties and allegorical objects; allegory and emblem; tensions between visuality and textuality; economy and allegory; gender, sexuality, and the staging of allegory.

## 48. The Church

**Seminar Leader:** Roze Hentschell  
(Colorado State University)

This seminar considers the role of the church in Shakespeare and his contemporaries. Taking up the significance of various holy places—churches, chapels, cathedrals, temples, tombs, sanctuaries—to the literature of the period and to early modern people, papers might consider the following: the church as a structure and the ways the fabric of the church shaped and was shaped by its users; religious activities (quotidian services, baptisms, marriages, coronations, funerals) and/or secular activities (social gatherings, business transactions, misuse).

## 49. The Singing Body in Shakespeare

**Seminar Leaders:** Katherine R. Larson  
(University of Toronto) and Linda Phyllis Austern  
(Northwestern University)

Within the predominantly oral but increasingly visual culture of early modern England, songs were inseparable from the sensing bodies of performer, listener, and spectator alike. How does the physiology of the singing body and the acoustic, visual, and affective impact of song performance inform our reading of Shakespeare's songs and singers? What are the methodological implications of considering Shakespeare's songs not only as lyric texts and musical settings, but also as instances of embodied and gendered performance?

*All registrants are required to list first, second, third, and fourth choices. Even those who meet the 15 September registration deadline are not guaranteed their first choices. Notifications of seminar assignments are made in early October.*

## 50. *The Tempest*

**Seminar Leader:** Mimi Yiu  
(Georgetown University)

What does *The Tempest* mean to the 21st century? Shakespeare's play has become a touchstone for discussing race, gender, power, language, and the New World. In January 2012, as part of a state-wide initiative against ethnic studies, the Tucson school district even banned *The Tempest* from its curriculum. This seminar invites papers that reframe the play and question such entrenched positions. What brave new worlds can critics explore in these contested times? Interdisciplinary and theoretical approaches particularly welcome.

## 51. Theater Boundaries

**Seminar Leaders:** Laurie Maguire  
(Magdalen College, Oxford University) and Emma Smith  
(Oxford University)

This seminar invites participants to explore the specifics of audience/stage relations in early modern plays (not just Shakespeare): including, but not confined to, characters' awareness of their genre, language and style ("nay, God be wi' you an' you talk in blank verse": *AYLI*); theater history (responses of known audience members); literal interpretations (Nashe's "wise justice" in *Pierce Penniless*); soliloquy; character versus actor; plays based on real events or on other plays; representations of the professions; audience awareness and attitude.

## 52. Theorizing Repetition: Text, Performance, and Historiography

**Seminar Leaders:** Erika T. Lin  
(George Mason University) and Marissa Greenberg  
(University of New Mexico)

How does repetition—understood variously as mirroring, duplication, recurrence, renewal, transmission—productively articulate or complicate existing historiographies, epistemologies, and theoretical models? Taking repetition as a site of intersection between text- and performance-based modes of analysis, this seminar invites ambitious, argument-driven case studies and metacritical accounts. Papers might address theatrical imitation, rehearsal, or adaptation; genre formation; literary or discursive citation; recursive temporalities or spatialities; commodity culture; social protocol, religious ritual, or modes of reproduction. All periods, places, and media welcome.

## 53. Translating Shakespeare Beyond Absolutes

**Seminar Leaders:** Alfredo Michel Modenessi  
(Universidad Nacional Autónoma de México) and Alexander C. Y. Huang  
(George Washington University)

The power and contributions of translation have rapidly increased in a world no longer approaching Shakespeare as a source of indisputable truths, but as a dense yet pervious core of matters to converse with in every possible language, culture and medium. This seminar will address the state and impact of Shakespeare translations from as many "post-" perspectives as may be imagined: the post-bardolatrous; the post-national, post-colonial and post-racial; the post-historic and post-human; the post-print and the post-dramatic—even the post-posts.

## 54. Performing Shakespeare in Europe

**Seminar Leaders:** Peter W. Marx  
(University of Cologne) and Aneta Mancewicz  
(University of London)

The seminar addresses distinctiveness and diversity of staging Shakespeare in Europe. It invites papers on continental, national and local patterns of European Shakespeare production. Are there similarities in translation and staging that define European Shakespeare performance? Can we identify analogies among European nations in the Romantic period? How to describe differences between productions of Shakespeare in Eastern versus Western Europe during the Cold War? And finally, what distinguishes European Shakespeare in an increasingly globalized world?

## 55. White People in Shakespeare

**Seminar Leader:** Arthur L. Little, Jr.  
(University of California, Los Angeles)

Including race and postcolonial studies, what are some of the historical, critical, and theoretical methods that can facilitate or advance discussions of whiteness *in/and* Shakespeare? Is there a relationship in Shakespeare between whiteness as a universal principle and as a site/citation of particularity? Is there a specificity to whiteness that identifies some Shakespearean characters/moments and not others? What are the institutional implications and possibilities for bringing sustained attention to whiteness *in/and* Shakespeare?

## 56. Writing Lives in Early Modern England

**Seminar Leader:** Alan Stewart  
(Columbia University)

Early modern England witnessed remarkable innovations in both biography and autobiography. This seminar examines these life-writings through their myriad forms, both generic and material, to explore what the early modern period understood by the concept of a “life”, and what it meant to “write” a life. Participants are encouraged to attend to the remarkable range of genres—from martyrology to spiritual examination—and of physical forms—from printed lives to manuscript account-books, miscellanies, and note-books—that early modern lives took.

## 57. Wrong Shakespeare

**Seminar Leaders:** Katherine Scheil  
(University of Minnesota) and M.J. Kidnie  
(University of Western Ontario)

Is Shakespeare ever *not* “good for you”? This seminar will focus on contexts in which Shakespeare is or has been used as a force for moral good, such as the curriculum, adaptation and performance studies, and social programs (in prisons and other locales). Who decides the right/wrong way to teach, perform, edit, read, and appropriate Shakespeare? And how are the borders of “wrong” Shakespeare policed? What’s at stake in arguing that Shakespeare is “good” or “not good” for you?

## WORKSHOPS

### 58. Close Reading without Readings

**Workshop Leader:** Stephen Booth  
(University of California, Berkeley)

This workshop invites participants (1) to give meticulous attention to the minute particulars of particular passages from Shakespeare; (2) to analyze those passages without insisting on limiting—or even attempting to limit—their range of consideration to elements that might be useful in formulating an interpretation of—a reading of—the play in question; and (3) to consider the possible value of such analysis to an understanding of why the culture values Shakespeare so highly.

### 59. Dancing in Shakespeare: A Practical Introduction

**Workshop Leaders:** Nona Monahin  
(Amherst College) and Emily Winerock  
(Toronto, Ontario)

Shakespeare’s plays contain numerous references to dance, some of which are used to create puns, others to illuminate a particular character or dramatic situation. Through a combination of physical participation, video examples, examination of primary sources, and discussion, this workshop will introduce participants to a number of dances that are mentioned in Shakespeare’s plays, including the measures, brawl, coranto, canary, galliard and cinquepace. Participants will also gain first-hand experience in reconstructing a dance from historical sources.

### 60. Editing Shakespeare for the Web

**Workshop Leader:** Jeremy Ehrlich  
(Internet Shakespeare Editions)

The purpose of this workshop is to imagine, analyze, and perhaps call for specific developments in the electronic editing of Shakespeare texts. How could and how should the edition of the future look? What kinds of things will we expect it to do? What potential pitfalls should the editor consider? Participants will address these questions both in practice and in discussion.

### 61. “Performing Archives”: The Stratford Shakespeare Festival

**Workshop Leaders:** C. Edward McGee  
(St. Jerome’s University) and Francesca  
Marini (Stratford Shakespeare Festival)

Participants will work with material and documentary remnants of scenes from three Stratford Festival productions: *Romeo and Juliet* (1968), *The Merchant of Venice* (1984), and *The Tempest* (2010). Archival resources for study will include prompt books, design bibles, photographs, blocking diagrams, musical scores, archival videotapes, films, and various written records. Our aim is to study what survives in one major theater archive, discover what we may reconstruct of past productions, and discuss what are the best practices in doing so.

## IMPORTANT DEADLINES FOR 2012-13

- 1 June 2012:** Membership Dues Payable for 2012-13 Academic Year
- 15 September 2012:** Deadline for Seminar Registration for the 2013 Meeting
- 1 October 2012:** Deadline for Open Paper Competition Submissions
- 15 October 2012:** Deadline for Applications for Graduate Student Travel Awards and Bogliasco Fellowship
- 15 January 2013:** Deadline for J. Leeds Barroll Dissertation Prize Submissions
- 15 February 2013:** Deadline for Program Proposals for 2014 Meeting

## HOW TO GET ON THE 2013 PROGRAM

### Register for a Seminar or Workshop

SAA seminars and workshops are appropriate for college and university faculty, independent postdoctoral scholars, and graduate students at the dissertation level. Graduate students are registered only when their thesis supervisors have verified their status (see page 2 for more information).

### Submit a Paper in the Open Competition

For 2013, one session is held open for papers selected in a blind competition. Papers must be short (maximum 12 pages) for a reading time of no more than 20 minutes. They should be sent as e-mail attachments to [shakespeare@georgetown.edu](mailto:shakespeare@georgetown.edu), with the identification of the author given only in the cover message, not on the paper. Submissions must be received in the SAA office by **1 October 2012**.



Chinatown, Toronto. Photo courtesy of Tourism Toronto.

# *S*EMINAR AND WORKSHOP REGISTRATION

Deadline: 15 September 2012

Seminar and workshop registrations are open only to members of the Shakespeare Association of America. SAA membership dues are charged on an academic-year basis, payable now. **The new dues year commences on 1 June 2012.** As shown on the following page, dues are graduated according to annual income. Dues are also payable on the Association website, [www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org).

SAA seminars and workshops are designed to serve as forums for fresh research, shared investigation, and pedagogical experimentation among members with specialized interests and areas of expertise. All involve significant work circulated and read in advance of the conference: research papers, common readings, and bibliographies, in the case of seminars; pedagogic, scholarly, or performance exercises, in the case of workshops.

Seminars and workshops are appropriate for college and university faculty, independent postdoctoral scholars, and graduate students in the later stages of their doctoral work. **Graduate students are registered in SAA seminars only when their thesis supervisors have verified their status by completing the SAA verification form which will be sent to the advisor listed on the student's registration form.** The form should be returned to the SAA from the advisor's university e-mail address, should not be evaluative, and should give the title of the student's dissertation project. For students in programs with a terminal degree other than the Ph.D., advisors should explain the program as well as the student's status.

Newcomers to the SAA and students in the earlier stages of graduate work may wish to familiarize themselves with the Association's proceedings by attending a meeting's paper sessions and auditing seminars and workshops. Attendance and auditing privileges are not extended to undergraduate students. M.A. candidates planning to attend as auditors should not submit a seminar pre-registration form now. Conference registrations opens in January.

Seminar and workshop enrollments are made on a first-received, first-registered basis, with all registrants required to list first, second, third, and fourth choices. Even those who meet the 15 September registration deadline are not guaranteed their first choices. **Only those members listing four different choices can be assured that their registrations will be processed.** No member may enroll in more than one seminar or workshop. Those who are presenting papers at the meeting may not also hold places in seminars or workshops.

By registering for a seminar or workshop, each SAA member agrees to produce original work, to engage directly with the topic and scholarly objectives announced by the seminar or workshop leader, and to attend the seminar meeting at the annual convention.

Seminar and workshop registrations may be completed in three ways: by hard copy detached from this bulletin and mailed to the SAA office; by hard copy faxed to the SAA office; or online at the SAA website. E-mailed registrations cannot be accepted.

Notifications of seminar assignments are made in early October by conventional mail.

Name: \_\_\_\_\_

Affiliation (if any): \_\_\_\_\_

**Identify four different program choices by program number. Listing fewer than four choices does not result in preferential treatment and will delay processing until October, after initial registrations are completed.**

1st choice \_\_\_\_\_ 2nd choice \_\_\_\_\_ 3rd choice \_\_\_\_\_ 4th choice \_\_\_\_\_

If registering as a graduate student, please provide the name and electronic address of the thesis advisor or graduate program director who will verify your status.

Advisor's Name \_\_\_\_\_ E-mail \_\_\_\_\_

Register by **15 September 2012**: (1) Return this form to The Shakespeare Association of America, Department of English, Georgetown University, 37th and O Streets, N.W., Washington, D.C. 20057-1131. (2) Fax this form to 202.687.5445. (3) Register online at [www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org).



SHAKESPEARE  
ASSOCIATION  
OF AMERICA

# M EMBERSHIP DUES FORM

## Academic Year 2012-2013

Membership dues are charged on an academic-year basis. All who paid dues during the academic year 2011-2012, including those who attended the 2012 meeting in Boston, should now submit payments (unless membership is covered by the discounted three-year option). Membership dues may also be paid online at [www.ShakespeareAssociation.org](http://www.ShakespeareAssociation.org).

The dues structure is based on the American dollar. Those paid in other currencies should make conversions as appropriate.

Check enclosed (drawn on a U.S. bank only, please). Or, please charge my VISA MasterCard American Express.

Credit-Card Number

\_\_\_\_\_

Expiration Date \_\_\_\_\_

This form and check (if applicable) should be returned to The Shakespeare Association of America, Department of English, Georgetown University, 37th and O Streets, N.W., Washington, D.C. 20057-1131. For credit-card payments, the form may be faxed to the SAA office at 202.687.5445. A receipt will be returned to you. Membership dues are non-refundable.

Name: \_\_\_\_\_  
PLEASE PRINT LEGIBLY, AS THIS INFORMATION IS USED FOR THE SAA DIRECTORY OF MEMBERS.

Institutional Affiliation (if any): \_\_\_\_\_

Academic Rank (if any): \_\_\_\_\_

Preferred Mailing Address: Home Office PLEASE TICK ONE BOX.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Home Phone: \_\_\_\_\_ Office Phone: \_\_\_\_\_

Home Fax: \_\_\_\_\_ Office Fax: \_\_\_\_\_

E-Mail Address: \_\_\_\_\_

### ANNUAL DUES:

For income below \$15,000, dues are \$25.00 \_\_\_\_\_

For income between \$15,000 and \$24,999, dues are \$45.00 \_\_\_\_\_

For income between \$25,000 and \$39,999, dues are \$60.00 \_\_\_\_\_

For income between \$40,000 and \$54,999, dues are \$75.00 \_\_\_\_\_

For income between \$55,000 and \$69,999, dues are \$85.00 \_\_\_\_\_

For income between \$70,000 and \$89,999, dues are \$95.00 \_\_\_\_\_

For income between \$90,000 and \$114,999, dues are \$110.00 \_\_\_\_\_

For income \$115,000 and above, dues are \$125.00 \_\_\_\_\_

My three-year renewal entitles me to a 10% discount  
(not available to those in the \$25.00 dues category) \_\_\_\_\_

### ANNUAL FUND:

I would like to make a contribution to the SAA Annual Fund \_\_\_\_\_

### OPTIONAL SUBSCRIPTIONS:

*Medieval and Renaissance Drama in England*, Volume 24, \$65.00 \_\_\_\_\_

*Shakespeare Newsletter* ( new renewal), \$15.00 \_\_\_\_\_

*Shakespeare Studies*, Volume 40, \$55.00 \_\_\_\_\_

*Shakespeare Survey*, Volume 64, \$95.00 \_\_\_\_\_

For discounted subscriptions to *Shakespeare Bulletin*, *Shakespeare Quarterly*, and *The World Shakespeare Bibliography Online*, payable directly to Johns Hopkins University Press, phone 1.800.548.1784.

TOTAL FOR DUES, CONTRIBUTIONS, AND SUBSCRIPTIONS \_\_\_\_\_

## HOW TO GET ON THE 2014 PROGRAM

Each year's program originates in proposals submitted by individual members of the Association and approved by the Trustees. Proposals are accepted only from SAA members in good standing. No one may take a major role as paper presenter, seminar leader, or workshop leader at two consecutive conferences. Graduate students are eligible to speak in public sessions but not to lead seminars or workshops.

### Propose a Seminar or Workshop

SAA seminars should open up a number of pathways into a subject, recognizing that a seminar meeting is an occasion for focused but open discussion of written work completed in advance. Advance work in SAA workshops may involve readings, online discussions, shared syllabi, performance and pedagogical exercises, or other assignments.

Proposal format guidelines appear on the SAA website at (<http://www.shakespeareassociation.org/meeting/proposals.asp>). Required information includes: (1) the name of the seminar or workshop leader(s), with university affiliation(s) as applicable and e-mail address(es); (2) the title of the proposed seminar or workshop; (3) a description of the objectives of the seminar or workshop, including potential issues to be raised or practices to be modeled (maximum 300 words). (4) a short biographical statement or statements, including a description of previous experience with the SAA (maximum 100 words per person).

Descriptions of seminars and workshops from previous years are available in any June bulletin posted on the SAA website.

### Propose a Paper Panel

Paper panels, roundtables, and other formats for public discussion should engage topics of current interest and general appeal for the SAA membership. While the traditional format has been three 20-minute papers, the SAA invites proposals for other formats for engaging important ideas and issues.

Proposals should include: (1) the name of the session organizer, with university affiliation as applicable and e-mail address; (2) the title of the proposed session; (3) a description of the objectives of the session (maximum 300 words); (4) the names of each presenter or participant, with university affiliations as applicable and e-mail addresses; (5) the title for and a brief description of each presentation or paper (maximum 200 words each); (6) short biographical statements for the organizer and each presenter or participant. Please see proposal format guidelines on the SAA website at <http://www.shakespeareassociation.org/meeting/proposals.asp>.

Session moderators are appointed by the SAA Board of Trustees.

### DEADLINE FOR PROPOSALS FOR 2014: 15 FEBRUARY 2013

Proposals for the 2014 conference should be submitted to the members of the Program Planning Committee for 2014:

Jonathan Gil Harris, Chair  
[jgharris@gwu.edu](mailto:jgharris@gwu.edu)

Drew Daniel  
[adanie12@jhu.edu](mailto:adanie12@jhu.edu)

Stephen Guy-Bray  
[stephen.guy-bray@ubc.ca](mailto:stephen.guy-bray@ubc.ca)

Ayanna Thompson  
[ayanna.thompson@asu.edu](mailto:ayanna.thompson@asu.edu)

Sarah Werner  
[swerner@folger.edu](mailto:swerner@folger.edu)

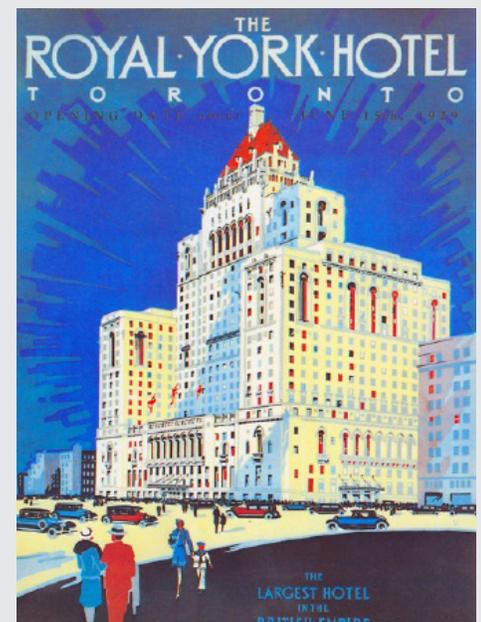
### SAA MEMBERSHIP BENEFITS

SAA members enjoy deep discounts on such publications as *Medieval and Renaissance Drama in England* (8%), *Shakespeare Bulletin* (15%), *Shakespeare Newsletter* (\$15.00), *Shakespeare Quarterly* (15%), *Shakespeare Studies* (9%), *Shakespeare Survey* (33%), *World Shakespeare Bibliography* (15%). Bundled subscriptions to *Shakespeare Bulletin*, *Shakespeare Quarterly*, and *The World Shakespeare Bibliography* are discounted by 30% for all three. For discounts on frontlist titles at Oxford University Press and Ashgate Press, go to [http://www.shakespeareassociation.org/links/presses\\_publishers.asp](http://www.shakespeareassociation.org/links/presses_publishers.asp).

## PLANNING FOR TORONTO

The Forty-First Annual Meeting of the Shakespeare Association of America takes place at the historic Fairmont Royal York Hotel in the heart of downtown Toronto. The hotel is an AAA Four Diamond Property and is connected by underground walkway to approximately 1,200 shops, services and attractions including the Hockey Hall of Fame, Eaton Centre and Union Station.

Rooms are discounted to \$130 USD per night for single and double occupancy; additional guests are charged at \$20 per night. Sales and occupancy taxes will be added at the current rate of 13%. The SAA has negotiated for the rate to include complimentary in-room internet access and use of the Royal York's state-of-the-art exercise facilities.



The 2013 conference begins on Thursday, 28 March with the first group of seminars meeting from 10:30 a.m. to 12:30 p.m., and the first paper sessions starting at 1:30 p.m. The conference closes on Saturday evening, 30 March. The January 2013 issue of the SAA bulletin will provide a detailed schedule of events and information about hotel registration. The meeting registration fee is payable in January 2013. (\$110 for faculty, \$75 for graduate students.)

Film screenings of several Stratford Shakespeare Festival productions, a Festival "table talk," with Jane Freeman, a live performance of the *Kill Shakespeare* comic book series and a roundtable including creators Conor McCreery and Anthony Del Col are among the special events being planned for Toronto. In addition, members will have the option to take a day trip to Stratford on Sunday 31 March and enjoy an exclusive tour of facilities and luncheon with Artistic Director Antoni Cimolino. See page 13 of this bulletin for additional information.



# 2013 SPECIAL EVENTS

## DAY TRIP TO STRATFORD

Extend your journey and spend the day in Stratford on Sunday, 31 March where SAA members will enjoy three exclusive behind-the-scenes tours of the Stratford Shakespeare Festival and a luncheon with newly appointed Artistic Director Antoni Cimolino.

A private motorcoach will depart the Fairmont Royal York Hotel at 9:00 a.m. and transport SAA participants to the picturesque town of Stratford, Ontario. Upon arrival Francesca Marini will guide fellow SAA members through the Festival Archives, the world's largest collection devoted to a single theater. Next the group will explore the Costume and Props Warehouse, which is home to more than 100,000 items from the Festival's sixty seasons. No Stratford Festival trip would be complete without a visit to the Festival Theatre where Artistic Director Antoni Cimolino will address SAA members over luncheon and the day will close with a tour of the iconic facility. At 3:00 p.m. the motorcoach will depart from Stratford, returning to the Royal York at 5:00 p.m.



From the set of *Camelot* (1997). Photo by Erin Samuel.

The cost for this very special excursion is \$77 (CAD) per person (to cover the costs of luncheon and transport). All SAA members and their guests are welcome but space is limited. Reservations may be made by phoning the Stratford Festival Box Office at 1.800.567.1600.



Julyana Soelistyo as Ariel and Christopher Plummer as Prospero in *The Tempest* (2010). Photo by Davis Hou.

## STRATFORD ON FILM

The SAA is pleased to present complimentary screenings of three filmed Stratford Festival productions, all of which demonstrate the excellence that marks the most successful classical theater company in North America. SAA members and their guests will be invited to screen *The Taming of the Shrew* (1988; directed by Richard Monette and featuring Colm Feore as Petruchio and Goldie Semple as Katherina), *The Tempest* (2010; directed by Des McAnuff and featuring Christopher Plummer as Prospero), and *Twelfth Night* (2011; directed by Des Manaff with Brian Dennehy as Toby Belch). A "table-talk" on these and other Stratford productions will be led by Jane Freeman (University of Toronto), Chair of Stratford's University Task Force.



Festival Theatre. Photo by Richard Bain/Stratford Festival of Canada.

## KILL SHAKESPEARE

Join us Friday evening 28 March for the *Kill Shakespeare* Live Stage Reading, a 90-minute synthesis of music, performance and art. Using 750 projected images from the *Kill Shakespeare* comic series, ten actors employ the conventions of radio theater to tell the story of Hamlet's quest to confront a mysterious wizard named William Shakespeare. The play was originally commissioned by the Young Centre for the Performing Arts, and the production was mounted with actors from the Soulpepper Theatre Company, "Toronto's most varied and exciting theatre" according to the *Toronto Star*. Both the Young Centre and Soulpepper are well known for their innovative and provocative adaptations of Shakespeare's works as well as other classic theater pieces. A discussion with the actors, director and dramaturg will follow the performance. Ticket information will appear in the January 2013 Bulletin.



*Kill Shakespeare* Entertainment. Painted by Kagan McLeod.

The afternoon following the performance Toronto-based *Kill Shakespeare* creators Conor McCreery and Anthony Del Col will join Lynne Bradley (University of Victoria), Jim Casey (High Point University) and Christopher Morrow (Western Illinois University) for a roundtable discussion and question and answer session on teaching and researching comic book adaptations. The discussion will be moderated by Donald K. Hedrick (Kansas State University).

*The Stratford Shakespeare Festival premiered in July, 1953 with a production of Richard III directed by Tyrone Guthrie and featuring Alec Guinness in the title role. The play was performed under a large canvas tent by the Avon River. The Festival produced two plays for its first season; the second was a modern-dress version of All's Well That Ends Well also directed by Guthrie with Irene Worth as Helena.*



Photo: The campus of Georgetown University, home of the Shakespeare Association of America, seen from the Potomac River in Washington, D.C.

## *R*ISE AND SHINE

The 2013 Annual Meeting will have an earlier start time on day one of the conference. The first bank of seminars and workshops will meet at 10:30 a.m. on the morning of Thursday, 28 March. The first paper sessions will begin at 1:30 p.m.

## *C*ALL FOR 2013 OPEN SUBMISSIONS

One session at the 2013 Annual Meeting will feature papers selected in a blind competition. Papers must be short for a reading time of no more than 20 minutes. Submissions must be received in the SAA office by 1 October 2012. See page 9 for more details.

## *M*EMBERSHIP DIRECTORY

An online directory of members is available at [www.shakespeareassociation.org](http://www.shakespeareassociation.org) by logging on and clicking on the "Directory" tab. Your username and password is required to access this information.

## *D*AY TRIP TO STRATFORD

SAA members and their guests may take part in an exclusive day trip to the Stratford Shakespeare Festival for private behind the scenes tours, a trip to the Stratford Archive, and luncheon with Artistic Director Antoni Cimolino. See page 13 for reservation information.

## *F*UTURE MEETINGS

The Forty-Second Annual Meeting will take place at the Hyatt Regency St. Louis at the Arch on 10-12 April 2014. The Forty-Third Annual Meeting will be held at the Fairmont Hotel Vancouver in Vancouver, British Columbia on Easter weekend 2-4 April 2015. Program proposals are now welcome for the 2014 Meeting; see page 12 of this bulletin for more information.

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