



SHAKESPEARE ASSOCIATION OF AMERICA

JUNE 2000 BULLETIN

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On Easter weekend of 2001, the Shakespeare Association of America holds its twenty-ninth annual meeting at downtown Miami's elegant Hotel Inter-Continental. The SAA program opens at noon on Thursday, 12 April and closes Saturday evening, 14 April. With many daily direct flights to Madrid, Miami makes an ideal embarkation point for the Sixth World Shakespeare Congress in Valencia, 18 through 23 April. This bulletin announces the Miami program, with seminars and workshops now open for registration.

SCHEDULED PAPER SESSIONS

■ "Not the New Criticism: Historicizing Shakespeare's Language," the Plenary Session with Sylvia Adamson (University of Manchester), session organizer Lynne Magnusson (University of Waterloo), and Russ McDonald (University of North Carolina, Greensboro).

■ "Antiquarianisms: Past, Present, and Future," with Hugh Grady (Beaver College), Jonathan Gil Harris (Ithaca College), Henry S. Turner (Columbia University), and chair and session organizer Natasha Korda (Wesleyan University).

■ "Beyond Branagh: New Screen Shakespeare," with Donald Hedrick (Kansas State University), session organizer Douglas Lanier (University of New Hampshire), Lisa S. Starks (University of South Florida), and chair Kenneth Rothwell (University of Vermont).

■ "Feminist Historiography and Shakespeare's London: Rewriting Women's History," with session organizer Margo Hendricks (University of California, Santa Cruz), Karen Newman (Brown University), and chair John Michael Archer (University of New Hampshire).

■ "Knowing Bodies: Towards an Historical Phenomenology," with Anton Bosman (Amherst College), Joan Pong Linton (Indiana University), Marie Plasse (Merrimack College), Jesse G. Swann (University of Northern Iowa), Julian Yates (University of Delaware), and chair and session organizer Bruce R. Smith (Georgetown University).

■ "Making Electronic Shakespeares," with Michael Best (University of Victoria), Gregory Crane (Tufts University), Jessica Hodge (Ardenonline), and chair and session organizer Ian Lancashire (University of Toronto).

■ "Middleton: Men, Women, and Money," with John Jowett (The Shakespeare Institute, University of Birmingham), session organizer Gary L. Taylor (University of Alabama), Valerie Wayne (University of Hawaii), and chair Susan Frye (University of Wyoming).

■ "Performance as Critical Practice," with Margot Jefferson (*The New York Times*), session organizer Kate D. Levin (City College, CUNY), Joseph Roach (Yale University), and chair Katherine Rowe (Bryn Mawr College).

■ "Retracing the Spirit: Shakespearean Reminiscences of Premodern Devotion and Postmodern Religion," with Philippa Berry (Cambridge University), session organizer Lowell Gallagher (UCLA), Paul White (Purdue University), and chair Donna B. Hamilton (University of Maryland, College Park).

■ "Shakespeare and Contemporary Post-Colonial Drama," with Nandi Bhatia (University of Western Ontario), Adrian Keirnander (University of New England in Australia), Jyotsna Singh (Michigan State University), and chair and session organizer Richard Paul Knowles (University of Guelph).

Downtown Miami. Photo: Greater Miami Convention & Visitors Bureau





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MONTRÉAL IN Y2K

REPORT FROM THE 28TH ANNUAL MEETING

The Plenary Session for the 2000 meeting of the Shakespeare Association of America celebrated its site, with three papers developing the theme of "Theorizing Adaptation: Shakespeare in Canada." Montréal's vibrant French-language theatrical tradition provided a rare opportunity to hear Shakespeare in translation in North America. *Peines d'amour perdues* (in Maurice Roy's new rendition of *Love's Labor's Lost*) was directed by Manon Vallée in a luminous, visually stunning production. Also among the local attractions was Canadian humorist Rick Miller, delivering a rapid-fire version of *Macbeth* in the voices of over sixty characters from the television cartoon, "The Simpsons." Redpath Hall, on the campus of McGill University, was the site of the lively Opening Reception generously hosted by McGill.

In her Presidential Address during the Annual Luncheon, Jean E. Howard spoke to the "worldliness" of Shakespeare studies today, as his texts involve us in both multiple aspects of early modern culture—from religious and political controversy to legal and medical history—and many facets of contemporary culture—from the film industry to on-line learning. Her remarks theorized the broad range of paper sessions, seminars, workshops, and other events offered in the name of "Shakespeare" at the 28th Annual Meeting. These included such historicist seminars as "Queenship and English Renaissance Drama," "Literary and Social Practices of Courtship and Marriage in Early Modern England," and "Split Subjects: Nation and Reformation on the Early Modern Stage." There were also such seminars on big-time Shakespeare as "The Afterlife of *King Lear*," "Shakespeare and Musical Theater," and "Playing with the Bard: Shakespeare for Children at the Millennium." In the latter vein was a special screening of Michael Almereyda's *Hamlet*, set in high-tech New York in the year 2000 and, in a surprise addition to the program, introduced and discussed by the director himself. As always, there were seminars and workshops on teaching at various levels and with various methodologies, as well as a special session for area secondary-school teachers. Listing some of the genres Shakespeare did not write in, Ms. Howard also emphasized that Shakespeare is not a synecdoche for early modern culture, that we must continue to broaden our view of his time to attempt an understanding of it—the business of many SAA meetings to come.

The memorable programs and activities of the Shakespeare Association meeting for the year 2000 were made possible by the persons and institutions listed below. But the meeting will probably be remembered first for an event outside their control: the Sunday blizzard that made traveling hazardous for many SAA members, kept others in Montréal for an extra night, and forced the cancellation of Monday classes throughout the continent. The Queen Elizabeth Hotel, a gracious host throughout, welcomed the stranded back from the airport for another, unexpected evening of good fellowship.

Outgoing Trustees: James C. Bulman (Allegheny College), Frances E. Dolan (Miami University), Russ McDonald (University of North Carolina, Greensboro).

Program Committee for 2000: Chair William C. Carroll (Boston University), Susan P. Cerasano (Colgate University), Elizabeth Hanson (Queen's University), William B. Worthen (University of California, Berkeley).

Local Arrangements Committee: Co-Chairs Michael D. Bristol (McGill University) and Leanore Lieblein (McGill University), with Thomas L. Berger (St. Lawrence University), Dianne Fagan (McGill University), Wes Folkerth (McGill University), Nini Pal (Marianopolis College), Kevin Pask (Concordia University), Kenneth S. Rothwell (University of Vermont), Roger Williams (Marianopolis College)

Sponsors of the 2000 Meeting: McGill University, Bishop's University, Carleton University, Champlain College, Colgate University, Concordia University, Dartmouth College, Le Moyne College, Marianopolis College, Middlebury College, University of Montréal, University of Ottawa, Queen's University, St. Lawrence University, St. Michael's College, Vanier College, Vassar College, University of Vermont.

Additional Support for the 2000 Meeting: Miramax Films, University of Maryland, Baltimore County.

Conference Administration: SAA Program Coordinator Lee Tydings, with Jackie Hopkins and Julie Morris.

S 2001 SEMINARS AND W WORKSHOPS

Shakespeare Association seminars and workshops bring together those interested in and knowledgeable about specific areas of study related to the writings and times of William Shakespeare. Registrants in both programs are expected to complete significant work in advance of the meeting. As designated by the program leader, this work may include research papers, common readings, and bibliographic compilation, in the case of seminars; and pedagogic, scholarly, or theatrical exercises or exchanges, in the case of workshops. Seminars and workshops are appropriate for college and university faculty, independent scholars, and graduate students in the later stages of their doctoral work.

WORKSHOPS

W1. Shakespeare and the Moving Image: The Pedagogy of Film

Workshop Leader: Deborah T. Curren-Aquino
(Folger Shakespeare Library)

Workshop participants are encouraged to reflect on their classroom experiences with films based on Shakespeare: student receptivity to "theatrical," "realist," and "filmic" modes; the pedagogic value of silent films and animated Shakespeare; ways in which film can introduce students to current critical methodologies and can mediate ideologies of race and gender; evaluation criteria in light of recent scholarship on the instability of the playtext; the impact of the shift from literary studies to cultural studies on the use of film in teaching Shakespeare.

W2. Literacies/Identities in Early Modern England

Workshop Leaders: Margaret W. Ferguson
(University of California, Davis)
and Eve Sanders (Concordia University)

Literacy has emerged as a key field of investigation in early modern cultural studies. This workshop will provide a framework for discussion of recent developments and charting of some future directions. How do factors such as class, gender, ethnicity, religion, and region inform the literacies of different groups and individuals? What insights into literary fictions (poems, plays, romances) do the material facts of their composition and consumption promise? What problems of methodology arise from current research about early modern readers and writers?

W3. Teaching through Performance: *Hamlet*, 3.1

Workshop Leader: Miriam Gilbert
(University of Iowa)

The subject of this seminar is teaching through performance, and participants will focus on the "nunnery scene" in *Hamlet*, a familiar but useful example. Techniques involve: sound-and-movement exercises (people working in pairs to present a metaphoric version of the scene); using props (what are the "remembrances" Ophelia gives back to Hamlet and what does he do with them?); using promptbook information; and using video clips.

W4. Getting Published

Workshop Leader: Jerome E. Singerman
(University of Pennsylvania Press)

A workshop session primarily for first-time authors. What is involved in turning a dissertation into a book, and how should you approach publishers once—or while—you're doing so? Participants will discuss the current realities of scholarly publishing—a radically shrunken library market, publishers' increasing dependence upon retail sales, the impact of electronic media—and how authors and presses can work together to publish in early modern studies in this context. Participants will be invited to submit sample book proposals for one-on-one discussion outside the workshop.

RESEARCH SEMINARS

S1. Race and Performance: Theory and Practice

Seminar Leader: Denise Albanese
(George Mason University)

This seminar invites participants to consider what roles race plays in the performance of early modern dramatic texts on stage or screen. When might racial identity be understood as a type of performance? What is the history (theatrical and political) of "color-blind" casting? How is such casting to be understood, given critiques of Shakespearean universalism? Do mixed-race performances position whiteness as the unacknowledged dominant? How do such developments as Critical Race Theory intersect with performance history and theory?

S2. Stage Directions in Text and Performance

Seminar Leader: Roger Apfelbaum
(Seton Hall University)

How are stage directions and stage movements discussed in editorial and performance studies? Questions about directions and indications of movements on early modern stages are as welcome as historical and theoretical studies of later interpretations for stage and screen. Essays may also deal with editorial issues such as placing, wording, adding, deleting, and annotating stage directions. How does our understanding of early modern and modern theaters and stage practices contribute to the ways stage movements are performed, described, and interpreted?

S3. Early Modern English Texts and the History of Sexuality

Seminar Leader: Rebecca Ann Bach
(University of Alabama, Birmingham)

This seminar will try to envision a world in which sexuality was not an identity category. It assumes that sexual relations and desire are not transhistorical or transparent categories. Papers may focus on how sexual relations and sexual desire are represented in drama, poetry, and prose and on how sexual acts and feelings interact with identity categories such as gender, nationality, and social status. They may contribute either to gay and lesbian studies or to the history of relations between men and women.

Registrations for Seminars and Workshops must be received in the SAA offices by 15 September 2000. See the Registration Form on page 9; faxed and e-mailed registrations cannot be accepted.

S4. Shakespeare's Stationers, 1593-2001: Printers, Publishers, Booksellers

Seminar Leader: Thomas L. Berger
(St. Lawrence University)

The increased resources made possible by the revised STC and the on-line ESTC have enabled historical bibliography to take its rightful place alongside analytical bibliography in the study of Shakespeare's texts. Ongoing bibliographical and textual studies of individual printers, publishers, and booksellers often tend by their very nature to be carried out in isolation. This seminar seeks to bring scholars together to share the findings, theories, and conjectures of their ongoing (and isolated) research, in advance of publication.

S5. Girls in the 'Hood

Seminar Leaders: Lynda E. Boose
(Dartmouth College) and
Catherine Loomis (University of New Orleans)

The early modern "well-ordered society" depended on watchful neighbors. By celebrating the virtuous and shaming the disorderly, good neighbors enforced social norms. This seminar will examine dramatic neighbors from merry wives to angry women, along with their litigious real-life counterparts, to ask: What does it mean to be a "good neighbor"? Does the definition vary by gender, social class, or address? How is neighborliness enforced? Does it have a role in the transition to the competitive, consumer-centered seventeenth century?

S6. Pornographic Shakespeare

Seminar Leader: Paul Budra
(Simon Fraser University)

This seminar will address the pornographic in and around Shakespeare's writings and theater, both in their own time and after. In the former we may consider everything from sexual quibbles in texts to the erotics of the transvestite theater. We may also consider the relationship of Shakespeare's works to contemporaneous erotic writing, theater, or visual arts. In the latter, we may think about bawdy parodies of Shakespeare, or the appropriation of Shakespearean storylines to prurient representations.

S7. Food Studies/Early Modern Studies

Seminar Leaders: Ann C. Christensen
(University of Houston) and
Katherine Conway (Wheaton College)

"Food Studies/Early Modern Studies" will explore the functions of food production, distribution, preparation, consumption and fetishism, serving and clean-up in early modern theater and culture. Papers may theorize the discourses of food and/or discuss food as a marker of dif-

ference (sameness); historicize the evolution of tastes, rituals, and manners; analyze the staging of meals; consider food in visual arts; discuss garbage or waste; study dietary regulation or the politics of food, such as indulgence and famine, exploration and imperialism.

S8. Early Observers of the Shakespearean Stage: Reporters and Interpreters, 1576-1642

Seminar Leader: John D. Cox
(Hope College)

Who responded to plays on the Shakespearean stage, and how should we evaluate them? What kind of information is conveyed by attackers and defenders of the stage, and how can we learn from it? Does either response report theatrical experience, or are they interested only in making a rhetorical point, and how can we tell? How should we assess other descriptions—the kind that Andrew Gurr has collected, for example? What motivated them? What do they tell us, and how do we know?

S9. Closet or Coterie Drama

Seminar Leader: Julie Crawford
(Columbia University)

This seminar focuses on early modern plays not written for or performed on the stage, and asks how the seeming discrepancy between the adjectives "closet" (private) and "coterie" (collective) affects our understanding of such texts. How does recent scholarship on early modern closets and coteries influence our reading of these plays? What are the differences between manuscript and print, between "reading aloud" and performing? Was closet/coterie drama always royalist? Female? Papers focusing on broader historical or theoretical issues are especially welcome.

S10. Normative Shakespeare

Seminar Leader: Jonathan V. Crewe
(Dartmouth College)

This seminar will reexamine Shakespeare's role(s) in propagating and renegotiating historical, social, generic, and cultural norms. The topic does not presuppose a "hegemonic" Shakespeare primarily articulating or reinforcing norms, but rather seeks to reexamine the richly consequential implication of Shakespearean texts in prior or emergent normative (normalizing) structures and discourses of his time. The scale, consequences, and interest of that implication are too often understated in current arguments that claim Shakespeare for, respectively, normalizing or anti-normative agendas.

S11. Caroline Remappings of the Erotic

Seminar Leaders: Mario DiGangi (Lehman College, CUNY) and Nick Radel (Furman University)

Scholarship on Renaissance sexuality, despite having posited a mid-seventeenth-century shift towards more modern sexual ideologies, has generally neglected representations of eroticism in Ford, Shirley, Massinger, and other Caroline dramatists—the focus of this seminar. Papers are also invited on Caroline transformations of erotic discourses and conventions inherited from earlier playwrights like Shakespeare and Marlowe. Particularly welcome are papers that examine the drama in light of both seventeenth-century historical developments and recent discussions in feminist and queer theory.

S12. Shakespeare on Film: An Electronic Seminar

Seminar Leader: Peter S. Donaldson (Massachusetts Institute of Technology)

Using e-mail, videotape, DVD, and web-based distance collaboration tools developed in the MIT-Microsoft iCampusproject, the seminar will emphasize Shakespeare films of the last decade. Work will begin with collaborative synchronous and asynchronous “close readings” and remote discussion of specific films and conclude with multi-media essays prepared by participants using the MIT system. Participants will need a fast connection (at least 256Kb DSN or cable) and a Windows machine running 1E 5.0 or better, preferably with an internal DND drive.

S13. Women Reading and Being Read

Seminar Leaders: Melinda Gough (Oklahoma State University) and Susan O'Malley (CUNY Kingsborough and the Graduate School)

Early modern women's literacy has been underestimated or defined too narrowly, and early modern women's writing has been read in isolation rather than as influencing other texts. “Women Reading” calls for papers to expand our understanding of women's reading practices and book ownership and to speculate on how women may have read texts, particularly misogynist literature, differently from men. “Women Being Read” looks for papers that discuss the influences of women writers on contemporary literature, both dramatic and nondramatic.

S14. Shakespeare and Latinities

Seminar Leader: Roland Greene (University of Oregon)

What is Latinity in Shakespeare and his contemporaries? How is Latinness variously conceived as a classical culture and an array of vernaculars, a set of values both idealized and denigrated, a range of ethnicities—from the Ephesians and Syracusians of *The Comedy of Errors* to the Milanese, Neapolitans, and colonials of *The Tempest*—and a way of looking at the world? Since Rodó and Retamar, Shakespeare has been considered a commentator on Latino/a cultural identity: what models and definitions have thereby been produced?

S15. *Titus* in Our Time

Seminar Leader: Heather James (University of Southern California)

This seminar will consider *Titus Andronicus* as both an object and an agent of cultural critique. Especially welcome are historicist and theoretical approaches to the play's disjunctive character and habits, such as its unsettling juxtapositions of historical periods (its versions of Rome and possibly late Elizabethan England), high and low cultures, Latin tags and body parts, racial discourses, and religious pieties and skepticism. Seminar participants are also invited to consider any recent filmic and stage productions that interpret the play as cultural critique.

S16. Rivalry and Re-vision in English Drama, 1580-1642

Seminar Leader: W. David Kay (University of Illinois, Urbana-Champaign)

This seminar will focus on the stage as a site of theatrical competition, artistic rivalry, and dramatic intertextuality. Papers are invited on plays that rework earlier models (e.g., Shakespeare's *Henriad* and *The Famous Victories*), on competition between playwrights and/or repertory companies in particular sub-genres (e.g., disguised-duke plays) and on plays that parody established types (e.g., *Eastward Ho* and prodigal plays). Any paper exploring the way in which artistic rivalry was a spur to dramatic creativity is welcome.



S17. Anger, Revenge, and the Gendering of Emotions on the Early Modern Stage

Seminar Leaders: Gwynne Kennedy (University of Wisconsin, Milwaukee) and Karen Robertson (Vassar College)

This seminar considers how representations of anger and revenge participate in the construction of gendered subjectivities in Renaissance drama. Papers exploring intersections of race, class, sexuality, national identity, or religion with gender and emotions are welcome, as are those drawing from moral, legal, medical, rhetorical, and economic discourses on early modern emotions. How does gender legitimize/delegitimize expressions of anger and revenge? How are these emotions used to reinforce hierarchical systems of difference? Are anger and revenge inextricably connected?

S18. American Cultural Productions of Shakespeare

Seminar Leader: Margaret Knapp (Arizona State University)

If, as Graham Holderness contends, "for every particular present, Shakespeare is here, now, always what is being made of him," how, and why, does Shakespeare continue to be made into an American cultural icon? What cultural work does the reproduction and commodification of Shakespeare accomplish? How do notions of "Shakespeare" help to construct notions of "American?" Papers may address specific examples of Shakespeare's place in recent American cultural practices and venues (print, media, theater, education, the market), or broader issues.

S19. Personation

Seminar Leader: Cary M. Mazer (University of Pennsylvania)

This seminar will examine how the conventions of performance, technologies of acting, and phenomenology of audience response enabled audiences in early modern England to perceive a dramatic character in the presence of the actor, "as if the Personator were the man Personated" (in Heywood's words). Papers might define what early modern audiences meant by "personation," explore how "personation" shaped the meanings of the scripts in performance, or demonstrate how the scripts were transformed in theaters that operate according to different aesthetics of theatrical representation.

S20. The Characters of Shakespeare's Plays

Seminar Leader: Claire McEachern (University of California, Los Angeles)

How do we talk about Shakespeare's characters in this poststructuralist age? Now that criticism has rendered character—indeed personhood—historically, politically, and textually contingent, have we changed how we relate—and relate to—the characters of Shakespeare's plays? How has the age of identity politics shaped our poetics of identification? Papers may reflect on critical habits and histories, or how the discourse of character functions in the different venues of classroom and the theater—or, indeed, may discuss a Shakespearean character.

S21. Acting Companies

Seminar Leaders: Scott McMillin (Cornell University) and Sally-Beth MacLean (University of Toronto)

This seminar welcomes papers that focus on Elizabethan and Jacobean acting companies—their relationship with their patrons; their licensing; their political context; their careers at court, in the city, or on the road; their repertoires; their staging methods; their published texts. Studies of individual companies, adult and children, are invited as well as broader analyses related to tracing the history of acting companies in the period.

S22. Anatomizing the Renaissance

Seminar Leader: Shannon Miller (Temple University)

Recently, Jonathan Sawday and Andrew Sullivan have illustrated how central anatomy and dissection, literal and figurative, were to the Renaissance. This broadly interdisciplinary seminar will consider the wide-reaching cultural significance of the anatomy as a mode of displaying and arranging knowledge and the act of dissection as the process by which that information becomes revealed. Papers may consider both anatomical dissection and accounts of or imagery of such acts within lyric poetry, blazons, romance, plays, and the genre of literary anatomies.

S23. Corruptible Bodies

Seminar Leader: Simon Morgan-Russell (Bowling Green State University)

Seminar participants will explore the extent to which the materiality of the body becomes the nexus for competing systems of discourse—that is, how discourses of gender, sexuality, race, or class that transgress or compete with normative or hegemonic structures are manifested explicit-

ly as "corruption" on or in the body. Responses are welcome to a wide range of Renaissance textuality and also to questions of performance. How is the actor's body, for example, implicated personally and politically in the representation of the corrupted body?

S24. Matters of Race: De-Segregating Renaissance Studies

Seminar Leader: Ian Smith (Lafayette College)

Persistent critical habits maintain our focus on a few exemplary texts that are evidently *about* race, leaving the field of early modern studies fundamentally intact and cut off from the questions and methodologies that work on race requires. This seminar seeks to make racial "invisibility" more legible, to broaden the range of texts that we use in identifying a racial discourse in the period, and to sharpen theoretical analyses that challenge the minoritizing effects still at work in the field of Renaissance studies.

S25. Spanish Culture and the Early Modern English Imaginary

Seminar Leader: Olga Valbuena (Wake Forest University)

Papers are solicited for a comparatist discussion of English and Spanish national identity with special attention to Spain's Catholicism in English drama and polemic. Possible topics include anti-Catholic/Hispanophobe rhetoric; the honor code linking chastity to religious identity, race, and the "one true faith;" the threat of a Spanish-led papal invasion; the Spanish provenance of casuistry and the Jesuit mission; Protestant internationalism and Spanish expansion in the New World. Considerations of religious, literary, and political issues that reflect on critical methodology are especially welcome.

S26. Working Women/Women's Work: The Role of the Working Woman in Shakespeare's England

Seminar Leaders: Linda Vecchi (Memorial University of Newfoundland) and Peter Ayers (Memorial University of Newfoundland)

This seminar will consider women working as writers in the early modern period and also representations of working women—maids, attendants, tavern mistresses, shop mistresses, and courtesans—in the dramatic and nondramatic literature of the period. Especially welcome are interdisciplinary approaches to the situation of single, working women and to topics of social concern in the pamphlets and plays of the sixteenth and early seventeenth centuries: prostitution, unwed motherhood, broken marriage contracts, and other "women's issues."

S27. The State of Performance Criticism: Where Are We Today and Where Are We Headed?

Seminar Leader: Sarah Werner
(George Washington University)

Performance criticism continues to be an important method for examining Shakespeare's plays. But what exactly is its use value? How does studying past and current productions of Shakespeare help us as scholars or teachers? What do we gain from examining performances and what do we lose? What can we do differently? While numerous SAA seminars offer the opportunity to create examples of performance criticism, this seminar offers participants a chance to examine the premise and methodology of performance criticism.

S28. Editing Early Modern Playtexts: Theory and Practice

Seminar Leader: Paul Werstine (King's College, University of Western Ontario)

How and how much have changes in editorial theory affected editing? What are the special challenges of early modern playtexts for editorial theory and practice? This seminar invites papers about the editing of Shakespeare and/or his contemporaries from any of the past three centuries. Treatments of eighteenth- or nineteenth-century editors are welcome. So are papers that consider the difference it makes whether an editor today adheres to or dissents from the (now rather old) New Bibliography.

S29. Early Modern "Manuals" and the Scripting of Behavior

Seminar Leader: Frank Whigham
(University of Texas, Austin)

In early modern England persons and ideas were endlessly getting disembedded from original contexts and made or enabled to serve in new ones. Often explicit theory arose to codify and manage (or deter) such transpositions: what we now call "manuals." They sought to govern a wide range of activities: behavior at court, rhetoric, poetry, education, preaching, letter-writing, chivalry and genealogy, legal relations, household management, and duelling, among others. This seminar will address how such texts relate both to daily behavior and to the drama.

S30. Instructive Formations: Education, Rhetoric, and Renaissance Drama

Seminar Leader: Eric Wilson
(Washington and Lee University)

This seminar seeks to explore the interplay of Renaissance stages and schools. How are educational and theatrical encounters duly shaped by the social and psychic coordinates of a "rhetori-

cal culture" grounded in imitation? Through what generic forms do playwrights represent both the fantasies and the frustrations surrounding their scenes of learning? What "subjects" are thought fit for study, onstage and off? How do different theatrical locales (public/private playhouses, court masques, universities) shape the epistemological and aesthetic models staged for various audiences?

S31. The Pleasures of Patterns

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

Shakespeareans have long focused on the rich patterning of Shakespeare's language, cataloguing and interpreting such things as image patterns, sound patterns, and rhetorical patterns, but they have not fully explored exactly how such patterns affect the experience of an audience to the plays. How do the various kinds of patterns in Shakespeare's language contribute to the affective power of his dramas? Exactly how do we take pleasure from Shakespeare's patterns?

S32. New Economic Criticism

Seminar Leader: Linda Woodbridge
(Pennsylvania State University)

Most New Economic critics (Jean-Joseph Goux, Marc Shell, Walter Benn Michaels, Catherine Gallagher, Kurt Heinzelman, John Vernon, Donald/Deirdre McCloskey, Anthony Purdy, and A. W. Coats) leap from the invention of the alphabet and of coinage into the nineteenth and twentieth centuries. Members of this seminar can, however, test such theory in the Renaissance, when European economic systems were shifting out of feudalism and into proto-capitalism at the same moment that literature, vernacular languages, religious systems, and legal systems were undergoing pronounced shifts.

S33. Orality, Print, Performance

Seminar Leader: W. B. Worthen
(University of California, Berkeley)

Shakespeare's plays arose between two emerging institutions—as performances (traced by residual oral culture) and in print. This tension between print and performance characterizes the cultural history of Shakespearean drama. Now, both print and live performance respond to a third mode of Shakespearean production, electronic media. This seminar addresses Shakespearean performance in a defining dialectic with other modes of production—orality, print, electronic media. Papers are welcome on any moment in the history of Shakespeare in print/performance, or on film, video, or virtual performances.

Registrants for the 2001 Meeting are also encouraged to submit papers in the Annual Open Competition. Each year, one paper session is held open for the winners of this competition. For further details, see page 12.

MAKING YOUR PLANS FOR MIAMI

The following information is provided to those making requests for funding support to attend the Miami meeting of 2001.

The 29th Annual Meeting of the Shakespeare Association of America opens at noon on Thursday, 12 April, with paper sessions, a first group of seminars and workshops, and the traditional Opening Reception. Formally scheduled programs conclude with a last group of seminars and workshops on Saturday, 14 April, at 6:00 p.m. As always, the conference will end with the bang of the SAA/Malone Society Dance. The January 2001 bulletin will provide a detailed schedule of paper sessions, seminars, workshops, and evening events. The meeting registration fee, payable upon receipt of the January bulletin, is \$75.00.

All conference registrants must be members in good standing of the SAA. Membership dues are assessed by the calendar (not the academic) year. Thus, those whose membership is not current must pay 2000 dues when pre-registering for the seminars and workshops announced in this bulletin. With the January bulletin, 2001 dues will also be payable. Membership dues are scheduled by annual income, as shown on page 10 of this bulletin.

The Hotel-Intercontinental Miami features spectacular views of Biscayne Bay and downtown Miami, a heated pool and landscaped jogging track above street level, and luxury fittings and service. Room rates are \$110.00 for single and double occupancy; applicable taxes are 12.5%. Hotel reservation materials will be included in the January bulletin.



Photo: Greater Miami Convention & Visitors Bureau

HOW TO GET ON THE PROGRAM AT THE SAA

FOR SAA 2001

1. Submit a Paper in the Annual Open Competition

Each year an open competition is held for at least three paper presentations. Short papers for the 2000 meeting must be received in the SAA offices by 1 October 2000. Blind readings are undertaken by a committee headed by a member of the Board of Trustees. Authors of papers selected by this committee will be asked to withdraw from other commitments on the program, including seminars and workshops. For further information, see page 12.

2. Register for a Seminar or Workshop

Every member of the Association is entitled to participate in a seminar or workshop. Seminars and workshops are filled by open enrollment, on a first-received, first-registered basis. No member can hold more than one position on the program; paper givers, for example, will not be given places in seminars or workshops. Each registrant in a seminar or workshop receives a formal letter of invitation from the SAA offices. The registration deadline for 2001 seminars and workshops is 15 September 2000. To register, see page 9.

FOR SAA 2002

1. Propose a Seminar, Workshop, or Paper Session

A substantial proportion of each year's program originates in proposals submitted by individual members of the Association and approved by the Trustees. Nominations and self-nominations are welcomed for leading roles in paper sessions, seminars, and workshops. A session proposal may come from either a potential speaker or session chair and ideally includes a suggested roster of speakers, as well as a title and brief description of content. A seminar or workshop proposal should come from the intended leader(s) with a title and description of focus, aim, and potential audience. Proposals for the 2002 meeting should be submitted by 1 April 2001. For further information, see page 12.

2. Be Invited by the Trustees to Lead a Seminar or Workshop or Give a Paper

A certain proportion of each year's program may be arranged by the Trustees. The Trustees are concerned with the significance and broad appeal of each topic and are committed to achieve a program with a balance of gender, age, and geographic distribution as well as scholarly excellence. They also review proposals to ensure that no one person is represented on the program twice, that no one person assumes a major role in two consecutive years (whether presenting a paper or leading a seminar or workshop), and that no member of the Board of Trustees appears on the program during his or her term in office.

Each SAA program is developed over the course of at least two years. At the 2000 meeting in Montréal, for example, as Meredith Skura began her 2000-01 term as President, she asked Trustee Jeffrey Masten to serve as Program Chair for 2002. Professor Masten and his committee will work until April 2001 receiving and soliciting proposals for the 2002 meeting. In Miami, the proposals will be vetted by the Trustees.

NEWS FROM THE SAA

On 1 September 2000, Executive Director Lena Cowen Orlin begins a one-year sabbatical from her duties with the Shakespeare Association of America. Acting as Interim Executive Director will be Sarah Greenleaf Whittier of the University of California, Santa Cruz. The offices of the Shakespeare Association will continue to operate from the University of Maryland, Baltimore County. SAA correspondence should be directed to Dr. Whittier at the UMBC mailing address and at <saa@umbc.edu>.

Now in residence in the UMBC offices is Lee Tydings, Program Coordinator for the SAA. Ms. Tydings succeeded Terry Aylsworth in February of this year, just in time to process conference registrations and membership dues for the April meeting. Many will have met her in Montréal. The Board of Trustees welcome both Dr. Whittier and Ms. Tydings to the Shakespeare Association of America.

*S*EMINAR AND WORKSHOP REGISTRATION

SAA members in good standing—i.e., those who have paid their membership dues for 2000—are eligible to register for workshops and seminars. Dues are assessed by the calendar, not the academic year. Those with mailing labels bearing a “00” in the upper-right hand corner have already paid membership dues for the year and are eligible to register. For those whose mailing label does **not** bear a “00,” dues are now payable; see page 10 for the Membership Dues Form, with dues assessed according to yearly income.

SAA seminars and workshops are designed to serve as forums for fresh research, mutual criticism, and pedagogical experimentation among members with specialized interests and areas of expertise. The seminar or workshop leaders are empowered by the Trustees of the Association to determine the nature and extent of the work to be completed in preparation for these sessions. Papers, common readings, compilations of bibliographies, and other exercises or exchanges may be assigned by the leader(s). All written materials are to be duplicated, circulated, and read in advance of the meeting. It is assumed that all participants in a workshop or seminar will be familiar with one another’s work by the time the meeting begins, so that the session can be devoted to fruitful discussion, provocative interchange, and shared discovery.

Inevitably, some programs are more popular than others. While every effort is made to honor individual preferences in registration, each member is requested to add a second, third, and fourth choice to his or her preferred selection. Enrollments are determined on a first-received, first-registered basis, and even those who meet the 15 September deadline cannot always be assured of securing their first choices. The SAA operates cooperatively and relies on the good will of its members in seminar and workshop registrations. Any registrant submitting a form without a range of choices may have to be assigned to a seminar at random.

It is assumed that seminars and workshops are appropriate for college and university faculty, independent scholars, and graduate students in the later stages of their doctoral work. 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 such workshops as are open to the membership (some workshops are closed at the request of their leaders). No member may enroll in more than one of these programs, and those who are presenting papers at the meeting may not also hold places in the seminars or workshops.

To facilitate the registration process, hard copy detached from this bulletin must be completed and mailed to the SAA offices. Faxed and e-mailed registrations cannot be accepted.

Name: _____

Affiliation (if any): _____

Identify program choices in order of preference. Please give the number of the seminar or workshop, remembering to indicate whether it is a seminar [S] or a workshop [W].

1st _____ 2nd _____ 3rd _____ 4th _____

Return this form by **15 September 2000** to THE SHAKESPEARE ASSOCIATION OF AMERICA, University of Maryland, Baltimore County, 1000 Hilltop Circle, Baltimore, Maryland 21250.



SHAKESPEARE
ASSOCIATION
OF AMERICA

*M*EMBERSHIP DUES FORM

Calendar Year 2000

If your mailing label bears a "00" in the upper right-hand corner, then you have already paid membership dues for 2000. Dues are assessed by the calendar, not the academic year. If your mailing label does not read "00," your dues are now payable. All registrants for the 2001 meeting must pay dues for 2000. Please fill in the appropriate blanks below, noting that annual dues figures are determined by yearly income.

Name: _____

Institutional Affiliation (if any): _____

Academic Rank (if any): _____

Preferred Mailing Address: Home Office

Office Phone: _____ Home Phone: _____

Office Fax: _____ Home 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 \$70.00 _____

For income between \$55,000 and \$69,999, dues are \$80.00 _____

For income \$70,000 and above, dues are \$90.00 _____

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

OPTIONAL SUBSCRIPTIONS:

Medieval and Renaissance Drama in England, Volume 12, \$62.00 _____

Shakespeare Newsletter (new renewal),
\$15.00 in the Continental U.S., \$17.00 elsewhere _____

Shakespeare Studies, Volume 28, \$48.00 _____

Shakespeare Survey, Volume 52, \$48.00 _____

For a discounted subscription to *Shakespeare Quarterly*, payable directly to the *Quarterly* offices, phone 202-675-0351.

TOTAL PAYMENT FOR DUES AND SUBSCRIPTIONS _____

Please enclose payment in the total amount indicated above. Given the high cost of credit card fees, the Trustees ask that North Americans pay by check whenever possible. Checks drawn on Canadian banks should take into account current exchange rates.

Check enclosed in the amount of _____

Charge to Master Card / VISA (circle one, please)

Credit-Card Number: _____ Expiration Date: _____

Return this form and your check (if applicable) to **THE SHAKESPEARE ASSOCIATION OF AMERICA**, University of Maryland, Baltimore County, 1000 Hilltop Circle, Baltimore, Maryland 21250.

W HILE IN M IAMI

■ NEIGHBORHOODS

DOWNTOWN The Hotel Inter-Continental is a ten-minute drive from the Miami International Airport. A nearby stop on the Metromover connects with the Metrorail and, thus, Coral Gables and Coconut Grove. The hotel is also a short walk from the Bayside Marketplace, with shops, carts, and a fast-food arcade. The Gusman Center for the Performing Arts, located downtown, is home to the New World Symphony, the Florida Philharmonic Orchestra, and the Ballet Theatre of Miami, as well as film festivals and play productions.

CORAL GABLES The area is known for houses built out of local "coral rock" (Miami oolite) in the Mediterranean style, with Spanish tiled roofs. The Miracle Mile features restaurants and shopping. Also in the area are the Florida Shakespeare Theatre, the Actors' Playhouse, the New Theater, and the Florida Grand Opera.

MIAMI BEACH The center of Miami's 1950s resort community, documented in photographs and manuscripts at the Sanford L. Ziff Jewish Museum of Florida. Some old hotels remain, along with newer nightclubs.

KEY BISCAIYNE Accessible only by means of the Rickerbocker Causeway, the northernmost key offers sailboarding and jetskiing on Hobie Beach, along with beaches and bikepaths at Bill Baggs State Park.

LITTLE HAVANA Much in the news lately, this locus of Hispanic culture is centered on Southwest Eighth Street and known locally as "Calle Ocho."

■ PLACES ON THE NATIONAL REGISTER

VILLA VIZCAYA Built in 1916 as a lavish winter retreat for James Deering and featured in *Citizen Kane*, this mansion on Biscayne Bay was inspired by sixteenth-century Italian architecture and fitted out with Renaissance and baroque paintings, tapestries, and furniture.

SOUTH BEACH The Art Deco Welcome Center provides maps for walking tours of this exceptional square mile of art deco architecture: the Fairmont, Cleavelander, Imperial, Tiffany, Majestic, and Colony Hotels, as well as the WPA Miami Beach Post Office. There is also a Sunday morning cycling tour. South Beach is home to gay and lesbian clubs and gay-friendly businesses, as well as the Miami City Ballet. It is known as the best urban beach in the country.

CORAL CASTLE One of the odder edifices on the National Register, this roofless "castle" was carved between 1923 and 1948 by a lovesick Latvian.

VENETIAN POOL Built in 1924, this free-form lagoon is fed by artesian wells, accented with fountains and waterfalls, and shaded by structures built to resemble Spanish porticos.

■ OTHER ATTRACTIONS

SPANISH MONASTERY CLOISTERS Built in 1141 in Segovia, these cloisters were translated to Miami by William Randolph Hearst and reassembled in 1954.

MIAMI METROZOO With lions, Bengal tigers, and koala bears separated from visitors by a system of moats rather than cages, the zoo also features a monorail "safari."

MIAMI SEAQUARIUM The Seaquarium is known for shows featuring trained dolphins, killer whales, and sea lions.

MONKEY JUNGLE Visitors follow screened-in trails through acres of "jungle" in this cageless park.

PARROT JUNGLE AND GARDENS Macaws, peacocks, cockatoos, and flamingos join parrots in the Parrot Bowl Theater for various stunts and shows.

FAIRCHILD TROPICAL GARDENS Amid 83 acres of exotic plants, the Chachi House restaurant serves the native food of northern Ecuador.



Venetian Pool. Photo: Greater Miami Convention & Visitors Bureau

PRESTON B. BIRD AND MARY HEINLEIN FRUIT AND SPICE PARK Visitors are welcome to sample exotic fruits that have fallen to the ground in this park. The park store sells callaloo, burnt orange marmalade, Indian and Caribbean spices, cookbooks, and guidebooks.

■ MUSEUMS

BASS MUSEUM OF ART The permanent collection includes Renaissance paintings, sculptures, and tapestries, and the museum's extensive grounds display a changing exhibit of sculpture.

HOLOCAUST MEMORIAL The image most associated with this museum is its central sculpture by Kenneth Treister, depicting millions of people crawling into an open hand to freedom.

THE WOLFSONIAN There are changing exhibits based on the eclectic collections of the eccentric Micky Wolfson, Jr.

FLORIDA MUSEUM OF HISPANIC AND LATIN AMERICAN ART The permanent collection features contemporary art from Spain, the Caribbean, and Latin America.

MUSEUM OF CONTEMPORARY ART The museum known as MOCA features film screenings as well as the work of Jasper Johns, Roy Lichtenstein, Larry Rivers, and Claes Oldenberg.

■ SIGHTSEEING

MIAMI can be toured by elevated Metromover, gondola (Gondola Adventures), tall ship (Heritage Miami II Topsail Schooner), helicopter (Action Helicopter), open ultralight plane (Fun Flight Miami), seaplane (Pan Am Air Bridge), bus, or water taxi.



Photo at right: The offices of the Shakespeare Association of America, the Albin O. Kuhn Library on the campus of the University of Maryland, Baltimore County.

*T*HEATRICAL EVENTS IN MIAMI

During the weekend of the SAA meeting, Florida International University will stage the world premiere of *Shakespeare's Journey*, by Leroy Clark, and the University of Miami will present *Much Ado About Nothing*. These two universities are the principal hosts of the 29th Annual Meeting. Heading the Local Arrangements Committee are Peggy Endel (FIU) and Mihoko Suzuki (Miami).

*C*OMPETE FOR A PLACE ON THE PROGRAM

Some slots on each year's program are reserved for papers selected, in a blind competition, by a committee headed by a member of the Board of Trustees. Papers should be short (ten to twelve pages) for a reading time of twenty-three minutes. They should be submitted in four copies (with identification of the author provided only in a cover letter) and received in the SAA offices by 1 October 2000.

*P*ROGRAM IDEAS SOLICITED FOR 2002

The SAA Program Committee, chaired by Trustee Jeffrey Masten, welcomes suggestions and proposals for seminars, workshops, and paper sessions for the 30th Annual Meeting, to be held in Minneapolis from 21 through 23 March 2002. All members are encouraged to send comments, ideas, recommendations, or fully developed proposals to Mr. Masten at the Department of English, Northwestern University, 215 University Hall, Evanston, IL 60208. He can also be reached by e-mail at <j-masten@nwu.edu>. Proposals must be received by 1 April 2001.

*A*NNUAL ELECTION OF SAA OFFICERS

The 2001 Nominating Committee is chaired by Trustee Harry Berger, Jr. (University of California, Santa Cruz) and includes Michael Bristol (McGill University) and Lynn Enterline (Vanderbilt University). The committee is charged with bringing forward the names of at least two candidates for the vice-presidency and at least four candidates for the two open trusteeships. Suggestions may be sent to Mr. Berger at <hberger@cats.ucsc.edu>. The Constitution of the SAA provides that a candidate's nomination may also result from a petition signed by twenty SAA members in good standing and mailed to the Executive Director no later than 1 October 2000. Nominations will be presented for a general vote in January.

*F*UND-RAISING INITIATIVE

As indicated by Outgoing President Jean E. Howard at the Annual Luncheon in Montréal, the Board of Trustees seeks to secure the SAA's continued fiscal health by means of an annual solicitation of the membership to build a contingency fund. The goals of this initiative will be detailed in a letter to the membership this fall.

*M*EETINGS PLANNED FOR THE FUTURE

The SAA will convene in Minneapolis from 21 through 23 March 2002. The 32nd Annual Meeting will be held in New Orleans from 8 through 10 April 2004. Plans are not yet finalized for the 31st Annual Meeting in 2003.

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