

SHAKESPEARE ASSOCIATION OF AMERICA

JUNE 2005

BULLETIN

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INCLUDED WITH THIS BULLETIN

Registration Materials for the
2006 World Shakespeare
Congress



On Easter weekend of 2006, the Shakespeare Association of America holds its Thirty-Fourth Annual Meeting in Center City Philadelphia at the Loews Philadelphia Hotel. The SAA program opens at noon on Thursday, 13 April and closes Saturday night, 15 April. Seminars and workshops are now open for registration.

SCHEDULED PAPER SESSIONS

■ **Educating Shakespeare: Early Modern Pedagogy and its Discontents**, the 2006 Plenary Session, with Lynn Enterline (Vanderbilt University), session organizer Elizabeth Hanson (Queen's University), and Margaret Ferguson (University of California, Davis).

■ **Drafting Shakespeare: The Military Theater: A Roundtable**, including Kenneth Adelman (*Movers and Shakespeares*), Steven Marx (California State Polytechnic University), session organizer and chair Scott Newstock (Gustavus Adolphus College), David Perry (U.S. Army War College), Nina Taunton (Brunel University), and Theodor Meron (New York University).

■ **History/Literature/London**, with session organizer Crystal Bartolovich (Syracuse University), Vanessa Harding (Birkbeck College, University of London), and Jean E. Howard (Columbia University).

■ **The Logics of Shakespearean Penitence**, with session organizer Sarah Beckwith (Duke University), Elizabeth Fowler (University of Virginia), and session organizer Heather Hirschfeld (University of Tennessee).

■ **Motley to the View: The Interaction of Lyric and Dramatic Elements in Shakespeare's Texts**, with Colin Burrow (University of Cambridge), session organizer Heather Dubrow (University of Wisconsin), and Jennifer Lewin (University of Kentucky).

■ **Play Reading: Second-best, Sublimation, or Art Form?**, with session organizer Lois Potter (University of Delaware), Ann Thompson (King's College, London), and Lyn Tribble (University of Otago).

■ **Religious Feeling on the Elizabethan Stage**, with session organizer Anthony B. Dawson (University of British Columbia), Richard McCoy (Graduate Center, City University of New York), and Steven Mullaney (University of Michigan).

■ **Risky Business: Early Modern England and Global Trade**, with session organizer David Baker (University of Hawai'i, Manoa), Jonathan Burton (West Virginia University), and Robert Markley (University of Illinois, Urbana-Champaign).

■ **Scholar in the Rehearsal Room**, with session organizer and chair Andrew James Hartley (University of North Carolina, Charlotte), Cary M. Mazer (University of Pennsylvania), Genevieve Love (Colorado College), and Steven Urkowitz (City College, New York).

■ **Working-House of Thought: Shakespeare's Desk, Marlowe's Philosopher, Hamlet's Brain**, with Margreta de Grazia (University of Pennsylvania), John Guillory (New York University), session organizer and chair Rayna Kalas (Cornell University), and Peter Stallybrass (University of Pennsylvania).

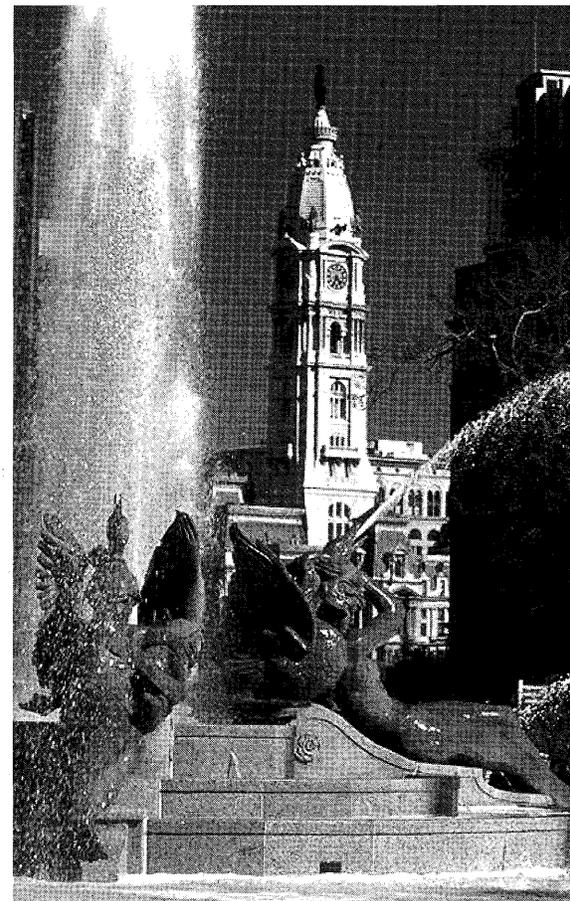
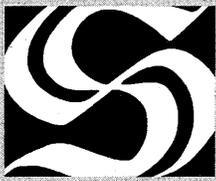


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THE THIRTY-THIRD ANNUAL MEETING: REPORT FROM BERMUDA

Bermuda proved an enchanting isle—rich in tempests—for Shakespeare Association members this year. The Thirty-Third Annual Meeting drew nearly 600 members to Bermudian shores, and to the island's finest hotels. Though occasional wet weather was disappointing to some, this year's sessions were extremely well-attended; no one who remained indoors could lament a lack of intellectually rich dialogue.

Members were greeted at the Fairmont with rum swizzle drinks that set the tone for potent and honeyed discourse. The Annual Meeting began Thursday afternoon with two paper sessions followed by meetings of ten research seminars and one workshop. The opening reception sponsored by the Fairmont Southampton Hotel was unforgettable. Rough winds and rain prevented the party from being held on the Whaler Beach Terrace, and yet the Fairmont's Poinciana Foyer felt tropical enough with live birds, fish, island music, and a feast prepared by Fairmont chefs. The large French windows allowed us a view of restless waters best seen from the safety of a luxury hotel. The day's events concluded with a reading of Thomas Heywood's *The Four Prentices of London*. This event, hosted by *The Shakespeare Bulletin*, tempted drama enthusiasts of all sorts.

Friday morning activities featured the 2005 Plenary Session "On Beauty," an event so attractive that staff quickly added rows of seating in the rear of the Mid Ocean Amphitheatre. A paper panel and roundtable followed this session. The Friday afternoon Annual Luncheon, originally scheduled for the Great Sound Lawn, was moved indoors due to foul weather. At the luncheon President Frances E. Dolan reminded us with amusement and wonder of what we might learn from our students' unfettered readings of Shakespeare. Vice-President William C. Carroll announced the SAA's new graduate student travel award program, approved by the Board of Trustees at the 2005 Meeting. These awards will be given to dissertation-level students whose research will be enhanced by seminar participation. The program, which will begin assisting students in time for the 2006 Annual Meeting, was enthusiastically supported by the membership. Eleven sessions followed the luncheon, and the day concluded with a world premiere screening of The Derry Film Initiative's *Hamlet*. Director/Actor Stephen Cavanaugh, Actor Colin Stewart, and Producer Richard Hughes joined SAA members for a post-screening discussion. The film was extremely well-received and given a second screening Saturday afternoon.

The final day of the conference was a full one with three paper sessions, one roundtable, the meeting of eleven seminars and one workshop, along with a number of special programs. These included a workshop for area teachers, a master class on Voice and Shakespeare, and two *Hamlet* screenings. The master class was lead by Russian theatre director Veronika A. Kosenkova. Her 2004 production of *Hamlet*, staged at the Moscow Theatrical Center and remounted at the Moscow State Institute of Theatrical Art, was presented on video to SAA members Saturday evening. A discussion with Ms. Kosenkova followed the screening. The 2005 Meeting closed with the SAA and Malone Society Dance featuring "Bubbles," a popular island DJ. Half of this year's meeting participants attended this event and rallied to keep it going past the 1:00 a.m. finish. The Board of Trustees extends a warm thanks to all of those who contributed to the success of the 2005 Annual Meeting.

Outgoing Trustees: Naomi Conn Liebler (Montclair State University), Gail Kern Paster (Folger Shakespeare Library), and Wendy Wall (Northwestern University).

Program Committee for 2005: Chair Wendy Wall (Northwestern University), Lars Engle (University of Tulsa), Kathryn Schwarz (Vanderbilt University), and Garrett A. Sullivan, Jr. (Pennsylvania State University).

Sponsors of the 2005 Meeting: University of Maryland, Baltimore County and the Fairmont Southampton Hotel.

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

S 2006 EMINARS AND W ORKSHOPS

Registrants in Shakespeare Association programs are expected to complete significant work in advance of the meeting: 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.

RESEARCH SEMINARS

1. The Shakespearean Idiom

Seminar Leader: Sylvia Adamson
(University of Sheffield)

What does it mean (or has it meant) to "recognize" a piece of writing as "Shakespearean"? Participants are invited to address this question through more localized inquiries into "the Shakespearean idiom" including: 1) its formation (what does Shakespeare inherit from, e.g., Marlowe/Lyly? Puttenham/Peacham? Warwickshire/London?); 2) its varieties and development (e.g., early vs. late; grand style vs. plain); 3) its influence/imitability (from direct inheritors, e.g., Milton/Dryden to later appropriations). A (small) prize is offered for the pastiche/parody judged to be the most "Shakespearean."

2. Festival Shakespeare

Seminar Leader: Alan Armstrong
(Southern Oregon University)

Shakespeare festivals seek through present performance to recover (and commodify) an idealized theatrical experience. How do they reflect cultural conceptions of Shakespeare, festive circumstances of the plays' original performances, or the festivals represented in the plays? How do they illuminate communal, commercial, and theatrical dimensions of playing in Shakespeare's time? What effect have festivals had on acting, audiences, playhouses, repertories? On the relative authority of actors, directors, designers, and text? Papers may focus on particular productions or companies to address such questions.

3. The Literary Afterlives of Shakespearean Tragedy

Seminar Leaders: Mark Bayer (American University of Beirut) and Gretchen Minton (University of Minnesota, Morris)

Unlike theatrical productions and film adaptations, literary rewritings of Shakespeare's tragedies are a more deliberative way of understanding and rethinking the playwright's legacy and his place in the canon. We invite participants to examine the cultural afterlives of the tragedies through their presence in the diverse array of subsequent literary works that invoke them. How are Shakespeare's tragedies employed? Why are these plays so frequently used as models? Is "the anxiety of influence" the most cogent model for understanding these appropriations?

4. The Presence of Shakespeare

Seminar Leader: Susan Bennett
(University of Calgary)

Stratford-upon-Avon and the Globe Theatre represent sublimely "authentic" venues for the presence of Shakespeare, yet the global industry that has come to construct the author and his plays has diversified to produce important and occasionally definitive dependencies. This seminar welcomes papers that explore Shakespeare and geographical location in thinking through the plays' production and reception in contemporary world cultures. Equally, papers might address how geography gets rewritten, figuratively and literally, through a commitment, explicit or accidental, to the Shakespeare industry.

5. Nature and Environment in Early Modern English Drama

Seminar Leader: Bruce Boehrer
(Florida State University)

This seminar seeks papers on a study of Shakespeare and the natural world: the role of Shakespearean animals as social metaphor and utilitarian instrument; Shakespearean constructions of the difference between human and animal nature; the influence of sixteenth-century environmental developments upon the themes and conventions of Shakespearean drama; ideal modes of relation between humanity and the natural world as these are posited in Shakespeare's plays; the implications of Shakespearean drama for the practice of environmentally aware criticism in the twenty-first century; etc.

6. Shakespeare and the Invention of the Quasi-Human

Seminar Leader: Lara Bovilsky
(Washington University)

What produces literary effects of personhood—textually, theatrically, or thematically? This seminar will consider Shakespearean representations of personhood via personhood's near misses, fakes, and components. What do representations of the more-than-human (e.g., kings, heroes), inhuman (ghosts, witches), or less-than-human (children, villains, "slaves") mean for theories of the human or of character? Other "subjects" might include tropes and technologies of character writing (personification, psychology, pronouns/titles/names, bit parts), or familiar metonymies of the human, such as face, hand, or mind.

7. The Scottish Play

Seminar Leader: A. R. Braunmuller
(University of California, Los Angeles)

Any approach to the play is welcome: performance study, historical application (if any—James's arrival? Gunpowder Plot?), demonology, language, textual matters (Middleton? omitted scene[s]?), the "Macduff Problem," Davenant's adaptation (or Barbara Garson's, or another's), individual performances (by actor[s], director[s], designer[s]). International performances—the play in Germany or Japan, for instance—are also invited. Welcome, too, are analyses of recent critical or performance trends and/or bibliographies of same.

8. Shakespeare and the Reformation

Seminar Leaders: Douglas A. Brooks
(Texas A&M University) and Glyn Parry
(Victoria University)

Participants will explore the ways in which Shakespeare's plays and poems responded to the religious diversity of Elizabethan and Jacobean England and engaged with the spiritual, intellectual, cultural, and temporal consequences of religious change. Scholars are encouraged to approach these topics from a range of cultural, historical, and theoretical perspectives. It is expected that at least some of the participants will submit expanded versions of their papers to the *Shakespeare Yearbook* for consideration.

9. Ben Jonson: New Directions

Seminar Leader: Martin Butler
(University of Leeds)

A new complete edition of Ben Jonson will shortly appear from Cambridge University Press, the fourth since the seventeenth century and first to use electronic format. This seminar invites papers taking stock of current and future directions in Jonson studies. Topics might include Jonson and gender; censorship, the court, and patronage; intellectual friendships at home and abroad; the idea of "Britain"; print media and the professionalization of the author; Jonson on stage; Jonson as editor of himself; Jonson and Shakespeare.

10. Recontextualizing Shakespeare (and others) on Film

Seminar Leader: Tom Cartelli
(Muhlenberg College)

This seminar seeks to draw on the emergence of Shakespeare scholars as technically adept analysts of film in their own right in a manner that builds on the historicist approaches that have long dominated Shakespeare studies. Participants will be encouraged to subject a single Shakespeare (or Marlowe or Middleton) film or spin-off to a formally inflected version of "thick description," recontextualizing it in terms of its generic status and of the commercial, social, and material conditions that obtain at its moment of production.



Seminar and workshop registrations may now be submitted online at

<www.ShakespeareAssociation.org>.

Registrations may also be transmitted by fax or by conventional mail.

See page 9 for more information.

11. Shakespearean Sensations

Seminar Leaders: Katharine Craik
(Worcester College, Oxford) and Tanya Pollard
(Montclair State University)

How did early modern writers imagine the effects of literature on minds, bodies, and souls? In what ways might the history of humors and emotions overlap with the history of theatrical or literary experience? How did Shakespeare and others represent the affective and somatic responses of fictional characters to plays, poems, and letters? Papers might consider how literature elicits and represents feelings of pleasure, shame, sympathy or recognition, as well as different models of corporeal response such as illness, cure, seduction, birth, and violence.

12. Shakespeare and Modernist Performance

Seminar Leaders: Cary DiPietro
(Kyoto University) and Paul Prescott
(Oxford Brookes University)

This seminar will explore performances which dramatize or engage with the cultures of modernism. Though performance and modernism are defined broadly to include different national and cross-cultural contexts, seminar contributors are encouraged to situate discussion within contemporary modernist theory. In addition to theatrical production, performances might include film, stage design, even book illustration. Modernist contexts will extend beyond the European avant-garde to include, for example, figurations of the primitive, the Freudian unconscious, Marxism, eugenics, and boundaries with the postmodern.

13. Winter Tales: Shakespeare and the North

Seminar Leaders: Mary Floyd-Wilson
(University of North Carolina, Chapel Hill) and Daryl Palmer (Regis University)

This seminar will explore the significance of northernness to Shakespearean drama and English culture as a whole. Definitions of the North might include Britain, any place above the Alps, faraway frigid zones, or canny invocations of cold. How did northernness affect notions of voyaging, embodiment, gender, or ethnicity? Did northernness matter to English humanism? To the English Reformation? Could familiarity with neglected northern sources affect the study of Shakespeare? Does a northern prospect refocus (or even estrange) all things Mediterranean and southward?

14. Renaissance Drama and the Roman Cultural Revolution

Seminar Leaders: Cora Fox (Arizona State University) and Curtis Perry (Arizona State University)

Reassessing the classicism of Renaissance drama, this seminar will synthesize critical work on writers—including Ovid, Seneca, and Lucan—who were extensively imitated on the Renaissance stage, and who wrote in the unique cultural/political moment of late Augustan Rome. This seminar invites papers that explore the relationships between any post-Virgilian Roman author and Renaissance theater, and especially those that consider the interplay between multiple classical sources or that theorize the cultural links between late Augustan Rome and Renaissance England.

15. Spenser and Shakespeare

Seminar Leaders: Thomas Herron (East Carolina University) and Hannibal Hamlin (Ohio State University)

Renewed critical attention has been paid to the influence on Shakespeare of his political and poetical contemporaries and rivals, in particular Edmund Spenser. The resulting focus on Shakespeare the author or poet provides a counter-balance to the interest in Shakespeare the playwright: performance theory has been supplemented by theories of authorship. This seminar will assess criticism on Shakespeare and Spenser and explore links between Spenser's politics, religion, and poetry (satiric, lyric, pastoral, romance, and epic) and Shakespeare's (dramatic as well as lyric).

16. TV Shakespeare

Seminar Leader: Peter Holland (University of Notre Dame)

We are used to watching Shakespeare on television. Whether made for television or a film watched on a television, the TV screen marks the boundary of the production's visibility and defines the circumstances of the audience's reception. This seminar will investigate the full range of Shakespeare on television. It will be concerned, for instance, with the presence of Shakespeare in other TV genres, and with the significances of watching film on television (not least the "special features" of DVDs).

17. Refiguring Shakespeare: Questions of Canon and Theater in the Apocryphal and Collaborative Plays

Seminar Leader: John Jowett (Shakespeare Institute, University of Birmingham)

Recent work on attribution and collaboration has redefined Shakespeare: no longer a writer of a fixed canon with whom a number of "dubious," "spurious," or "apocryphal" plays are associated, but a writer whose unaided work is supplemented by a substantial list of plays written through co-authorship. The seminar invites papers that analyze this revision of the substance of the canon, with its consequences for a redefinition of the authorial figure and of the cultural and theatrical space Shakespeare occupies today.

18. Staging Justice in Early Modern Drama

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

This seminar will consider judicial proceedings in early modern drama, as well as larger issues of retribution and justice. Pertinent topics might include how the staging of justice was motivated by contemporary debate about judicial principles or by notorious actual cases, how it is affected by class or gender, how it negotiates the boundaries between private and public, how it reflects philosophical or theological perspectives, whether dramatic representation permits realistic mimesis of judicial proceedings, and how performance history offers insight into such issues.

19. Shakespeare Forums

Seminar Leaders: Matt Kozusko (Ursinus College) and Robert Sawyer (East Tennessee State University)

We invite papers from diverse theoretical perspectives exploring Shakespeare societies and clubs of all sorts, from the Philadelphia Shakespeare Society to the Shakespeare Ladies' Club to the Shakespeare Association of America. We are especially interested in the role of Shakespeare forums in the production of "Shakespeare," in how they have come to bear on Shakespeare's image and status, and in what role they serve today, when "societies" such as the SAA and the SHAKSPER discussion groups are increasingly global and heterogeneous in membership.

20. Early Modern Melancholies

Seminar Leader: Alan Lewis (Vancouver, British Columbia)

As Burton's *Anatomy* illustrates, melancholy appears related to virtually every aspect of life while inspiring a saturnine creativity and prolix hermeneutic. But Ficinian, Galenic, and religious discourses have quite different implications. Subjects for investigation include how such differences articulate significant ideological conflict; what are melancholy's literary/artistic attributes, textual effects and/or rhetorics of representation; where does contemporary theoretical work on melancholy speak to this early modern pre-occupation; and how might such inquiries contribute to current debates in early modern studies?

21. Shakespeare's Geezers

Seminar Leader: Naomi Conn Liebler (Montclair State University)

If a society's moral measure resides in its treatment of the elderly, Shakespeare offers intriguing evidence of senexes, crones, and protagonists whose age situates their dramatic conflicts. Beyond parental functions, the elderly constitute a neglected matrix (patrix?) of the social parameters of their respective plays. Investigations of Shakespeare's attention to age and aging are invited; these may theorize changing social considerations of the elderly, economic obligations, or contemporary writings on old age. How does Shakespeare inflect wisdom/dotage, decrepitude/vitality, nostalgia/immediacy, marginalization/honor?

22. Science and Religion in the Early Modern Period

Seminar Leaders: Cristina Malcolmson (Bates College) and Sarah Rivett (Washington University)

This seminar welcomes papers on religion and science in Shakespeare or sixteenth- and seventeenth-century literature and society. Topics include the reconceptualization of the invisible world through Cartesian philosophy; uses of natural philosophy to expand human knowledge past theological limitations; connections between empiricism and imperialism, new science and new world exploration; or the refiguration of gender, racial, or class identity through scientific epistemologies. We seek a comparative conversation about religion and science in early modern Europe and in the Atlantic world.

23. 'Tis Pity It's Not Shakespeare: Rethinking John Ford

Seminar Leaders: Sonia Massai (King's College, London) and Catherine Silverstone (Anglia Polytechnic University, Cambridge)

Ford may no longer be considered a purveyor of sensationalism and decadence. Yet, many aspects of his dramatic legacy await fresh critical investigation. Among them: the significance of Ford's work within the repertory of the King's Men, Queen's Men, and Beeston's Boys; Ford's attitude to print culture and emergent notions of dramatic authorship; the influence of the court masque in Ford's self-conscious use of spectacle and pageantry; the interrelation between Ford's work and early modern views on desire and death; and the afterlife of Ford's drama.

24. Performance: Primary Sources, 1500-1642

Seminar Leader: Alan H. Nelson (University of California, Berkeley)

Theater requires finance, properties, plots, actors, venues, and play texts, but its principal goal is the performance itself. What do we know about performances of plays, masques, spectacles, processions, and similar productions before the closing of the theaters in 1642, and how do we know it? What other "performances" were required for the presentation of a play on stage? (The performance of a contract comes to mind.) Papers are solicited which draw on primary sources to elucidate theatrical performance in early modern England.

25. Domestic/Civic/National Middleton

Seminar Leader: Jennifer Panek (University of Ottawa)

Recent work on Thomas Middleton has moved beyond the question of his moral and political position. This seminar welcomes new perspectives on Middleton: his treatment of domestic relationships, objects, or economies; his representations of London; his pageants' role in civic life; his portrayal of foreign cultures; reconsiderations of legal records concerning his early family life; "domesticating" Middleton's less familiar plays through teaching and/or performance. How does the inclusion of Middleton broaden our understanding of domestic, civic, or national identities in early modern England?

26. Looking Sideways: Queer Perspectives on Heterosexuality

Seminar Leader: Kathryn Schwarz (Vanderbilt University)

This seminar invites a range of approaches to what "queer" and "heterosexual" can mean, especially when those terms collide. Papers could take up issues directly connected to sexuality—bed tricks, incest plots, marriages, hetero- and homo-eroticisms—and could also address the ways in which heterosociality more generally looks odd. Socialized desires, like the hierarchies that work to produce them, invite both skepticism and an intense curiosity about where other, less taxonomized desires might tend.



27. Shakespeare and the Visual Sense

Seminar Leader: Stuart Sillars (University of Bergen)

Recently, much interest has been directed to visual processes of all kinds in relation to the plays. This seminar will welcome discussions of any such themes, such as emblematic features of language; paintings of the plays as critical mediations or social appropriations; performance photographs and scene designs beyond a performance context; the reading experience generated by illustrated editions; theoretical reflections of any kind; or other related topics. Discussions of visual mediations from traditions beyond Europe and America will be especially welcome.

28. King Lear

Seminar Leader: Richard Strier (University of Chicago)

King Lear has been at the center of controversies and revolutions in Shakespeare studies: the textual revolution, the movement toward and away from Christian readings. It has been a locus for psychoanalytic readings and for feminist critique. It has been rewritten, declared unstageable, staged in Yiddish, and made into films. This seminar will address *King Lear* now. It welcomes papers on the play "in itself," on textual issues, on the history of criticism of the play, and on adaptations and offshoots of it.

29. Shakespeare and Cross-Racial Casting

Seminar Leader: Ayanna Thompson (Arizona State University)

This seminar will interrogate the relationship between modern Shakespearean productions and the practice(s) of cross-racial casting (colorblind, conceptual, cross-cultural, etc.). Because cross-racial casting has never had one definition/theory, the practice can seem malleable, unstable, and/or deconstructive. How does/should Shakespeare's cultural capital inform the development of this practice? How do Shakespearean productions complicate and/or ameliorate anxieties about the (in)significance of race vis-à-vis color in performance? Most welcome are essays that examine Shakespearean cross-racial castings in a global context.

30. Shakespeare and the French

Seminar Leader: Deanne Williams (York University)

What is Shakespeare's relationship to French sources and language, and to the idea of Frenchness? How are French characters dramatized and French locations imagined? How do Shakespeare's plays respond to and represent England's longstanding rivalry with France, the Norman Conquest, the Hundred Years' War, and the religious wars in France? And how do the French regard Shakespeare? How is Shakespeare performed, translated, and interpreted by actors, directors, critics, and theorists in France as well as in *la grande francophonie*?

WORKSHOPS

31. Teaching the "Bad" Quartos

Workshop Leader: Annalisa Castaldo
(Widener University)

Recently released or currently planned editions (both printed and electronic) of *Hamlet*, *King Lear*, and *Taming of the Shrew* (among others) have provided, for the first time, teachable versions of the so-called bad quartos. This workshop will explore strategies and motivations for teaching these versions of Shakespeare to both undergraduates and graduates. The workshop will investigate the reasons behind introducing students of various levels to the tangled history of editing Shakespeare and will share strategies for doing so.

32. Big-House Shakespeare

Workshop Leader: Amy Scott-Douglass
(Denison University)

This workshop is designed to bring together teachers, theater directors, administrators, and scholars to discuss prison Shakespeare. Participation is extended to anyone with an interest in secure-setting Shakespeare and is not limited to Shakespeare prison program administrators and teachers. Subtopics may include: Shakespeare as a disciplinary tool and spiritual force; radio and screen representations of Shakespeare prison programs; and race, gender, and sexuality in prison Shakespeare. Participants may share their research, pedagogical strategies and teaching experiences, and excerpts from prison performances.

World Shakespeare Congress 2006

Registration is now open for
The Eighth World Shakespeare Congress.

Registration deadline is 15 July 2005.

Registration materials have been included
with this mailing.

Graduate Student Travel Awards

The Trustees of the Shakespeare Association of America announce a new program of travel support for advanced graduate students attending the SAA Annual Meeting. Graduate student members of the SAA living more than fifty miles from the meeting city are encouraged to apply for \$250 travel subventions. Twenty-five awards will be made to support graduate student participation in the 2006 Annual Meeting in Philadelphia; the conference registration fee will be waived for all award recipients. Preference will be given to dissertation-level students whose research will be most enhanced by seminar participation. The application process is intended to be simple. Students should submit the following materials to the SAA office by 15 November 2005:

1. A letter, not to exceed two pages, stating the seminar in which the student is enrolled, and how this seminar relates to the student's dissertation in progress.
2. A letter from the Director of Graduate Studies or Chair of the student's department, certifying that the Department has approved the student's dissertation prospectus, and indicating the institutional travel support the student will receive in order to attend the 2006 Annual Meeting.

Materials should be submitted
together to:

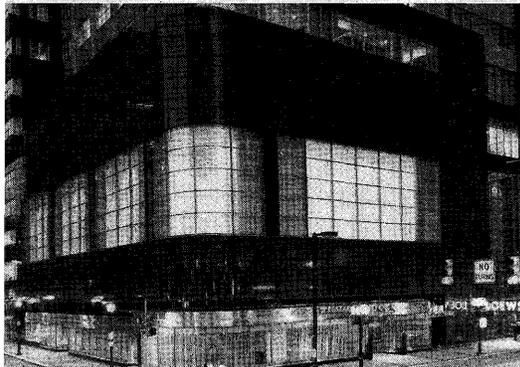
The Shakespeare Association of America
Graduate Student Travel Awards
University of Maryland, Baltimore
County
1000 Hilltop Circle
Baltimore, Maryland 21250

Deadline is 15 November 2005

Awards will be announced by 1 March 2006. Only members in good standing are encouraged to apply. For more information, please contact the SAA offices at 410.455.6788 or <saa@umbc.edu>.

**LOEWS
PHILADELPHIA HOTEL
PENNSYLVANIA**

The Loews Philadelphia Hotel, site of the 2006 Annual Meeting of the Shakespeare Association of America, is housed in a National Historic Landmark, Philadelphia's PSFS Building. This architecture designed by George Howe and William Lescaze was the height of modernity and art deco style when it was built in 1932, and the building maintains the many details that earned it its landmark designation. All guest rooms are equipped with fax machines, printer, three telephones, Internet access, as well as safe, coffee maker, ironing board, and iron. The fifth floor holds a fitness center and spa. The fitness center is an additional \$10 per day. This fee is waived with spa service.



Rooms are discounted to \$115 per night for a single or double, with a \$25 charge per additional occupant per day. Rates are guaranteed through 15 March 2006. The current sales and occupancy tax in the city of Philadelphia is 14% per room per night. Deluxe rooms and a variety of suites are also available. Hotel reservation materials will be included in the January 2006 bulletin.

MAKING PLANS FOR PHILADELPHIA

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

The 34th Annual Meeting of the Shakespeare Association of America begins at noon on Thursday, 13 April, with paper sessions, a first group of seminars and workshops, and the traditional Opening Reception. Formally scheduled programs conclude with a group of seminars and workshops on Saturday, 15 April, at 6:00 p.m. Evening events on Saturday include the SAA/Malone Society Dance. The January 2006 issue of the SAA bulletin will provide a detailed schedule of paper sessions, seminars, workshops, and special events. The meeting registration fee, payable upon receipt of the January bulletin, is \$100.00, \$75.00 for graduate students.

W HILE P IN HILADELPHIA

Visiting Philadelphia

Philadelphia is the second-largest city on the East Coast and ranks fifth in the nation, with a metropolitan population of 5.8 million. The average temperature in April is about 65 degrees Fahrenheit.

BIRTHPLACE OF A NATION

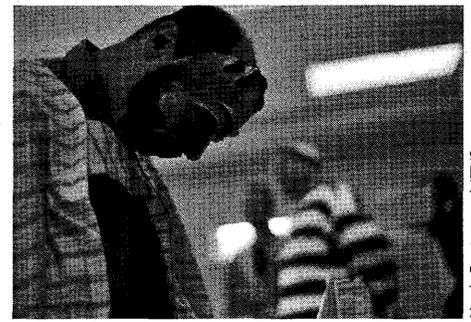
Located in Center City Philadelphia (about six blocks from the conference hotel) is Independence National Historical Park. At the park visitors can see the Liberty Bell and Independence Hall, a World Heritage Site where both the Declaration of Independence and the U.S. Constitution were created. In addition, the park interprets events and the lives of a diverse population during the years when Philadelphia was the capital of the United States, from 1790 to 1800. A section of the park where Benjamin Franklin's home once stood is dedicated to teaching about Franklin's life and accomplishments.

READING TERMINAL MARKET

Just steps from Loews Hotel is Philadelphia's historic farmers' market, which opened its doors in 1892. The Market was approximately 78,000 square feet and held nearly 800 spaces for merchants. Today you still find produce fresh from the field; Amish specialties; an exhilarating selection of baked goods, meats, poultry, seafood, produce, flowers, ethnic foods, and cookware; and eclectic restaurants and gift stalls peppered throughout the marketplace.

PHILADELPHIA MUSEUM OF ART

sits majestically at the end of the Benjamin Franklin Parkway. Its vast collections make it the third-largest art museum in the country. Among its impressive holdings in Renaissance, American, Impressionist, and Modern art are a Rogier van der Weyden altarpiece, a large *Bathers* by Cezanne, a room devoted to Philadelphia's Thomas Eakins, and Marcel Duchamp's notorious mixed-media *Bride Stripped Bare by her Bachelors*, exactly as the Dada master installed it. Upstairs are more than 80 period rooms, from a medieval cloister to an Indian temple. Museum admission is \$10, \$7 for seniors and students; visitors under 13 are admitted free, and there is "pay what you will" admission on Sundays.



Hank Rogerson / ITVS

Shakespeare Behind Bars

Workshop leader Amy Scott-Douglass will introduce this documentary film about a Shakespeare theater program in a medium-security Kentucky prison. *Shakespeare Behind Bars* follows the cast of *The Tempest* over the course of a year as the inmates struggle with their past actions and present lives. The film brings our attention to the parallels between actor and inmate, text and life. Joining Professor Scott-Douglas are Curt L. Tofteland, producing artistic director of the Kentucky Shakespeare Festival and director of the Shakespeare Behind Bars Program, and film director Hank Rogerson. Screening times and a post-screening discussion will be announced in the SAA's January bulletin.

Shakespearean Dynamics

Aaron Posner, co-founder and resident director of Philadelphia's Arden Theatre Company and director of Shakespearean productions at the Arden, Folger Theatre, and Actors Theatre of Louisville, will conduct an interactive workshop on playing Shakespeare. Posner will be joined by two professional actors who will respond to both his and workshop participants' suggestions. The director's tools of "spontaneous translation" and "active amazement" will be explored. Mr. Posner recently received Washington D.C.'s Helen Hayes award for Best Director for his 2004 staging of *The Two Gentlemen of Verona* at the Folger Theatre. He received a Barrymore Award in Philadelphia for Outstanding Direction of his 1998 *A Midsummer Night's Dream*.

Research at the Rosenbach

The Rosenbach Museum and Library is a research center that is home to one of the nation's great collections of rare books and manuscripts, as well as an historic townhouse filled with fine art and antiques. The Library is an easy walk from The Loews Hotel. Research appointments may be made by contacting the Library staff one week in advance of arrival:

Rosenbach Museum and Library
2008-2010 Delancey Place
Philadelphia PA 19103
Phone: 215.732.1600; Fax: 215.545.7529

*S*EMINAR AND WORKSHOP REGISTRATION

SAA membership must be current in order to register for seminars or workshops. SAA membership fees are charged on an academic-year basis, payable now. See page 10 of this bulletin for a membership form, with dues assessed according to yearly income. Membership may also be renewed on the Association website at <www.ShakespeareAssociation.org>.

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 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 or faxed to the SAA offices. E-mailed registrations cannot be accepted but registrations may now be submitted on the SAA website at <www.ShakespeareAssociation.org>.

Name: _____

Affiliation (if any): _____

Identify a total of four program choices in order of preference, by program number.

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

[PLEASE NOTE: SAA membership fees are payable now. Expired membership may delay processing of your seminar or workshop registration. See page 10 of this bulletin for information on the SAA academic-year membership, and for a membership form.]

Return this form by **15 September 2005** to THE SHAKESPEARE ASSOCIATION OF AMERICA, University of Maryland, Baltimore County, 1000 Hilltop Circle, Baltimore, Maryland 21250; fax 410.455.1063, or register online at <www.ShakespeareAssociation.org>. Registrations will be confirmed by conventional mail in early October.



SHAKESPEARE
ASSOCIATION
OF AMERICA

M EMBERSHIP DUES FORM Academic Year 2005-2006

SAA membership fees are charged on an academic-year basis, payable now. All members who paid dues prior to, or while attending the SAA Annual Meeting in Bermuda should submit membership payments at this time. Membership dues are non-refundable.

PLEASE PRINT LEGIBLY. THIS INFORMATION WILL BE USED IN THE DIRECTORY OF MEMBERS.

Name: _____

Institutional Affiliation (if any): _____

Academic Rank (if any): _____

Preferred Mailing Address: Home Office

Home Phone: _____ Office Phone: _____

Home Fax: _____ Office Fax: _____

E-Mail Address: _____

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

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 \$90,000 and above, dues are \$110.00 _____

I wish to renew for 1 year 3 years AMOUNT DUE _____

My 3-year renewal entitles me to a 10% discount. DISCOUNT _____

TOTAL MEMBERSHIP DUES PAYMENT _____

* Please note: 3-year renewal discount is not available for this dues category.

OPTIONAL SUBSCRIPTIONS:

Medieval and Renaissance Drama in England, Volume 17, \$72.50 _____

Shakespeare Newsletter (new renewal), \$15.00 _____

Shakespeare Studies, Volume 33, \$48.00 _____

Shakespeare Survey, Volume 57, \$48.00 _____

For a discounted subscription to *Shakespeare Quarterly*, payable directly to Johns Hopkins University Press, phone 1-800-548-1784.

TOTAL PAYMENT FOR DUES AND SUBSCRIPTIONS _____

Check enclosed (drawn on a U.S. bank only, please)

Please charge my MasterCard VISA American Express _____

Credit-Card Number: _____ Exp. Date: _____

Please 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. Credit card payments may be sent by fax to the SAA offices at 410.455.1063. A receipt will be returned to you. Membership dues are non-refundable.

HOW TO GET ON THE PROGRAM AT THE SAA

For SAA 2006

1. Submit a Paper in the Open Competition

Each year an open competition is held for at least three paper presentations. Paper submissions for the 2006 meeting must be received in the SAA office by **1 October 2005**. Papers must be short (twelve pages) for a reading time of no more than twenty minutes. Five copies should be submitted with identification of the author provided only in a cover letter (not on the paper). 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.

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 presenters, for example, will not be given places in seminars or workshops. The registration deadline for 2006 seminars and workshops is 15 September 2005. Only members in good standing (i.e., those who have paid their 2005-06 membership dues) are eligible to register for 2006 sessions. Enrollments are confirmed with a formal letter of invitation in early October. To register, see page 9.

For SAA 2007

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 for lead roles in paper sessions, seminars, and workshops must be received by **28 February 2006**.

1. Propose a Seminar or Workshop

Seminar and workshop proposals should open a number of pathways into a subject, recognizing that the seminar meeting is an occasion for focused but open discussion among junior and senior scholars and advanced graduate students. The proposal should come from the potential leader(s) with a program title; description of objectives, issues, and potential audiences; and a brief academic biography of the leader(s) that indicates previous experience of SAA seminars and workshops. Graduate students are ineligible to direct seminars and workshops, and no one may take a major role as paper presenter, seminar leader, or workshop leader at two consecutive meetings (i.e., those who play such a part in Philadelphia in 2006 are ineligible for San Diego in 2007).

2. Propose a Paper Panel

A session proposal may come from either a potential speaker or session chair and should include a roster of speakers; their brief biographies; and titles and descriptions for all papers. Most panels have three twenty-minute papers, but larger roundtable panels are also welcome. Paper panels may include dissertation-level graduate students. The "two-year" rule (see above under seminars and workshops) applies.

3. Accept an Invitation from the SAA Trustees to Take a Leading Role

The Trustees work to achieve a program with a range of topics and approaches, as well as a balance of gender, age, and geography among paper presenters and seminar and workshop leaders. For this reason they sometimes supplement proposals received by issuing invitations to fill gaps in the program.

Contact Information

for the 2007 Program Planning Committee

Proposals may be submitted to any member of the 2007 Program Planning Committee for a **28 February 2006** deadline.

Garrett A. Sullivan, Jr., Chair

E-Mail gas11@psu.edu

Phone 814-863-9585

Fax 814-863-7285

Post Department of English
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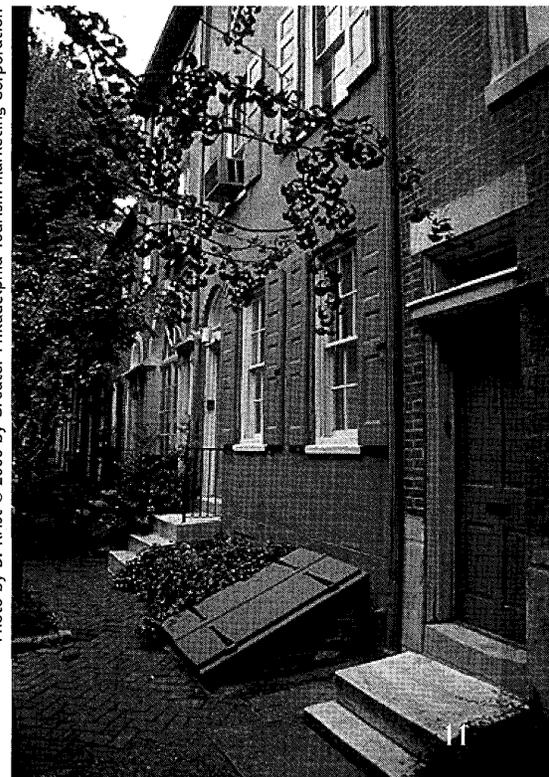
Post Department of English
and Related Literature
University of York
Heslington YO10 5DD
UNITED KINGDOM

Only members in good standing may submit seminar, workshop, or panel proposals for the 2007 program.

IN MEMORIAM

Janet Field-Pickering, Head of Education of the Folger Shakespeare Library, died of cancer on March 21 at the age of 51. Ms. Field-Pickering was a member of the SAA and has led workshops for area secondary school teachers at SAA Annual Meetings since 2000. A graduate of Gettysburg College, she began teaching in 1979 at Chambersburg Area Senior High School, where she specialized in advanced placement English and drama. She was director and faculty advisor for the school's drama program, and was herself a performer at the Gettysburg College Summer Theatre. Ms. Field-Pickering first came to the Folger in the summer of 1994 as a participant in a four-week teaching program; she applied for the position of Head of Education the following year. Under her direction, the Folger Education Department became a national model of educational outreach to elementary and secondary schools. These outreach programs include Folger tours, teacher workshops, the creation of educational materials, online resources, and an annual Shakespeare festival for students of all ages. Ms. Field-Pickering emphasized performance-based learning in which students would recite and play with Shakespeare's language and engage in scene performance. She earned her Masters degree from the Bread Loaf School of English at Middlebury College, and published "Discovering Shakespeare's Language" (1998) with Rex Gibson. She is survived by her husband David Pickering, and their two sons Andrew and Benjamin. The Janet Field-Pickering Elementary Education Endowment has been established by the Folger. Donations may be sent to Megan Daly at the Folger Shakespeare Library, 201 East Capitol Street, SE, Washington, DC 20003.

Photo by B. Krist © 2000 by Greater Philadelphia Tourism Marketing Corporation



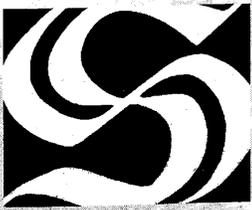


Photo at right: The Albin O. Kuhn Library, home of the SAA office on the campus of the University of Maryland, Baltimore County.

ONLINE REGISTRATION

Beginning in June 2005, SAA members may submit seminar and workshop registrations online at <www.ShakespeareAssociation.org>. Seminars and workshops are filled by open enrollment, on a first-received, first-registered basis. Your SAA membership must be current in order to register for a workshop or seminar on our website, by fax, or by conventional mail. Please submit your first *four choices* on your registration materials. See page 9 of this bulletin for a registration form and for more information.

GRADUATE STUDENT TRAVEL AWARDS

The Trustees of the Shakespeare Association of America announce a new program of travel support for advanced graduate students attending the SAA Annual Meeting. Twenty-five \$250 awards will be given to dissertation-level students whose research will be most enhanced by seminar participation. The conference registration fee will be waived for all award recipients. See page 7 of this bulletin for more information. Applications are due **15 November 2005**.

MEMBERSHIP DIRECTORY

The 2005-06 SAA Directory of Members will be published this fall and mailed to all members in good standing. In order to ensure the accuracy of the published information, kindly take a moment to review your membership information on the SAA website at <www.ShakespeareAssociation.org>; your membership must be current in order to access your file. Please provide us with your most recent e-mail address, phone and fax numbers, and mailing address. If you are unable to access your file online, contact the SAA offices at <saa@umbc.edu>.

NOMINATIONS TO OFFICE

The 2006 Nominating Committee is chaired by Trustee Paul Yachnin, who welcomes suggestions at <paul.yachnin@mcgill.ca>. The Nominating Committee is charged to bring forward the names of at least two candidates for the vice-presidency and at least four candidates for the two open trusteeships. The Constitution of the SAA also provides that a candidate's nomination may result from a petition signed by twenty SAA members in good standing, submitted to the Executive Director no later than **1 October 2005**. Nominations will be presented for a general vote in January 2006.

SAN DIEGO IN 2007

The 2007 Annual Meeting will be held in San Diego at the Sheraton Hotel and Marina on 5-7 April. To submit proposals for the San Diego program, see guidelines on page 11. **All proposals must be submitted by 28 February 2006.**

SHAKESPEARE ASSOCIATION OF AMERICA <www.ShakespeareAssociation.org>
University of Maryland Baltimore County, 1000 Hilltop Circle, Baltimore, Maryland 21250
Telephone 410.455.6788 • Fax 410.455.1063 • E-Mail <saa@umbc.edu>

