Victoria, British Columbia, consistently voted one of the top ten tourist destinations of North America, is the site of the Thirty-First Annual Meeting of the Shakespeare Association of America. The meeting opens at noon on Thursday, 10 April and closes Saturday night, 12 April. Seminars and workshops are open for registration.

SCHEDULED PAPER SESSIONS

- **How to Do Things with Shakespeare: The Ethics of Reading and Performance**, the 2003 Plenary Session with Harry Berger, Jr. (University of California, Santa Cruz), Marshall Grossman (University of Maryland, College Park), Milla Riggio (Trinity College), respondent Kenneth Gross (University of Rochester), and session organizer and chair David Lee Miller (University of Kentucky).

- **The Ancient Constitution and Early Modern Drama**, with session organizer Peter C. Herman (San Diego State University), Constance Jordan (Claremont Graduate University), and Rebecca Lemon (University of Southern California).

- **“Dressing old words new”: Evaluating Recent Critical Approaches to the Sonnets**, with session organizer Heather Dubrow (University of Wisconsin, Madison), Lynne Magnusson (Queen’s University), and David Schalkwyk (University of Cape Town).

- **“Her Majesty’s hand was also in the Coppie”: Queen Elizabeth and the Circulation of Power**, with Peter Beal (Sotheby’s London), session organizer Grace Ioppolo (University of Reading), and Steven W. May (Georgetown College).

- **Monitoring Electronic Shakespeare**, with Jonathan Hope (Strathclyde University), Sonia Massai (University of Surrey), Paul Werstine (University of Western Ontario), Michael Witmore (Carnegie Mellon University), and session organizer and chair Michael Best (University of Victoria).

- **Re-Imagining Acoustics: Shakespeare, Sound, Audience**, with Linda Phyllis Austern (Northwestern University), Gina Bloom (Lawrence University), session organizer Leslie C. Dunn (Vassar College), Michela Calore (University of Reading), and Christopher R. Wilson (University of Reading).

- **Renaissance Animalities**, with Rebecca Ann Bach (University of Alabama), session organizer Lara Bovilsky (Washington University), and Laurie Shannon (Duke University).

- **Shakespeare across the Pacific**, with Zhang Chong (Nanjing University), John Gillies (La Trobe University), and Shen Lin (Central Academy of Drama, Beijing).

- **Shakespeare and Contemporary Performance Culture**, with Barbara Hodgdon (University of Michigan), Ric Knowles (University of Guelph), and session organizer W. B. Worthen (University of California, Berkeley).

- **To Be Potential: Renaissance Drama and Psychoanalysis**, with session organizer Graham Hammill (University of Notre Dame), Cynthia Marshall (Rhodes College), and Julia Reinhard Lupton (University of California, Irvine).

“There is a view when the morning mists peel off the harbour... which is worth a very long journey.”

—Rudyard Kipling
THE THIRTIETH ANNIVERSARY MEETING: REPORT FROM MINNEAPOLIS

In 2002 the Shakespeare Association of America marked two anniversaries. It was thirty years since the organization’s inaugural meeting in 1972 and twenty years since its first visit to Minneapolis in 1982.

The SAA’s Thirtieth Anniversary was commemorated at the Friday morning Plenary Session on “Writing Cultural Biography.” Leeds Barroll, founder of the Association, was welcomed to the lectern with a standing ovation.

Later that afternoon, at the Annual Luncheon, President Anthony B. Dawson spoke to the organization’s traditions and innovations. He asked all past presidents who were in attendance to stand and be recognized. He also emphasized the importance of the SAA’s research seminars, which were conceived by former Executive Secretary Ann Jennalie Cook. The seminars are fundamental to the organization’s democratic nature, provide a point of entry for new members and junior scholars, and are much imitated by other academic societies.

While Professor Dawson acknowledged the Association’s history, he also spoke to its future. As Vice-President he had launched the SAA’s website; as President he brought forward a series of Constitutional amendments to allow for much SAA business to be conducted on the Internet and by electronic mail rather than in hard copy and by conventional mail. At the convention, it was announced that the amendments had passed overwhelmingly.

For the second time in SAA history, Minneapolis proved itself a generous host city. The meeting was held at the Hyatt Regency Hotel, at one end of the great commercial pedestrian way, Nicollet Mall. The University of Minnesota College of Liberal Arts sponsored the annual Opening Reception, which was held beneath the spectacular frescoes of the University of St. Thomas’s Founders Hall. Other popular evening activities included a Mary Worth Theatre Company production of Shakespeare’s R & J (Friday night) and Oak Street Cinema screenings of the Hamlets of Grigori Kozintsev and Asta Nielsen (Friday and Saturday nights, respectively). The last, a silent film, was accompanied by live music. There were also lutenists at the Opening Reception and a live band at the SAA / Malone Society Dance. At the dance, The Rank Strangers and their Hey Nonny Nonnies played original music (despite requests for covers of some boomer favorites). A workshop for Minneapolis-area high school teachers featured a performance of Romeo and Juliet by the Minnesota Shakespeare Project.

As usual, the program for 2002 included seminars and sessions on the history of the theater in Shakespeare’s time, Shakespeare on film, feminist approaches to Shakespeare’s works, and strategies for teaching Shakespeare in the undergraduate classroom, among many other topics. Newer interests were reflected in a paper session on “Shakespeare after Historicism” and a seminar on “Green Shakespeare.” A panel on “The Folger at 70” celebrated another important anniversary. Most members of the SAA, though, will remember this academic year not for these commemorations but for the events of September 11, 2001. A seminar on “Shakespeare in Crisis”—to include Shakespeare after September 11—had more meaning than anyone could have foreseen when it was planned.

Outgoing Trustees: Stephen Orgel (Stanford University), Lois Potter (University of Delaware), and Meredith Skura (Rice University).

Program Committee for 2002: Chair Jeffrey Masten (Northwestern University), Douglas Lanier (University of New Hampshire), Lynne Magnusson (Queen’s University), and Susanne Wofford (University of Wisconsin, Madison).

Local Arrangements Committee for Minneapolis: Chair John Watkins (University of Minnesota), John Day (St. Olaf College), Shirley Nelson Garner (University of Minnesota), Gayle Gaskill (College of St. Catherine), Kit Gordon (Mary Worth Theatre Company), Douglas Green (Augsburg College), Theresa Kemp (University of Wisconsin, Eau Claire), Michael Mikolaiczak (University of St. Thomas), Tanya Pollard (Macalester College), Madelon Sprengnether (University of Minnesota), Jan Stirm (University of Wisconsin, Eau Claire), and Joyce Sutphen (Gustavus Adolphus College).

Sponsors of the 2001 Meeting: University of Minnesota College of Liberal Arts, University of Minnesota Department of English, Augsburg College, Carleton College, Concordia College, Hamline University, Macalester College, College of St. Catherine, St. Olaf College, University of St. Thomas.

Conference Administration: Program Coordinator Lee Tydings, with Jackie Hopkins and Julie Morris.
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. "You can never bring in a wall": Shakespeare and Theater Technology

Seminar Leader: Melissa D. Aaron
(California State Polytechnic University, Pomona)

This seminar will explore the relationship between theater technology and Shakespeare production. Does technology drive our understanding of Shakespeare, or does cultural milieu drive the technological development which makes embodying a given Shakespearean vision possible? Topics may include: the difference between the production of a play in a replica playhouse and a seventeenth-century production; the history of and future plans for replica theaters; case studies of productions from the sixteenth through the twenty-first centuries illustrating the use of theater technology; best practice studies; theoretical issues.

2. Contemporary Shakespearean Performances and their Audiences

Seminar Leaders: Susan Bennett (University of Calgary) and Christie Carson (Royal Holloway University of London)

Contemporary performances of Shakespeare's plays raise issues of social and cultural relevance but also of cultural capital, post-colonialism, and even neo-colonialism. The context of performance has become increasingly important, as has the position of the participants in the creative process and their intended aims. The goal of this seminar is to open up a discussion that compares and contrasts the various ways in which Shakespeare has been used in recent decades to invoke social, political, and cultural debate.

3. A Cunning Instrument Restrung: Shakespeare in Asian Tongues

Seminar Leader: Timothy Billings
(Middlebury College)

This seminar welcomes work on how Shakespeare has been framed, glossed, and translated in recent or landmark editions and performances in any foreign language—but with a preference for comparative work in Pacific Rim languages. Papers may reflect on the ideological assumptions of specific translations in their cultural, literary, and historical contexts, including such aspects as gender-inscribed languages or scripts, ethnocentric biases, social or political taboos, strategic appropriation, and theatrical conventions. Particular attention will be paid to the texts in these adaptations.

4. Visualizing Shakespeare

Seminar Leader: Lee Bliss
(University of California, Santa Barbara)

This seminar will attend to those places where Shakespeare's highly detailed description, particularly of on-stage action, is designed to control both our visualization and our response. Such speeches depart from dramatic dialogue to experiment with ways to duplicate—or find equivalents for—the kind of poetic control available in sonnets and, especially, narrative poems. Does this suggest a poet in conflict with his playwriting career? Do such moments constitute an implied critique of the stage's capacity to convey the whole of the dramatist's vision?
5. Drama in the Age of Mechanical Reproduction

Seminar Leader: Douglas A. Brooks (Texas A&M University)

The objective of this seminar is to bring together scholars who are working on the production, publication, and circulation of printed drama in early modern England. Potential topics include dramatic authorship; publishers and/or booksellers of drama; suspect texts; plays in manuscript; readings of printed drama; the politics of drama publication; masque publication; drama collections; press censorship. The seminar will provide participants with a forum for sharing their work on a range of elements pertaining to the translation of the English theater into print.

6. Legal Fictions/Legal Frictions: Theater and Law

Seminar Leader: Cyndia Susan Clegg (Pepperdine University)

Shakespeare's England was sufficiently litigious that a popular dramatist did not need an education at the Inns of Court to be immersed in legal discourse. For this seminar, papers are invited on dramatic representations of law and lawyers; the courtroom as theater; the theater as courtroom; common bonds between legal and theatrical rhetoric; encounters between theatrical entities (companies, actors, venues) and legal institutions including both the law courts and the Inns of Court; and other occasions on which theater engaged law and law engaged theater.

7. Shakespeare and Historicist Formalism

Seminar Leader: Stephen Cohen (Central Connecticut State University)

As a resurgent interest in issues of form begins to make inroads into the primarily historicist orientation of early modern studies, this seminar will seek to explore the intersection of the two critical approaches in what might be called a historicist formalism. Papers are invited that (among other possibilities) offer historically informed accounts of Shakespearean or other Renaissance dramatic genres; apply such accounts to readings of individual texts; or theorize a new formalism in light of—or in the wake of—Renaissance new historicism.

8. War as Context in Film and Stage Productions of Shakespeare

Seminar Leader: Susanne Collier (California State University, Northridge)

From the "Great War" of Trevor Nunn's early '80s All's Well that Ends Well to the World War II era of Kenneth Branagh's recent Love's Labour's Lost, wartime contexts have been recreated as settings for Shakespearean productions. This seminar invites papers that consider the ways in which an individual film or stage production uses a specific war or wartime environment to contextualize a Shakespeare play. What ideological, cultural, and historical resonances arise from the juxtaposition of Shakespeare's text against a recognizable wartime context?

9. Recalling and Reconstructing Elizabeth

Seminar Leaders: Katherine Conway (Wheaton College) and Elizabeth H. Hageman (University of New Hampshire)

Marking the 400th anniversary of her death, this seminar will focus on allusions to and revisions of Elizabeth Tudor in the century after her monarchy. Papers may treat a variety of seventeenth-century texts and genres: poems, political pamphlets, ballads, plays, histories, needlework, and paintings, for example. Writers whose works might be considered through various theoretical lenses include William Camden, Thomas Heywood, Mary Wroth, Diana Primrose, Anne Bradstreet, Margaret Cavendish, Henry Purcell, and of course Shakespeare (in works after 1603).

10. Foreign Exchanges on the Early Modern Stage

Seminar Leader: Lawrence Danson (Princeton University)

Early modern English drama frequently presented the spectacle of cross-cultural encounters in foreign settings. This seminar will explore connections between England's foreign engagements (through commerce, colonization, travel) and the dramatization of cultural exchange. How did English plays represent the forms of exchange (economic, sexual, religious, diplomatic)? How did the theater of cross-cultural encounters inform or question English identity? How did Shakespeare and his contemporaries represent "foreign" practices, from the Islamic east to the "new world," as fantasies to emulate or vilify?

11. 1603 and the Business of Theater

Seminar Leader: Richard Dutton (Lancaster University)

1603 is often seen as a watershed in theater history. Whiggish narratives—concerning royal patronage of major companies and increased court consumption of drama under James—have argued for a decisive break with theater's popular roots, a slide towards elitist markets, absolutist politics, and "decadence." Revisionist accounts stress that the management practices and licensing structures of the theatrical profession were all established under Elizabeth. Four hundred years on, it is time to take fresh stock of 1603 and the business of theater.

12. Interrogating Shakespeare's Sonnets

Seminar Leaders: Paul Edmondson (Shakespeare Birthplace Trust) and Stanley Wells (Shakespeare Birthplace Trust)

How far do Shakespeare's sonnets form a genuine sequence? To what extent is Shakespeare writing within, or reacting against, literary convention? How far is it appropriate to read narratives through the sonnets? How do the sonnets relate to Shakespeare's other work? Are the sonnets suited to performance? In what ways have other writers and artists creatively engaged with the sonnets? Participants will be invited to consider these and related questions (but not to speculate about hidden biographical identities in the sonnets).

13. Marston and Dekker: Renaissance Writers, Then and Now

Seminar Leaders: Ewan Fernie (Queen's University, Belfast) and William Kerwin (University of Missouri, Columbia)

This seminar solicits papers on either John Marston, Thomas Dekker, or both, or on Marston and Dekker and their other collaborators. We are open to both historicist and "presentist" approaches, papers that explore Marston and Dekker in terms of their different roles in early modern and postmodern culture. Topics may include: topicality itself; early modern authorship; varieties of historicism; crime and prison culture; canon formation; the War of the Theaters; early modern urban economy; postmodern encounters with Dekker and Marston.
14. Final Say: Dying Like a Woman

Seminar Leader: Don Foster (Vassar College)

This seminar will consider Tudor and Jacobean representations of the ways women die, focusing on the speech and demeanor of both historical and fictional figures. Topics may include the pressures of gender, religion, property, and social class on a woman’s dying words in the drama (Cleopatra, Juliet, the Duchess of Malfi, others) and in report (Anne Askew, Jane Grey, Mary Tudor, Mary Stuart, Katherine Stubbs, others). All genres of death-speech are welcome, including wills and correspondences, deathbed drama, suicide notes, jailhouse confessions, gallows orations.

15. Elizabeth I and Performance

Seminar Leader: Susan Frye (University of Wyoming)

This seminar welcomes contributions that consider Elizabeth’s self-representation as a political figure; her representation by others in entertainments and spectacles at court and on progress; Shakespearean plays at Elizabeth’s court; the Elizabethan Office of the Revels and the specifics of staging court entertainments; Elizabeth as musician and patron; Elizabeth’s representation in court music; the evidence for gynocentric court drama; the performativity of court life itself; modern re-presentations in film or on stage; and other work on the subject of Elizabeth I and performance.

16. Con-Founding the Senses in Shakespeare

Seminar Leaders: Lowell Gallagher (UCLA) and Shankar Raman (Massachusetts Institute of Technology)

For this seminar’s inquiry into the discursive and material founding and confounding of the senses in Shakespeare, papers that develop focused readings are welcome, as are papers that explore the historical divisions through which the senses acquire their domains and hierarchies; how Shakespeare’s modes of playing on the senses register the encroachment of material changes on the philosophical or religious valuations of the senses; how Shakespeare’s stagings of the senses effectively reterritorialize the early modern body, by complicating received assumptions regarding the body’s unity.

17. Catastrophe: Risk and Knowledge in Early Modern England

Seminar Leaders: David Glimp (University of Miami) and Julian Yates (University of Delaware)

This seminar seeks to address catastrophe either as a theme in early modern writing or as a phenomenon that provokes critical reflection on social process. We invite a range of interventions: papers that focus on any of a wide variety of discursive practices (natural philosophical, scientific, theological, moral philosophical, "discovery" literature, poetic); papers that consider specific disasters or near disasters (regicides, shipwrecks, treason, religious conversions, crop failures, bad weather, scenes of mass injury); or papers that take up the literary representation of disaster.

18. Commodities and Commodification in Shakespeare

Seminar Leader: Hugh Grady (Arcadia University)

"Commodity" is a key word and idea in several investigations of emerging forms of modernity in Shakespeare. The plays The Merchant of Venice, King John, 2 Henry IV, Troilus and Cressida, and Timon of Athens are particularly rich in these themes, but virtually no play is free of at least allusions to the rapid development of a national market and a new emphasis on commerce and merchants, leading to early signs of the dynamics of capitalist societies. Papers both historicist and presentist are invited.

19. Shakespearean Seductions

Seminar Leader: Stephen Guy-Bray (University of Calgary)

Participants are invited to interpret "Shakespearean seductions" as broadly as possible. Topics may include: instances of sexual seduction, both hetero- and homoerotic, from the plays and poems; scenes that showcase persuasive rhetoric even if the goal of that rhetoric is not sexual activity; Shakespeare’s enormously successful seduction of the academy and the media; and more.
20. Form and Desire on the Early Modern Stage

Seminar Leader: Judith Haber
(Tufts University)

Recent criticism has seen a renewed interest in the formal aspects of early modern texts, often considered from poststructuralist, feminist, or historicist perspectives. This seminar will focus on the intersection(s) between sexuality and form in early modern drama, with a particular emphasis on disruptions of conventional forms and disruptive desires. Possible topics for exploration include: sexuality and dramatic structure; sexing genre; gendered space upon the stage; the place and effect of lyric, spectacle, improvisation, etc., within drama. Both theoretical and practical analyses are welcome.

21. Staging Shakespeare's Contemporaries

Seminar Leader: Andrew James Hartley
(University of West Georgia)

The seminar will seek to access points of difference between Shakespeare and his contemporaries in matters of stagecraft, cultural standing, and suitability (even centrality) to certain notions of what theater is or was. How have actors, directors, and audiences approached Marlowe, Jonson, or Middleton in ways quite different from the ways they have approached Shakespeare—and what do such differences reveal? The seminar is aimed at theatergoers, reviewers, or historians and at those actively involved in stagings of non-Shakespearean Renaissance drama at all levels.

22. Performance and Self-Reference on the Early Modern Stage

Seminar Leader: Nora Johnson
(Swarthmore College)

This seminar will explore the ways in which actors and acting companies drew attention to themselves in performance. Papers may address, but need not be limited to, improvisation, audience interaction, celebrity, clowning, performance techniques, locus and platea, type-casting, characteristic modes of acting, or the construction of repertoires. To what extent did self-referential performance come to be the hallmark of "low" or traditional drama? Should we understand these modes of acting as essentially outmoded by 1642?

23. Shakespeare and the Movies

Seminar Leader: Patricia Lennox
(The Gallatin School of Individualized Study, New York University)

For nearly a century, changing perceptions of gender roles have been played out in Shakespeare films. This seminar invites papers that explore these films through a wide range of possible topics related to the ways in which images of masculinity and femininity have been articulated on the screen. Papers may also consider the extent to which gender discourses in other contemporary films have affected Shakespeare films.

24. "Who's In, Who's Out": Canonizing Early Modern Women's Writing

Seminar Leader: Christina Lucky
(Dalhousie University)

What is shaping the new "canon" of early modern women writers emerging in anthologies, curricula, and scholarship? What models of female authorship does it endorse? What accounts for the relative neglect of women's translations, religious writing, or of pseudonymous "female" texts? Is the Shakespeare industry helpful or harmful for our understanding of his female contemporaries? This seminar solicits both papers that address the formation of the emerging canon of early modern women writers and papers that suggest alternative texts and models for consideration.

25. Two Problem Comedies

Seminar Leaders: John W. Mahon
(Iona College) and Richard L. Nochimson
(Yeshiva University)

This seminar proposes an examination of two "problem comedies," All's Well That Ends Well and Troilus and Cressida. Participants are invited to compare themes and issues common to both plays, such as war and its effects on affective relations; fascinating heroines; heroes whose heroism is problematic; the uses made of Thersites and Parolles. Papers are also welcome on questions of genre in either or both plays, especially in connection with feminist, post-colonialist, psychological and psychoanalytical, archetypal, mythical, and historical concerns.


Seminar Leader: Cristina Malcolmson
(Bates College)

Although there is general agreement that "race" as a concept was constructed within the institution of science only in the nineteenth century, many questions remain about what attitudes in the early modern period predated or contributed to this development. All related papers are welcome, but particularly studies of early modern science and literature. Possible topics include: Shakespeare and science; histories of the representation of cultural difference; intersections of "race" and gender; and science writers, like Bacon and Cavendish.

27. Performing Maternity in Early Modern England

Seminar Leaders: Kate McPherson
(Utah Valley State College) and Kate Moncrief (Washington College)

Participants will explore the representation of maternity on the early modern English stage. The wealth of documents regarding maternity (conduct, obstetrical, and midwifery manuals, etc.) fosters analysis of fertility, delivery, gender determination, paternity, and fidelity in plays by Shakespeare and his contemporaries. Possible topics include: How do the popular materials describe and attempt to regulate the pregnant body? Does drama appropriate or reinvent representations of pregnant women from the popular press? What agency (or lack of it) does maternity confer?

28. Shakespeare and the Bonds of Service

Seminar Leaders: Michael Neill
(University of Auckland) and Linda Levy Peck (George Washington University)

Ties of deference permeated English society in the early modern period, extending beyond the domestic sphere, with its often fiercely-contested hierarchies, to embrace every rank in society. All kinds of social relationships, those between master and servant, patron and client, and between the sexes, were formally based on inequality and dependency. This seminar welcomes analyses of service, subordination, and slavery—and its subversion—in the writing of Shakespeare and his contemporaries.
29. Pulp Drama and Sensationalism

Seminar Leader: Jessica Slights (Acadia University)

Might a notion of "pulp drama" be usefully applied to texts of the early modern period? This seminar will explore how ideas about popularity, disposability, formalism, and sensationalism contribute to our understanding of early modern dramatic texts now and in the past. What was the relationship among genre, sensationalism, and popular success on the stage and at the bookstall? What is their relationship in later productions and adaptations? Readings of individual plays as well as more broadly conceived theoretical responses are welcome.

WORKSHOPS

30. Close Reading without Readings

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

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

31. Cross-Cultural Shakespeare Collaborations: Local and Global Approaches

Workshop Leader: Lorelle Browning (Pacific University and Vietnam-America Theatre Exchange) and Allen Nause (Artists Repertory Theatre, Portland, and Vietnam-America Theatre Exchange)

This workshop will focus on theoretical contexts, pedagogical strategies, and practical guidelines for domestic and international cross-cultural Shakespeare collaborations. Participants will explore such issues as fundraising, differing work styles, and language barriers in formulating their own collaborative project proposals. These may be aimed at local cross-cultural "diversity" projects or at bi-national professional productions. A special screening of the Vietnam-America Theatre Exchange's Dream in Hanoi (see page 8) will provide a case study in "reciprocal collaboration," the opportunity of rediscovering Shakespeare through the lenses of other cultures.

32. Using the Compendium of Renaissance Drama in the Classroom

Workshop leader: Brian Jay Corrigan (North Georgia State University)

The Compendium of Renaissance Drama is a comprehensive, work-in-progress CD-ROM database of timetables, maps, pictures, biographies, topography, characters, and plot synopses. Participants will receive a copy of the CORD to use in a range of pedagogical and research exercises. They will also evaluate it for content and ease of use as it nears completion. Requirements include: access to a PC (the CORD is not yet MAC ready), ability to turn on a computer, and ability to operate a mouse.

33. Commedia Dell'Arte and The Merchant of Venice: Combining Genre in Editing and Performing Shakespeare

Workshop Leaders: Ellen Loudon (Edge Hill College) and Gabrielle Malcolm (Edge Hill College)

This workshop seeks to explore links and possible genre exchanges between Shakespeare's Italian comedy and the European masked theater traditions. Participants will work to produce an edited text of Merchant of Venice and a cast list, with the aim of presenting a performance piece during the SAA meeting. Issues to be considered include: depiction of character and the influence of European theater styles; Shakespeare in mask for modern audiences; editing texts to discern possibilities in the cross-fertilization of stylistic frameworks; meaning in movement.

34. Redesigning Courses of Action: Exploring the Shakespeare Class as Pedagogic Scene

Workshop Leader: Edward L. Rocklin (California State Polytechnic University, Pomona)

For this workshop on performance approaches to teaching, performance will be defined inclusively, to range from staging scenes to reading how editorial choices perform the text, from using performance history to examining current performances as realizations of the playtext which can also help us discover unrealized potentials. Participants will describe, reflect on, and revise three phases of our pedagogic work: (1) designing courses and individual classes; (2) serving as stage-managers for classroom scenes of learning; and (3) crafting assignments that engage student creativity.
THE EMPIRE AND THE PACIFIC RIM

The Empress Hotel, site of the 2003 Meeting of the Shakespeare Association of America, was built between 1904 and 1908 and named for Queen Victoria, Empress of India. The colonial history of England is vividly evoked here, with curry luncheons presented in the Bengal Lounge and the hotel's world-famous Afternoon Tea served each afternoon in the Lobby. The public spaces of the Empress feature oak paneling, massive fireplaces, and Jacobean-inspired plasterwork. All guest rooms have ceiling fans and windows that open onto the temperate, ocean-air climate.

In this elegantly retro setting, the SAA will explore more forward themes. The University of Victoria, which maintains exchange and research programs with faculty and students in China, Japan, Korea, Thailand, and Taiwan, will sponsor the paper session on "Shakespeare across the Pacific." The SAA is grateful to the Lansdowne Visiting Speakers Fund and UVic Dean of Humanities Andrew Rippen for bringing speakers Zhang Chong and Shen Lin (of Nanjing University and Beijing's Central Academy of Drama, respectively). The Pacific Rim theme will also be featured in film screenings (like that of A Dream in Hanoi) (see right).

Visiting Victoria

GENTLE CLIMATE, OUTDOOR ACTIVITIES The provincial capital of British Columbia boasts the mildest climate in Canada, with an average daily temperature in April of 55 degrees Fahrenheit. The average monthly rainfall in April is 1.7 inches, compared to Vancouver's 2.95 inches and Seattle's 2.4 inches. Year-round, there are waterfront cruises (half-day and day-long), kayaking tours and clinics, scuba diving expeditions, photo safaris for whales and porpoises, short hikes close to the city center, golf games, and garden walks.

CITY CENTER The Empress Hotel fronts onto both the Inner Harbour and also Government Street, Victoria's premier shopping row and the center of Old Town. Restaurants are international and there are a growing number of local brewpubs. The Gate of Harmonious Interest marks the entrance to Victoria's small Chinatown, the oldest in Canada (and perhaps in North America). A short walk from the hotel also takes in the original Customs House (1876), the Court House (1889, now the Maritime Museum), and the Occidental Hotel (1898).

ALSO NEAR THE EMPRESS Across Belleville Street from the Empress is the Royal British Columbia Museum, which features the natural history of the Pacific Northwest, maritime displays, First Peoples arts and objects, and a gallery of nineteenth-century settler culture. On the Museum grounds is Thunderbird Park, an open-air exhibit of totem poles. A short walk away are the Crystal Garden and Beacon Hill Park. Further down Belleville Street are the famed Parliament Buildings, designed (as was the Empress Hotel) by Francis Maswson Rattenbury, and now world-famous for their spectacular night lighting.

HOUSE AND GARDENS Known as the "City of Gardens," Victoria is especially famous for the Sunken Garden, Japanese Garden, Italian Garden, and English Rose Garden at the fifty-acre Butchard estate. Another local attraction is Craigdarroch Castle, a mansion of the late 1800s with original stained and leaded glass, woodwork, and period furnishings.

Opening Reception

The Opening Reception of the SAA's Thirty-First Annual Meeting will be hosted by University of Victoria President David Turpin and sponsored by the University and Telus. The reception will be held in the Palm Court, the Crystal Ballroom, and the Tea Lobby of the Empress Hotel (the hotel is shown above).

MORE IN VICTORIA

A Dream in Hanoi

Workshop leaders Laurel Browning and Allan Nause will introduce a film which documents two theater companies—one Vietnamese and one American—creating the first production in Vietnam of A Midsummer Night's Dream. A Dream in Hanoi shows actors, directors, producers, and technicians struggling with clashes of language, culture, ideology, and recent history. The American stage manager complains of two-hour lunch breaks; the Vietnamese producer laments American obsessions with schedules. The Vietnamese director adds characters; the American director prefers Shakespeare's cast.

Concerts

On Friday, 11 April, the University of Victoria Chamber Singers will offer a pre-dinner concert of vocal music for Shakespeare in the Ballroom of the Empress Hotel (6:00 to 7:00 p.m.). On Saturday, 12 April, at 8:00 p.m., renowned lutenist Nigel North and tenor Alan Bennett will perform "The Willow Song: Songs of Mirth and Melancholy from Shakespeare's England." The program will include works by Thomas Morley, Robert Johnson, John Dowland, John Wilson, and Henry Purcell. Sponsored by the Early Music Society of the Islands, the performance will be held in St. Andrew's Presbyterian Church, one block from the Empress Hotel.

Portrait of Shakespeare?

Plans to bring the "Sanders" portrait to Victoria are underway. A disputed note on the panel identifies its sitter as "Shakspere." While the approximate date of the painting has been authenticated, the attribution has not. It is hoped that SAA members will be able to judge for themselves.
SAA members in good standing—i.e., those who have paid their membership dues for 2002—are eligible to register for workshops and seminars. Dues are assessed by the calendar, not the academic year. Those with mailing labels bearing an “02” 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 an “02,” 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 or faxed to the SAA offices. E-mailed registrations cannot be accepted.

Name: ____________________________________________

Affiliation (if any): ____________________________________________

Identify program choices in order of preference, by program number.

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

Return this form by 15 September 2002 to THE SHAKESPEARE ASSOCIATION OF AMERICA, University of Maryland, Baltimore County, 1000 Hilltop Circle, Baltimore, Maryland 21250; fax 410-455-1063. Registrations will be confirmed by conventional mail in early October.
MEMBERSHIP DUES FORM
Calendar Year 2002.

If your mailing label bears an “02” in the upper right-hand corner, then you have already paid membership dues for 2002. Dues are assessed by the calendar, not the academic year. If your mailing label does not read “02,” your dues are now payable. All registrants for the 2003 meeting must pay dues for 2002. Please fill in the appropriate blanks below, noting that annual dues figures are determined by yearly income.

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:

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

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 14, $65.00
Shakespeare Newsletter ( □ new □ renewal ), $16.00
Shakespeare Studies, Volume 30, $48.00
Shakespeare Survey, Volume 54, $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

Please enclose payment in the total amount indicated above.

Check enclosed (only if drawn on a U.S. bank) in the amount of______________
Charge to MasterCard / VISA / American Express (circle one, please)

Credit-Card Number: __________________________ Expiration 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. A receipt will be returned to you.
1. Propose 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. For this reason they sometimes supplement proposals received, by issuing invitations to fill gaps in the program.

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. For this reason they sometimes supplement proposals received, by issuing invitations to fill gaps in the program.

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 2004 Program Planning Committee

Proposals may be submitted to any member of the Committee for a 1 March 2003 deadline.

Tom Cartelli, Chair
E-Mail cartelli@muhlenberg.edu
Hyperlink mailto:cartelli@muhlenberg.edu
Phone 908-479-4858 (spring and summer)
Phone 484-664-3310/11 (fall)
Post Department of English, Muhlenberg College, Allentown, PA 18104-5586
Heather James
E-Mail hjames@usc.edu
Hyperlink mailto:hjames@usc.edu
Phone 213-740-2808; Fax 213-741-0377
Post Department of English, University of Southern California, Los Angeles, CA 90089-0354
Katherine Rowe
E-Mail krowe@brynmawr.edu
Hyperlink mailto:krowe@brynmawr.edu
Phone 610-526-5312; Fax 610-526-7477
Post Department of English, Bryn Mawr College, 101 N. Merion Avenue, Bryn Mawr, PA 19019-2899
Bruce Smith
E-Mail smithb@georgetown.edu
Hyperlink mailto:smithb@georgetown.edu
Phone 202-687-7431
Post Department of English, Georgetown University, Washington, DC 20057-1131

Because the SAA Website is in transition, seminar registrations and membership payments must be transmitted by fax or by conventional mail.

Hotel Rates

Rates at the Empress Hotel are in Canadian dollars. American dollars are given at current exchange rates. Standard rooms, with views of city, courtyard, or garden, are $161 Cdn ($105 US) for up to four people. Deluxe rooms, with views of city, courtyard, or garden, are $176 Cdn ($115 US) for up to five people. Victoria Premier rooms, with harbor views, are $230 Cdn ($150 US) for up to two people. Junior Suites are $490 Cdn ($320 US). Applicable taxes are 17% (10% Provincial tax and 7% GST). Hotel reservation materials will be included in the January bulletin.

Travel to Victoria

Most travelers to the Victoria International Airport arrive via short shuttle flights from Vancouver or Seattle (15 and 30 minutes, respectively). The Airport is 30 minutes north of the city. Alternative transportation includes car-ferry service from Vancouver (a 90-minute ferry ride from Tsawwassen Bay, 40 minutes south of Vancouver, to Swartz Bay, 40 minutes north of Victoria); a high-speed hydrofoil from downtown Seattle to downtown Victoria (2 1/2 hours), and float planes and helicopters from both downtown Vancouver and downtown Seattle to downtown Victoria (35 minutes and one hour, respectively). The helicopters have scheduled service, seat 12 passengers, and have baggage restrictions.

The following information is provided to those making requests for funding support to attend the Victoria meeting of 2003.

The 31st Annual Meeting of the Shakespeare Association of America opens at noon on Thursday, 10 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, 12 April, at 6:00 p.m. Evening events on Saturday include the SAA/Malone Society Dance. The January 2003 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 $75.00.
OUR HOSTS IN VICTORIA

The University of Victoria hosts the 31st Annual Meeting of the Shakespeare Association of America, with support from Telus and from the Lansdowne Visiting Speakers Fund. Special thanks are due President David Turpin and Dean of Humanities Andrew Rippen.

Edward Berry chairs the Local Arrangements Committee. Other members of the University of Victoria community on the Committee are Michael Best, Alexandra Browning-Moore, Iain Higgins, Roberta Livingstone, John Money, Mavor Moore, Bruce More, Ed Pechter, Sheila Rabillard, Robert Schuler, Martin Seggar, Terry Sherwood, and David Thatcher.

CALL FOR PAPERS

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 must be short (twelve pages) for a reading time of no more than twenty-three minutes. Five copies should be submitted with identification of the author provided only in a cover letter (not on the paper). Papers must be received in the SAA office by 1 October 2002.

NOMINATIONS TO OFFICE

The 2003 Nominating Committee is chaired by Trustee Dympna Callaghan, who welcomes suggestions at <dccallag@sy.edu>. 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 2002. Nominations will be presented for a general vote in January 2003.

NEW ORLEANS IN 2004

The SAA will meet in the Fairmont Hotel in New Orleans, Louisiana, 8—10 April 2004. Catherine Loomis, Head of Local Arrangements, is already making plans for a festive Easter weekend meeting. To submit program proposals for the New Orleans program, see guidelines on page 11.

MEMBERSHIP DIRECTORY

A Directory of SAA members will be published in the summer of 2002 and mailed to all members in good standing. Included will be a copy of the Association Constitution as amended in consequence of the vote taken in the spring of 2002.