

**Directions to  
Fairleigh Dickinson University,  
College at Florham, Madison, New Jersey**

**From New York City:** (approx. 25 miles): From Lincoln Tunnel continue to I-95 (New Jersey Turnpike) south to Exit 15W-I-280. Follow I-280 west to I-80 west to I-287 south to Exit 37 (NJ 24 east). Follow NJ 24 east to Exit 2A (NJ 510 west). At first light (Park Avenue), make a left. The entrance to FDU is four lights down on the right-hand side. *Turn right at guard house. Continue up the hill, park in the Parking Lot on the right.*

**From Northeast:** Take I-287 across Tappan Zee Bridge to Exit 14A, Garden State Parkway. Follow Parkway south to Exit 159, I-80 west to I-287 south (toward Morristown) to Exit 37 (NJ 24 east). Follow NJ 24 east to Exit 2A (NJ 510 west). At first light (Park Avenue), make a left. The entrance to FDU is four lights down on the right-hand side. Follow directions in italics above.

**From West on I-80:** Exit onto I-287 south (toward Morristown) to Exit 37 (NJ 24 east). Follow NJ 24 east to Exit 2A (NJ 510 west). At first light (Park Avenue), make a left. The entrance to FDU is four lights down on the right-hand side. Follow directions in italics above.

**From South:** Take NJ Turnpike to Exit 11, Garden State Parkway. Follow Parkway north to Exit 142, I-78 east (immediately past Union toll plaza). Take I-78 east to Exit 54 and follow signs to I-78 west. Proceed on I-78 west for 5 miles to NJ 24 west. Follow NJ 24 west to Exit 2A (NJ 510 west). At first light (Park Avenue), make a left. The entrance to FDU is four lights down on the right-hand side. Follow directions in italics above.

**Just Published**

*A Lifetime With Shakespeare: Notes from a Director of All 38 Plays* by Paul Barry. (McFarland Publishers 2010). ISBN-10: 0786449535 Price: 35.

**Macbeth! Shakespeare Colloquium**  
285 Madison Avenue, M-MS3-01  
Madison, New Jersey 07940



**Annual Shakespeare Colloquium**

**MACBETH!**

18th in this series of annual Shakespeare gatherings at Fairleigh Dickinson University

This year's colloquium deals entirely with Shakespeare's *Macbeth*, a play widely taught, performed and discussed that never loses its fascination. Four distinguished scholars will discuss the play's background, meaning, impact and place in culture.

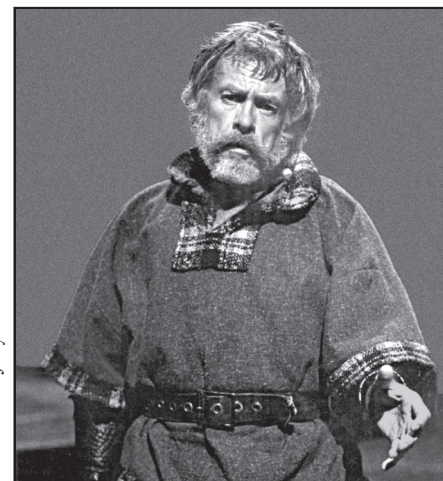
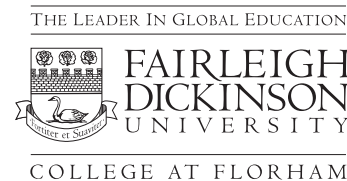


Photo credit: Jerry Dalia

Paul Barry as Macbeth  
New Jersey Shakespeare Festival 1980.

**Saturday, October 16, 2010**  
**9:30 a.m.–3:30 p.m.**  
**Room S-11, Science Building**  
285 Madison Avenue, Madison, N.J.



**Day-long  
Colloquium  
Free and Open  
to the Public**

# MACBETH! A COLLOQUIUM

Colloquium Coordinator:

Dr. Harry Keyishian

Department of Literature, Language, Writing and

Philosophy (M-MS3-01)

Fairleigh Dickinson University

Madison, NJ 07940

Room S-11 in the Science Building is handicap-accessible. Please let us know if you need assistance.

New Jersey teachers may acquire Professional Development credit by attending. Forms will be available at the Colloquium.

For further information call 973-443-8711 or e-mail [harrykeyishian@gmail.com](mailto:harrykeyishian@gmail.com)

## FOR YOUR INFORMATION

Preregistration is not required, but is encouraged. It's fun to stay the whole day, but you are welcome to attend only those presentations of most interest to you.

These colloquia are free and open to the public. However, contributions to help cover the cost of printing and mailing brochures and providing morning coffee are most welcome! Checks may be made out to Fairleigh Dickinson University (Shakespeare) and sent to the Colloquium Coordinator (see above).

## PROGRAM

October 16, Room S-11, Science Building

9 a.m.

### Coffee and Greetings

9:30–10:45 a.m.

Arthur F. Kinney, University of Massachusetts, Amherst

### Imagining Macbeth

Macbeth is a butcher from the second scene of the play; by the end of it, he is steeped in blood. He turns on his trusted companion, Banquo. He turns away his wife. He conspires with witches. He kills all of Macduff's helpless family. Ross tells the exiled Malcolm that all Scotland bleeds. What might have attracted Shakespeare to him as a tragic hero/villain? Why in the world would we want to sit through a

play that makes him the focus? How do we react to Macbeth and why?

Arthur F. Kinney, Thomas W. Copeland professor of literary history and director of the Center for Renaissance Studies at the University of Massachusetts, Amherst, is the author of numerous enduring books and essays on Shakespeare and Renaissance literature and culture. His 2001 book *Lies Like Truth: Shakespeare, Macbeth and the Cultural Moment* examines the play's composition and first performances, finding in social and political history, religious thought, military life and the supernatural beliefs of the time revisionary ways to understand the script in its early presentations.

10:45 a.m.–noon

Annalisa Castaldo, Widener University

### Weird Sisters or Witches?: Macbeth's Supernatural Elements Through a Feminist Lens

When discussing women in *Macbeth*, most critics look to Lady Macbeth, but the supernatural elements — the witches and the visions they produce — are complex and contradictory elements in a play obsessed with the definition of manhood. Paying attention to all the women suggests that the very nature of femininity finds power in a very unmasculine fluidity.

Annalisa Castaldo received her PhD in English literature from Temple University. She is currently associate professor of English and director of gender and women's studies at Widener University in Chester, Pa. She writes on Shakespeare and popular culture and Shakespeare in performance. She has edited *Henry V* and *Macbeth*, and her most recent publication was the fiction entries in the two-volume *Shakespeares After Shakespeare*.

Noon–1 p.m.

### Lunch Break

1–2:15 p.m.

Steve Mentz, St. John's University

### Forests and the Sea: Ecology, Order and Macbeth

Shakespeare's *Macbeth* presents a social and political crisis arising from cracks in the natural order. King Duncan views his subjects as well-tended plants (1.4.28-9), but the eruption of the Weird Sisters,

who may emerge from “bubbles” in “the blasted heath” (1.3.79, 77), ruptures his agricultural community. From the Weird Sisters' story of the near-shipwreck of the *Tiger* (1.3) to Macbeth's vision of “multitudinous seas” (2.2) to the failure of navigation (4.1), the play consistently invokes the oceanic world as an alternative to both Duncan's exhausted “green” generativity and the bleak opportunism of the Sisters and the Macbeths. The play's symbolic dialogue between “blue” oceanic visions and “green” agricultural ones encourages awareness of multiple intertwined visions of ecological and political order.

Steve Mentz is associate professor of English at St. John's University in New York City, where he teaches Shakespeare, Renaissance literature, literary theory and both maritime and ecological approaches to literary studies. He is the author of *At the Bottom of Shakespeare's Ocean* (2009), *Romance for Sale in Early Modern England* (2006), and co-editor of *Rogues and Early Modern English Culture* (2004), as well as numerous articles. Most recently, his gallery exhibition, “Lost at Sea: The Ocean in the English Imagination, 1550–1750,” was on display in the public gallery of the Folger Shakespeare Library, Washington, D.C., from June to September 2010 ([www.folger.edu/lostatsea](http://www.folger.edu/lostatsea)). He is currently finishing a book on shipwreck and the literary ocean from Shakespeare to Defoe.

2:15–3:30 p.m.

Iska Alter, Hofstra University

### Macbeth and Shakespearean Adaptation: The Case of Scotland PA

Iska Alter considers the process by which Shakespeare is adapted into popular culture, with specific reference to Billy Morrisett's 2001 film *Scotland PA*. In this version, Shakespeare's tragedy is turned into a satirical comedy set in a burger joint (managed by Norm Duncan), where Police Lieutenant McDuff (Christopher Walken), a vegetarian, brings Joe and Pat McBeth (James LeGros and Maura Tierney) to justice for murder.

Iska Alter has published widely on a variety of Shakespeare topics. She also writes on modern drama and fiction, including essays on Arthur Miller, Bernard Malamud, Jane Smiley, Wendy Wasserstein and Shakespeare in the Yiddish theater. She is professor emerita at Hofstra University, Hempstead, Long Island, N.Y., and holds a PhD from New York University.