

# SAA Bulletin

Shakespeare Association of America

2016 *January*

## Contents

Letter from the President .....	2
Meeting Schedule .....	3
Conference Registration .....	8
New Orleans Information .....	8
SAA Policy Statements .....	9
SAA Acknowledgments .....	10

## Deadlines

### 1 January

Conference Registration opens  
Hotel Registration opens  
Vote on SAA Officers opens  
Amended Constitution Vote Opens

### 15 February

Vote on SAA Officers closes  
Amended Constitution Vote closes  
Program Proposals for 2017 due

### 1 March

Hotel Registration closes  
Conference pre-registration closes  
(late registrations at a higher rate)  
Last day for registration refunds

### 23 March

Conference opens in New Orleans

The Forty-Fourth Annual Meeting of the Shakespeare Association of America will be held at the Sheraton New Orleans Hotel from 23 to 26 March 2016.

## Wednesday, 23 March

4:00 p.m. Advance Registration.  
5:00 p.m. General Business Meeting for all Members.  
6:00 p.m. Cash Bar for all Members.  
6:30 p.m. Early Theaters Workshop and Play Reading sponsored by *Shakespeare Bulletin*.

## Thursday, 24 March

8:00 a.m. Registration and Book Exhibits.  
10:00 a.m. 17 Seminars; Digital Exhibits.  
1:30 p.m. Panel Session: "NextGenPlen."  
3:30 p.m. 17 Seminars; Performance: *Campion's Will*.  
6:00 p.m. Annual Reception and Jazz Funeral for Shakespeare.

## Friday, 25 March

8:00 a.m. Registration and Book Exhibits; Graduate Student Breakfast.  
9:00 a.m. Plenary Session: "Shakespearean Forensics."  
11:00 a.m. Panel Sessions: "Shakespearean Evidence" and "Stage Directions and Interpretation."  
1:00 p.m. Annual Luncheon.  
3:30 p.m. 17 Seminars; Film Screening: *Still Dreaming*.  
8:00 p.m. Live Screening from the Garrick Theatre: *The Winter's Tale*.

## Saturday, 26 March

8:00 a.m. Information and Book Exhibits.  
9:00 a.m. Panel Sessions: "Shakespeare's Cosmopolitanism" and "The Undiscovered Country: Mapping Internal States in Jonson and Shakespeare."  
11:00 a.m. Panel Sessions: "Mardi Gras Shakespeare" and "Theater and the Culture of its Publics."  
12:30 p.m. Roundtable: "The Great Work Begins: EEBO-TCP"; Workshop for Teachers.  
2:00 p.m. Panel Sessions: "Posthumous Shakespeare: Alternative Temporalities and Material Afterlives" and "Theater History Mash-Ups."  
4:00 p.m. 17 Seminars; Film Screening: *Romeo is Bleeding*.  
6:00 p.m. Scholars of Color Social.  
10:00 p.m. The SAA / Malone Society Dance.

## SAA Officers

### President

Mario DiGangi  
*Lehman College, CUNY*

### Vice-President

Heather James  
*University of Southern California*

### Immediate Past President

Rebecca Bushnell  
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### Assistant Director

Joseph Navitsky  
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*The Shakespeare Association of America is located in and generously supported by the Georgetown University Department of English.*

### Senior Programs Manager

Caroline Reich  
*Georgetown University*

### Program Associate

Donna Even-Kesef  
*Georgetown University*

# Letter from the President



For several summers, I have been the co-director of an NEH institute for secondary school teachers eager to study Shakespeare through both “scholarly” and “performance” perspectives. Formed in 2006 through a collaboration between David Scott Kastan at Columbia University and the local theater company Theater for a New Audience, the institute was created to give teachers resources and strategies for enriching and enlivening the teaching of Shakespeare. That first summer, our topic was “the slandered spouse in Shakespeare.” For two weeks, David, Julie Crawford, and I would lead discussions every morning about *Much Ado About Nothing*, *Othello*, and *The Winter’s Tale*; in the afternoon, the TFANA teaching artists would work with the participants on staging, directing, acting, script editing, and rehearsing scenes. The institute culminated with small groups of participants performing scenes from the plays, using insights from both the scholarly and theatrical perspectives we had explored together.

In the course of the last decade, this program has evolved in many ways, though one constant has been a certain division of labor: scholarship in the morning; performance in the afternoon. Through the years, this division remained as constant as did our commitment to providing participants with foundational scholarly methods and resources: the elucidation of words through the *OED*; the examination of quartos, First Folios, and other rare books; the analysis of primary documents alongside plays; the

situating of particular interpretations within larger critical debates. That is to say, the structure remained in place not just because it made sense logistically (the scholars needed afternoons off to prepare the next day’s lectures and materials) but because it emphasized the encounter with scholarship as a distinct benefit of the institute: instead of focusing only on matters of classroom instruction, we wanted to give the participants the opportunity to analyze and explore the plays at an advanced level they could not achieve with middle and high school students.

Although evaluations of the seminar were always positive, participants sometimes remarked on the contrast between the morning sessions, in which we sat in a circle with books, pens, and laptops, and the afternoon sessions, in which chairs were pushed to the side of the room for performance exercises requiring the collective movement of bodies and voices. However exciting the critical perspectives we were introducing, the long morning sessions felt somewhat hierarchical and atomized: conversations usually took place between a professor and a participant, not among the participants themselves. Meanwhile, the afternoon sessions were collaborative and dynamic. All participants, including the quiet or reserved ones who were reluctant to speak during the scholarly sessions, were actively involved in the theater exercises, and for the scene rehearsals were assigned “expert” roles as actors, directors, designers, or dramaturgs.

This past summer we finally abandoned that division of labor in favor of a more truly integrated structure that blurred the boundary between “scholarship” and “performance,” between analyzing the text and embodying the text. The main structural innovation involved full-time participation from the scholars and teaching artists: the four of us (Julie Crawford, Claudia Zelevansky, Krista Apple Hodge, and I) were on site all day. To be sure, integrating scholarship and performance was made easier by another innovation, our residence at TFANA’s new Polonsky Shakespeare Center. But the most profound changes came in the way we engaged with the participants and the material. During

sit-down discussions of the plays, Claudia and Krista were there to bring an actor’s or director’s perspective to our analysis of particular passages. They also introduced rehearsal practices that reminded us that these were scripts to be performed, as well as texts to be patiently analyzed. Meanwhile, during theatrical exercises and rehearsals, Julie and I were there to offer insights about generic, historical, linguistic, or formal elements that might suggest a different way of approaching a character or of interpreting a certain scene. Julie and I also participated alongside everyone else in all the theatrical exercises, games, and workshops.

I believe that we all found this cross-fertilization of scholarship and performance incredibly productive. When I teach Shakespeare I still rely primarily on the scholarly tools and methods in which I was trained, including lecturing, performing close readings of passages, and prompting discussion about interpretative methods and assumptions. But there is an undeniable power and pleasure in attentively savoring Shakespeare’s words in your mouth or in inhabiting a dramatic situation from the perspective of a particular character. Engaging the body through performance does not replace scholarly analysis, but can impart an intensity and immediacy to the broader questions and concerns we bring to Shakespeare’s texts.

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To shift gears to an important matter of SAA business, I urge all members to vote on the amendments to the SAA Constitution included in this Bulletin. Last year, an Ad Hoc Constitutional Review Committee recommended significant updates and revisions to the Constitution that provide crucial guidance and transparency about how the SAA functions. Since constitutional amendments must be ratified by two-thirds of the voting membership, your participation is essential.

A handwritten signature in black ink, appearing to read "M. Apple Hodge". The signature is fluid and cursive, written on a white background.

# New Orleans Program Schedule

## Wednesday, 23 March

**4:00 to 7:00 p.m.**

### ADVANCE ONSITE REGISTRATION

**5:00 to 6:00 p.m.**

### GENERAL BUSINESS MEETING

*Open to all registrants.*

**6:00 to 7:00 p.m.**

### CASH BAR

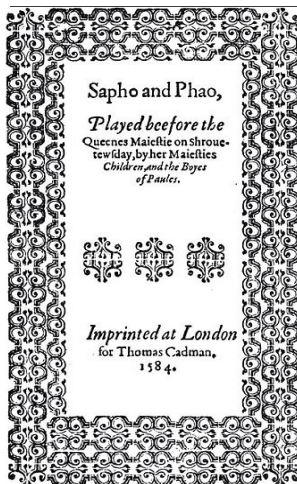
*Open to all registrants and their guests.*

**6:30 to 10:00 p.m.**

### EARLY THEATERS WORKSHOP AND PLAY READING

#### *Sapho and Phao*

*Shakespeare Bulletin* sponsors an evening on Elizabethan theater. From 6:30 to 8:00 p.m., Andy Kesson and Lucy Munro lead an open workshop on theater before the Globe. From 8:00 to 10:00 p.m., a participatory play reading features John Lyly's *Sapho and Phao* (1584): Venus and Cupid conspire to trick a suspiciously Elizabethan virgin queen into falling in love with a ferry boy, only to be hoist by their own petard.



*All registrants and their guests are welcome to attend either session or both. A complimentary dessert and appetizer buffet opens at 7:30 p.m., along with a cash bar.*

## Thursday, 24 March

**8:00 a.m. to 6:00 p.m.**

### REGISTRATION BOOK EXHIBITS

**10:00 a.m. to 12:00 noon**

### SEMINARS AND WORKSHOPS

#### Artful Shakespeares

Kaara L. Peterson (*Miami University of Ohio*)

#### Ben Jonson in Space

James Loxley (*University of Edinburgh*)

#### “Both in Reputation and Profit”:

#### Kinds of Capital in the Early Theater

John Astington (*University of Toronto*)

Kara Northway (*Kansas State University*)

#### Ecological Resilience

Keith M. Botelho (*Kennesaw State University*)

Rebecca Laroche (*University of Colorado, Colorado Springs*)

#### Imagining Scientific Form

Jenny C. Mann (*Cornell University*)

Debapriya Sarkar (*Hendrix College*)

#### Masculinity and the Body in Contemporary Shakespearean Film and Performance

Ramona Wray (*Queen's University, Belfast*)

#### More or Less than Kind: Claiming Kinship in Early Modern Literature

Judith Owens (*University of Manitoba*)

Roderick H. McKeown (*University of Toronto*)

#### Part-Time Shakespeare

Gregory Foran (*Nazareth College*)

Emily Ruth Isaacson (*Heidelberg University*)

#### Performing Knowledge on Shakespeare's Stage

Subha Mukherji (*University of Cambridge*)

Elizabeth Swann (*University of Cambridge*)

#### Race and...

Dennis Austin Britton (*University of New Hampshire*)

#### Reality Shakespeare

Sarah Olive (*University of York*)

#### Religion and / as Language

Kenneth J.E. Graham (*University of Waterloo*)

#### Shakespeare and Riot

Edel Lamb (*Queen's University, Belfast*)

Fiona Ritchie (*McGill University*)

#### Shakespeare and the Dictionary

William Germano (*Cooper Union*)

#### Shakespeare and the South: Ten Years After

Christy Desmet (*University of Georgia*)

Robert Sawyer (*East Tennessee State University*)

#### *Titus Andronicus*: The State of Play, Part One

Farah Karim-Cooper (*Shakespeare's Globe*)

#### Vision and Emotion in Early Modern Literature and Culture

Eric Langley (*University College London*)

Lesel Dawson (*Bristol University*)

**10:00 a.m. to 1:30 p.m.**

### DIGITAL EXHIBITS

The Corpus of Revenge Tragedy (CoRT): Toward Interdisciplining Early Modern Genre Analysis

Danielle Farrar (*University of South Florida*)

Digital Reality on the Virtual Stage

Kyle Stooshnov (*University of British Columbia*)

Digital Renaissance Editions

Brett D. Hirsch (*University of Western Australia*)

Sarah Neville (*Ohio State University*)

Aaron T. Pratt (*Yale University*)

Distant Reading Early Modernity (DREaM)

Stephen Wittek (*McGill University*)

The Early Modern Recipes Online Collective: Transcribing and Teaching in the Digital Age

Hillary Nunn (*Akron University*)

Jennifer Munroe (*University of North Carolina, Charlotte*)

Observations Upon a Blazing World: Cavendish and Mediated Form

Jen E. Boyle (*Coastal Carolina University*)

# New Orleans Program Schedule

Play the Knave: A Shakespeare Performance Videogame

Gina Bloom (*University of California, Davis*)  
Sawyer Kemp (*University of California, Davis*)

Russian Shakespeare Expands into Global Shakespeares: Collaborative Visualization Projects

Nikolay Zakharov (*Moscow University for the Humanities*)  
Vladimir Makarov (*St. Tikhon's Orthodox University for the Humanities*)  
Boris Gaydin (*Moscow University for the Humanities*)

Shakespeare, Editor: Visualizing Shakespeare's "Hand" in Collaborative Works

Don Rodrigues (*Vanderbilt University*)

Shakespeare at Play

Noam Lior (*University of Toronto*)

Six Degrees of Francis Bacon

Daniel Shore (*Georgetown University*)

A Thanatography of Robert Devereux, 2nd Earl of Essex

Hank Dobin (*Washington and Lee University*)

Visualising English Print

Alan Hogarth (*Strathclyde University*)  
Deidre Stuffer (*University of Wisconsin*)  
Eric Alexander (*University of Wisconsin*)

**1:30 to 3:00 p.m.**

## PLENARY SESSION

### *NextGenPlen*

Session Organizers: Members of the NextGenPlen Committee for 2016

Chair: Heather James (*University of Southern California*)

The Queer Erotics of Size in Shakespeare's *Venus and Adonis*

Valerie Billing (*Knox College*)

Rogues' License: The Counterfeiting of Authority in Early Modern Literature

Derek Dunne (*University of Fribourg*)

The Political Unconscious of the Allusion: Shakespeare's Habits of Mind and the Cultural Politics of Reading Chaucer

Benjamin Miele (*University of Iowa*)

"You frame my thoughts and fashion me within": Early Modern Alba Amicorum and Collaborative Memory

Raashi Rastogi (*Northwestern University*)

**3:30 to 5:00 p.m.**

## PERFORMANCE

### *Campion's Will*

Written by Fred J. Abbate and directed by Artemis Preeshl (Loyola University New Orleans), *Campion's Will* imagines a chance encounter between a young Shakespeare and the Jesuit martyr Edmund Campion in 1581. Serving as a tutor and actor in the manor in which Campion is hiding, Will engages the future saint in sparring dialogue about sin, sanctity, death, and God's role in human affairs. A discussion follows.

**3:30 to 5:30 p.m.**

## SEMINARS AND WORKSHOPS

**Before Shakespeare: The Drama of the 1580s**

Andy Kesson (*University of Roehampton*)

**Close Reading, Part One**

Phyllis Rackin (*University of Pennsylvania*)  
Peter A. Parolin (*University of Wyoming*)

**Commemorating Shakespeare: Conflict, Cooperation, and Capital**

Edmund G. C. King (*Open University*)  
Monika Smialkowska (*Northumbria University*)

**Early Modern Sensory Interactions**

Simon Smith (*University of Oxford*)  
Jackie Watson (*London, UK*)

**Performing Disability in Early Modern England**

Leslie C. Dunn (*Vassar College*)  
Angela Heetderks (*Oberlin College*)

**Political Aesthetics, Part One**

Christopher Pye (*Williams College*)

**Re-evaluating Earlier Generations of Shakespeare Films**

Michael P. Jensen (*Shakespeare Newsletter*)  
Toby Malone (*University of Waterloo*)

**Rethinking "Minor" Epics**

Lynn Enterline (*Vanderbilt University*)

**Scenographic Shakespeares: Site, Space, and Performance**

Christian M. Billing (*University of Hull*)  
Bridget Escolme (*Queen Mary, University of London*)

**Shakespeare and Narrative (Theory)**

J.F. Bernard (*Champlain College*)

**Shakespeare, Materialism, and Religion**

James A. Knapp (*Loyola University Chicago*)  
Jennifer Waldron (*University of Pittsburgh*)

**Sleeping through the Renaissance**

Margaret Simon (*North Carolina State University*)  
Nancy Simpson-Younger (*Luther College*)

**Teaching Textual Studies in / through Shakespeare**

Brett D. Hirsch (*University of Western Australia*)  
Sarah Neville (*Ohio State University*)

***Titus Andronicus*: The State of Play, Part Two**

Farah Karim-Cooper (*Shakespeare's Globe*)

**Towards Ecocriticism in Performance**

Randall Martin (*University of New Brunswick*)

**What to Do with a Discovery in the Archive: Hester Pulter's Manuscript and Other Found Objects**

Wendy Wall (*Northwestern University*)  
Leah Knight (*Brock University*)

**Working Class Shakespeares: Shakespeare in Class and Class in Shakespeare**

Timothy Francisco (*Youngstown State University*)  
Sharon O'Dair (*University of Alabama*)

**6:00 to 8:00 p.m.**

## ANNUAL RECEPTION

**Closing with a Jazz Funeral for Shakespeare**

*Open to all registrants for the Forty-Fourth Annual Meeting and their guests. Each guest must have an SAA name tag in order to attend; guest tags may be requested on the conference registration form.*

# New Orleans Program Schedule

## Friday, 25 March

**8:00 a.m. to 6:00 p.m.**

### REGISTRATION AND BOOK EXHIBITS

**8:00 to 9:00 a.m.**

### GRADUATE STUDENT BREAKFAST

*Hosted by the Trustees of the Association.*

**9:00 to 10:30 a.m.**

### PLENARY SESSION

#### *Shakespearean Forensics*

Session Organizer: Joshua Calhoun  
Chair: Rebecca Bushnell (*University of Pennsylvania*)

Reading Habitats in Renaissance England  
Joshua Calhoun (*University of Wisconsin*)

“Begrimed with sweat and smeared all with dust”: Prospects for Reading the Social Life of Books through Biomolecular Analyses  
Christina Warinner (*University of Oklahoma*)

Reading Books as Biology  
Matthew Collins (*University of York*)

What Else is in Our Books?  
Michael Witmore (*Folger Shakespeare Library*)

Respondent: Peter Stallybrass (*University of Pennsylvania*)

**11:00 a.m. to 12:30 p.m.**

### PANEL SESSIONS

#### *Shakespearean Evidence*

Session Organizers: Liza Blake and Kathryn Vomero Santos  
Chair: Catherine Loomis (*University of New Orleans*)

Kidnapping Shakespeare  
Liza Blake (*University of Toronto*)  
Kathryn Vomero Santos (*Texas A&M University, Corpus Christi*)

The Peregrinations of Hand C  
Holger Schott Syme (*University of Toronto*)

Kill Bill  
Adam G. Hooks (*University of Iowa*)

The Author as Application  
James J. Marino (*Cleveland State University*)

#### *Stage Directions and Interpretation*

Session Organizers: Sarah Dustagheer (*University of Kent*) and Gillian Woods  
Chair: James R. Siemon (*Boston University*)

Shakespeare’s Literary Stage Directions  
Douglas Bruster (*University of Texas, Austin*)

When is a Missing Direction Missing?  
Suzanne Gossett (*Loyola University Chicago*)

Directions and Indirections  
Lois Potter (*University of Delaware*)

Dumb Shows and the Invention of Stage Directions  
Tiffany Stern (*Oxford University*)

Directions for Understanding  
Gillian Woods (*Birkbeck, University of London*)

**1:00 to 3:00 p.m.**

### ANNUAL LUNCHEON

*Open to all registrants for the 44th Annual Meeting. Additional guest tickets may be purchased in advance. Member tickets are included in registration envelopes (but may not be available to onsite registrants).*

**3:30 to 5:30 p.m.**

### FILM SCREENING

#### *Still Dreaming*

In this documentary written and directed by Hank Rogerson and Jilann Spitzmiller, a group of former Broadway stars dive into a production of *A Midsummer Night’s Dream*. Losses of memory, sight, and hearing set the play’s themes of perception and reality in sharp relief. A discussion follows.



**3:30 to 5:30 p.m.**

### SEMINARS AND WORKSHOPS

#### *Absence and Omission in Shakespeare, Part One*

Darlene Farabee (*University of South Dakota*)  
Brett Gamboa (*Dartmouth College*)

#### *Approaching Dance in Shakespeare: Text, Context, and Performance*

Susan Dibble (*Brandeis University*)  
Linda McJannet (*Bentley University*)  
Emily Winerock (*University of Pittsburgh*)

#### *Caroline Shakespeare*

Andrew Mattison (*University of Toledo*)

#### *Close Reading, Part Two*

Phyllis Rackin (*University of Pennsylvania*)  
Peter A. Parolin (*University of Wyoming*)

#### *Early Modern Women and Travel*

Patricia Akhimie (*Rutgers University, Newark*)  
Bernadette Andrea (*University of Texas, San Antonio*)

#### *The Face-to-Face in Shakespearean Drama*

Matthew J. Smith (*Azusa Pacific University*)

#### *New Perspectives on The Merchant of Venice: Text, Performance, and Adaptation*

M. Lindsay Kaplan (*Georgetown University*)

#### *Performance Studies and Shakespeare: A Dialogue, Part One*

Susan Bennett (*University of Calgary*)  
Gina Bloom (*University of California, Davis*)

#### *Reappraising the Admiral’s Men*

Todd Andrew Borlik (*University of Huddersfield*)  
Tom Rutter (*University of Sheffield*)

#### *Re-Authoring Shakespeare in Contemporary Performance, Translation, and Adaptation*

Tom Cornford (*University of York*)

#### *Representing Ovid on the Early Modern Stage*

Lisa S. Starks-Estes (*University of South Florida, St. Petersburg*)

# New Orleans Program Schedule

## Sexuality from Below

Ari Friedlander (*University of Mississippi*)

## Shakespeare and Montaigne

Lars Engle (*University of Tulsa*)

Will Hamlin (*Washington State University*)

## Shakespeare, Race, and Pedagogical Practice

Marianne Montgomery (*East Carolina University*)

Gitanjali Shahani (*San Francisco State University*)

## The Shakespearean Text and Contemporary Performance

David McCandless (*Southern Oregon University*)

## Shakespeare's Documents

Hannah Crumme (*National Archives, UK*)

## Space, Memory, and Transformation in Early Modern Literature

Jemima Matthews (*Queen Mary, University of London*)

Laurence Publicover (*University of Bristol*)

**8:00 to 10:30 p.m.**

## FILM SCREENING



## *The Winter's Tale*

Shakespeare's timeless tragicomedy of obsession and redemption is reimagined in a new production recorded live at the Garrick Theatre in London. Co-directed by Rob Ashford and Kenneth Branagh, the production features lauded performances from Branagh (Leontes), Judi Dench (Paulina), and Michael Pennington (Antigonus).

## Saturday, 26 March

**8:00 a.m. to 12:00 p.m.**

## INFORMATION AND BOOK EXHIBITS

**9:00 to 10:30 a.m.**

## PANEL SESSIONS

### *Shakespeare's Cosmopolitics*

Session Organizer: Amanda Bailey

Chair: Ian Smith (*Lafayette College*)

Hamlet's Worms

Amanda Bailey (*University of Maryland*)

Macbeth's Bubbles

Julian Yates (*University of Delaware*)

Sympathy

Benedict Robinson (*Stony Brook University*)

### *The Undiscovered County: Mapping Internal States in Jonson and Shakespeare*

Session Organizer: Kimberly Anne Coles

Chair: Emma Smith (*Hertford College, Oxford*)

The Color of True Believers in Jonson's The Masque of Blacknesse

Kimberly Anne Coles (*University of Maryland*)

"Joy of the Worm": Shakespeare's Suicidal Slapstick

Drew Daniel (*Johns Hopkins University*)

Othello's Happiness

Katherine Eggert (*University of Colorado, Boulder*)

**11:00 a.m. to 12:30 p.m.**

## PANEL SESSIONS

### *Mardi Gras Shakespeare*

Session Organizer: Erika T. Lin

Chair: Stephen Buhler (*University of Nebraska, Lincoln*)

Shrovetide Henry VI

Claire Sponsler (*University of Iowa*)

Carnival *Titus Andronicus*

Erika T. Lin (*George Mason University*)

Mardi Gras Midsummer Night's Dreams

Richard Rambuss (*Brown University*)

## *Theater and the Culture of its Publics*

Session Organizer: Jeff Doty (*West Texas A&M University*)

Chair: Scott K. Oldenburg (*Tulane University*)

Fashioning Publics and Public Fashions on the Early Modern Stage

Matt Hunter (*Yale University*)

Curiosity, Drama, and the Public Sphere

András Kiséry (*City College of New York*)

The Process of Performance in *A Game at Chess*

Musa Gurnis (*Washington University*)

News on Stage: Mediating the Old New Media

Nina Levine (*University of South Carolina*)

**12:30 to 2:00 p.m.**

## ROUNDTABLE

### *The Great Work Begins: EEBO-TCP*

Session Organizer and Chair:

Jonathan Hope (*Strathclyde University*)

Anupam Basu (*Washington University*)

Meaghan Brown (*Folger Shakespeare Library*)

Gabriel Egan (*De Montfort University*)

Laura Estill (*Texas A&M University*)

Janelle Jenstad (*University of Victoria*)

Martin Mueller (*Northwestern University*)

Carl Stahmer (*University of California, Davis*)

**12:30 to 3:30 p.m.**

## WORKSHOP FOR TEACHERS

Led by Sarah Enloe

(*American Shakespeare Center*)

# New Orleans Program Schedule

**2:00 to 3:30 p.m.**

## PANEL SESSIONS

### *Posthumous Shakespeare: Alternative Temporalities and Material Afterlives*

Session Organizer: Miriam Jacobson  
Chair: Emily King (*Louisiana State University*)

Shakespeare, Marlowe, and the Dead in Sheets

Sarah Wall-Randell (*Wellesley College*)

A Painted Sepulcher

Wendy Beth Hyman (*Oberlin College*)

Shakespeare's Undead Matter

Miriam Jacobson (*University of Georgia*)

### *Theater History Mash-ups*

Session Organizer: Roslyn L. Knutson  
Chair: Hillary C. Eklund (*Loyola University New Orleans*)

Back in the Day

Roslyn L. Knutson (*University of Arkansas, Little Rock*)

Shakespeare and the Dark Side of the Moon

David McInnis (*University of Melbourne*)

Tales of Transmission: Rethinking Relations Between the Professional Stage and the Book Trade in the 1590s

Kirk Melnikoff (*University of North Carolina, Charlotte*)

The More You Know, the Less You Learn

Peter Kirwan (*University of Nottingham*)

**4:00 to 6:00 p.m.**

## SEMINARS AND WORKSHOPS

### *Absence and Omission in Shakespeare, Part Two*

Darlene Farabee (*University of South Dakota*)  
Brett Gamboa (*Dartmouth College*)

### *Ambassador Shakespeare: The Bard as Cultural Bridge*

Donna Woodford-Gormley (*New Mexico Highlands University*)

### *Arden of Faversham: Performance, Authorship, Gender, and History*

Terri Bourus (*Indiana University-Purdue University, Indianapolis*)  
Gary Taylor (*Florida State University*)

### *Cavell on Shakespeare*

Richard Strier (*University of Chicago*)

### *Editing for Performance: An Interactive Workshop for Practitioners and Editors*

Kurt Daw (*San Francisco State University*)

### *The Forgotten Archives of Early Modern England*

Alan Stewart (*Columbia University*)  
Lehua Yim (*San Francisco State University*)

### *Intention in Early Modern English Literature*

Adam Smyth (*Oxford University*)  
Molly Murray (*Columbia University*)

### *Novel / Traveling Objects*

Jennifer Linhart Wood (*Folger Shakespeare Library*)

### *Performance Studies and Shakespeare: A Dialogue, Part Two*

Susan Bennett (*University of Calgary*)  
Gina Bloom (*University of California, Davis*)

### *Political Aesthetics, Part Two*

Christopher Pye (*Williams College*)

### *Queering Childhood*

Jennifer Higginbotham (*Ohio State University*)

### *Reprints and Revivals*

Harry Newman (*Royal Holloway, University of London*)  
Eoin Price (*Swansea University*)

### *Ritual Shakespeare*

Katharine Cleland (*Virginia Tech*)  
Jay Zysk (*University of South Florida*)

### *Shakespeare and Cognition*

Amy Cook (*Stony Brook University*)  
Irene Middleton (*Liverpool, UK*)

### *Shakespeare and His Contemporaries in the Eighteenth and Nineteenth Centuries*

Ivan Lupać (*Stanford University*)

### *Shakespeare and the Histories of Sustainability*

Vin Nardizzi (*University of British Columbia*)

### *Shared Practices and Shakespearean Communities*

Matt Kozusko (*Ursinus College*)  
Steve Mentz (*St. John's University*)

**4:00 to 6:00 p.m.**

## FILM SCREENING

### *Romeo is Bleeding*



From director Jason Zeldes and producer Michael Klein, *Romeo is Bleeding* follows poet Donté Clark as he leads a cast of high school students in an effort to mount an urban adaptation of *Romeo and Juliet* amidst the turf wars of their Richmond, California neighborhood.

**6:00 to 7:30 p.m.**

## SCHOLARS OF COLOR SOCIAL AND CASH BAR

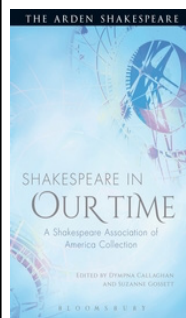
Co-sponsored by the Folger Shakespeare Library.  
Open to all registrants and their guests.

**10:00 p.m. to 1:00 a.m.**

## CLOSING DANCE

Open to all registrants and their guests. Tickets can be purchased during conference registration or at the door the night of the dance for \$15.

### *Shakespeare in Our Time*



Each registrant for the 44th Annual Meeting will receive a copy of *Shakespeare in Our Time: A Shakespeare Association of America Collection*, edited by Dymphna Callaghan and Suzanne Gossett in honor of the 400th anniversary of Shakespeare's death.

## Register for 2016

Conference registration is now open. For those who register by the 1 March deadline, the registration fee is \$150 for faculty and independent scholars and \$90 for graduate students. After 1 March the cost of registration increases to \$180 and \$125 respectively. The Meeting registration fee entitles each SAA member to attend all sessions, seminars, and workshops in New Orleans, as well as the Business Meeting on Wednesday evening, the Book Exhibits, the Welcome Reception on Thursday evening, the Digital Exhibits on Thursday, the Annual Luncheon on Friday, and film screenings and performances.

[Register for the Annual Meeting.](#)



## Sheraton New Orleans

For its Forty-Fourth Annual Meeting, the SAA convenes at the Sheraton New Orleans Hotel in the heart of downtown New Orleans. Its superb location, bordering the French Quarter and just steps away from the Mississippi River, offers an array of dining and entertainment options. The Warehouse Arts District, the Aquarium of the Americas, Bourbon Street, and the Superdome are all nearby, as are Riverwalk Marketplace and Canal Place. Guestrooms include complimentary wireless internet and flat-screen televisions. In addition, the Sheraton offers a pool, spa, and wellness center.

Hotel registration is now open. The SAA's discounted rate is \$139 per night for single or double occupancy. Club-level rooms are available for \$169, and additional guests are \$25 per person. Mandatory state and local taxes are 13%, and Louisiana adds a \$3 per room per night occupancy tax. Reservations may be made via the exclusive SAA link below or by calling **888.627.7033** (be sure to identify yourself as a member of the Shakespeare Association).

[Make a reservation.](#)

[Explore rooms and amenities.](#)

## Room Share

The SAA assists members seeking roommates. Please e-mail [shakespeare@georgetown.edu](mailto:shakespeare@georgetown.edu) with your dates and requirements.

## Transportation

Louis Armstrong International Airport is fifteen miles from the Sheraton New Orleans hotel.

### Airport Shuttle

Rates are \$24 per person one-way and \$44 per person roundtrip. Phone 504.522.3500 for further information. Make reservations 24 hours prior to your flight departure at:

[Sheraton New Orleans Airport Shuttle.](#)

### Airport Taxis

Conventional taxis are available outside baggage claim. Average fares are \$36 for parties of one or two, \$15 per person for parties of three or more. For Uber, visit [Uber New Orleans.](#)

### Streetcars

The New Orleans Sheraton is located on the streetcar line, which provides easy transit along Canal Street, St. Charles Avenue, and the Riverfront. The one-way cost is just \$1.25. One, three, and five-day unlimited-ride passes are also available for \$5, \$12, and \$20, respectively.



## Childcare

The Sheraton concierge recommends Accent on Childcare. For more information, visit their [website](#).

## A Note about Safety

As for all urban areas, so in New Orleans it is advisable to use caution when out late, particularly after consuming adult beverages, by staying in well-lit areas and cooperating with gunmen if confronted.

## Program Proposals

Proposals are now being accepted for the SAA's Forty-Fifth Annual Meeting in Atlanta, Georgia, from 5-8 April 2017. The submission deadline for all proposals for the 2017 Meeting is 15 February 2016.

Proposals are accepted only from postdoctoral scholars who are members in good standing of the SAA. A previous policy prohibiting seminar or workshop leadership in successive years has been lifted. SAA members may propose to lead a seminar or workshop in the year immediately following one in which they have spoken on an SAA panel or led an SAA seminar or workshop. Dissertation candidates are eligible to speak in panel sessions but not to lead seminars or workshops.

### Proposing a Seminar or Workshop

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

### Proposing a Panel Session

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

### Issuing a Call for Papers

Some panel sessions will be constituted via an open call for papers. Any SAA member interested in issuing such a call should e-mail it to the SAA office. The call will be made on the SAA website, but with responses directed to the caller. The caller will make a selection from among the respondents in order to create a panel and submit it for consideration.

### Submitting a Proposal

Those interested in submitting a proposal should consult the SAA website for further information and guidelines. Members of the 2017 Program Committee are happy to advise on the crafting of competitive proposals. Please consider consulting them (via links given at the SAA's Program Proposals webpage) before clicking on the link to the SAA's online form for proposal submissions. For difficulties with the forms themselves, contact [shakespeare@georgetown.edu](mailto:shakespeare@georgetown.edu).



## The SAA's Sexual Harassment Policy

The SAA strives to be an inclusive and welcoming point of contact for our diverse membership of scholars, teachers, and students from around the world. We take instances of disrespectful, dismissive, patronizing, or harassing behavior—whether in speech or act, whether in formal or informal settings, and whether based on gender, sexuality, race, ethnicity, religious affiliation, ability, status, or age—seriously. Those who are the targets of harassment should not feel unheard or unassisted.

### Definitions

Sexual harassment is behavior that demeans, humiliates, or threatens an individual on the basis of his or her sex. It is unwanted attention that a recipient experiences as offensive or disruptive to her or his wellbeing. Sexual harassment can include crude behavior (such as offensive statements, jokes, or gestures); dismissive or insulting modes of address (such as referring to a woman not by her first name but as “honey”); unwelcome sexual attention (such as unwanted touching or repeated requests for dates); and coercion. Sex-based harassment also takes nonsexual forms when an individual is targeted because of her or his gender or gender expression. It singles out some members of the community as acceptable targets and as unworthy of respect. Harassment not only sabotages the individual; it also damages the Shakespeare Association community by discouraging participation in the Association and compromising the free exchange of ideas that is at the center of our mission as an organization.

The SAA is committed to combatting the problem of sexual harassment within our professional community and ensuring a positive conference experience for all members of the organization. All of the spaces into which our professional meetings extend are professional and the values of respect, equity, and non-discrimination should inform conduct in the seminar room and on the dance floor, over coffee, and over drinks. All members should aspire to treat each member as having an equally valuable contribution to make. Our expertise in literature teaches us that language is powerful and that power is differentially distributed; language should be used mindfully to mitigate rather than intensify power differentials.

### What to do if you've been harassed

The SAA seeks to provide meaningful support to members who have experienced sexual harassment at the annual meeting or related events. If you have experienced any unwelcome behaviors, please contact a Trustee or the Executive Director of the Association. Any of these persons can serve as a sounding board, confidante, and informal adviser; they can also confer with you confidentially about possible next steps. Reporting an incident of sexual harassment to a Trustee or the Executive Director does not obligate the reporter to pursue any further action. The SAA's goal above all is to support vulnerable members of the community and to strategize to end the harassment in question. As a voluntary professional organization with a small staff, the SAA is limited in its ability to respond formally to charges of sexual harassment. Nonetheless, within these constraints the SAA will follow its professional and ethical responsibility to respond to reports of sexual harassment among its membership.

### Social Media Guidelines

In recent years, Twitter, Facebook, and other forms of social media have become a rich resource for scholarly discourse, opening up the conversation to those outside of the conference's physical space. That said, many of us are new to social media, and the conventions around its use are still forming. Here are three basic principles for using Twitter and other social media at the SAA.

#### Consent

Recording devices and Twitter broadcast work and comments that have traditionally been relatively closely held. Audio and video recordings of sessions should not be made or posted without the permission of all panelists or seminar members, ideally secured through the moderator or seminar leader in advance of the session. Any speaker has the right to request that his or her work and comments not be tweeted. Please ask subjects involved before posting and tagging photos.

#### Professional Tone

The SAA hashtag represents an extension of the conference online. As such, we encourage participants to consider their comments to be public, avoiding remarks that would be inappropriate in other professional spaces.

### Fair Quotation

Live-tweeting often represents itself as a transcript of spoken words. Tweeters should be aware of the potential for misrepresentation, appropriation, and removal of context. It is important to attribute tweets with a speaker's handle or full-name (e.g. @handle:xxx). Retweeting and favoriting remove tweets from temporal sequence, so it is best to attribute individual tweets, rather than just the first in a sequence.

### The SAA Hashtag

The official conference hashtag of the Shakespeare Association's 44th Annual Meeting is **#shakeass16**.

## Academic Integrity

The Shakespeare Association of America thrives on the circulation of new and emerging ideas. The special atmosphere of its annual conference derives in part from its distinctive ways of bringing scholars of all ranks and many kinds of affiliation together for a free exchange of ideas. Unusual openness requires a high degree of academic trust. Given the circulation of work-in-progress that the conference fosters, it is important for all members to follow established citation and copyright guidelines in handling the intellectual property of others, including all abstracts, papers, and talks presented at the SAA.

Always obtain permission before citing unpublished work heard or read at the conference.

Never recirculate work in your own scholarship or teaching without the author's permission.

Treat seminar abstracts in the same way as papers read or circulated.

Follow the SAA's Social Media Guidelines for digital distribution, in real time or in retrospect, of the content of panels or seminars.

## Sponsors of the Forty-Fourth Annual Meeting

The British Council  
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University of Alabama  
Loyola University New Orleans  
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University of New Orleans  
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Louisiana State University  
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## Local Arrangements Committee for 2016

Catherine Loomis (*University of New Orleans*), Chair  
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## Program Committee for 2016

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Zachary Lesser (*University of Pennsylvania*)  
Ellen MacKay (*Indiana University*)  
Emma Smith (*Hertford College, Oxford*)

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[Learn about the 2016-2017 candidates and vote here.](#)

Evelyn Tribble (*University of Otago*), Chair  
Genevieve Love (*Colorado College*)  
Marjorie Rubright (*University of Toronto*)

## Ad-Hoc Committee for Constitutional Review

[View the proposed amendments to the Constitution here.](#)

[Vote on the Amended Constitution.](#)

William C. Carroll (*Boston University*), Chair  
Dympna Callaghan (*Syracuse University*)  
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## Ad-Hoc Committee on Sexual Harassment Policy

Valerie Traub (*University of Michigan*), Chair  
Patricia Akhimie (*Rutgers University, Newark*)  
Urvashi Chakravarty (*George Mason University*)  
Fran Dolan (*University of California, Davis*)  
Jenny Mann (*Cornell University*)  
Marjorie Rubright (*University of Toronto*)  
Ian Smith (*Lafayette University*)  
Adam Zucker (*University of Massachusetts, Amherst*)

## Ad-Hoc Committee on Social Media Guidelines

Julie Reinhard Lupton (*University of California, Irvine*), Chair  
Gina Bloom (*University of California, Davis*)  
Jen Boyle (*Coastal Carolina University*)  
Matthew Harrison (*Albion College*)  
Noam Lior (*University of Toronto*)  
Christopher Warren (*Carnegie Mellon University*)

## Ad-Hoc Committee on Academic Integrity Policy

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Emily Bartels (*Rutgers University*)  
Gail Kern Paster (*Folger Shakespeare Library*)  
Andrew Sisson (*Johns Hopkins University*)  
Bruce R. Smith (*University of Southern California*)

## Ad-Hoc Committee on Strategic and Long-Term Planning

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