

SAA Bulletin

Shakespeare Association of America

2021 January

The Forty-Ninth Annual Meeting of the Shakespeare Association of America will be held virtually from 31 March to 3 April 2021, with Digital Exhibits on 30 March and 4 April.

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DEADLINES

2 January

Conference Registration opens.
Voting for SAA Officers opens.

15 February

Voting for SAA Officers closes.
Program Proposals for 2021 due.

30 March

Conference opens online.

IMPORTANT NOTE

Seminars and workshops that are open to auditors are denoted by an asterisk (*). If you would like to audit a session, please reach out to the seminar leader(s) via the email(s) listed by no later than March 15 to be considered.

TUESDAY, 30 MARCH

11:00 a.m. Digital Exhibits.

WEDNESDAY, 31 MARCH

11:00 a.m. Panel Sessions: "Shakespeare and Intellectual History" and "Texts We Can Trust."
 1:00 p.m. Panel Session: "Walking the Talk: Embodied Pedagogies of Social Justice."
 3:00 p.m. Roundtable: "Shakespeare Futures Roundtable: Accessing Shakespeare" and Panel Sessions: "Shakespeare, Race, and Adaptation" and "Shakespeare's Witness to Catastrophe: Reparative Reading in an Age of Collapse."
 5:00 p.m. Town Hall Business Meeting for all SAA Members.

THURSDAY, 1 APRIL

9:00 a.m. Digital Exhibits
 11:00 a.m. Ombuds Training with Israella Brill-Cass.
 12:30 p.m. Professionalization Sessions: "Confronting Diversity with/as Scholars of Color," "First Book: Logistics of Publishing," and "Forum on Administration."
 2:00 p.m. Panel Sessions: "Early Modern Biopolitics: Histories of Sexuality in National and Transnational Contexts," "Race beyond the Anglosphere: New Transnational Models," and "Shakespearean Camp."
 4:00 p.m. 11 Seminars and Workshops.
 6:00 p.m. Panel Session: "Shakespeare and White-World Making."

FRIDAY, 2 APRIL

10:00 a.m. Shakespeare Yoga.
 11:00 a.m. Professionalization Sessions: "Meet-and-Greet with Journal Editors" and "Surviving and Thriving at Teaching Institutions."
 1:00 p.m. 25 Seminars and Workshops.
 3:30 p.m. Panel Sessions: "Shakespearean In/Capacities: Early Modern Critical Pedagogies," "Shakespeare Futures Panel: Critical Futures of Early Modern Eco-Studies and Race Studies," and "Shakespeare in the North American West."
 5:00 p.m. Presidential Address.
 6:00 p.m. *American Moor* in American Classrooms: A Conversation With Keith Hamilton Cobb

SATURDAY, 3 APRIL

11:00 a.m. Panel Session: "Early Modern Audience and Audients" and Roundtable: "Performing Shakespeare in a Time of Ecological Crisis: A Global Roundtable."
 1:00 p.m. 8 Seminars and Workshops.
 3:30 p.m. Panel Session: "NextGenPlen."
 6:00 p.m. The (M)alone Society Dance.

SUNDAY, 4 APRIL

11:00 a.m. Digital Exhibits.

SAA Officers

President

Natasha Korda
Wesleyan University

Vice-President

Farah Karim-Cooper
Shakespeare's Globe

Immediate Past President

Katherine Rowe
College of William and Mary

Trustees

Patricia Akhimie
Rutgers University, Newark

Dennis Britton
University of New Hampshire

Ruben Espinosa
University of Texas, El Paso

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Karen Raber
University of Mississippi

Assistant Director

Bi-qi Beatrice Lei
National Taiwan University

Program Associate

Donna Even-Kesef
Stanford University

Project Coordinator

Ginny McCarley
University of Mississippi

The Shakespeare Association of America is located in and generously supported by the University of Mississippi Department of English.

Letter from the President



Writing in the post-solstice stillness of midwinter, as the annus horribilis of 2020 comes to an end, I am reminded of the “wide gap of time” in Shakespeare’s *The Winter’s Tale*, and can only hope that what lies ahead will mark a turn away from tragedy towards a time when we will once again gather in-person, marvelously proximate and real, like so many frozen statues brought back to life. Although I cannot imagine how the world will have changed by then, I hope each of us will consider how we may contribute to the communal work of care upon which our survival depends, and to the careful work of creating community anew.

In truth, such work has been ongoing for some time at SAA, as we strive to become a more capacious, responsive, transparent, and supportive organization for all our members, and especially those who are most vulnerable in these uncertain times. Our organization has always sought to keep dues and fees low, and this year we introduced a zero-dollar membership level, and extended the reduced conference fees offered to graduate students to contingent faculty, retirees, and independent scholars (waived for all who applied for travel grants). Our website now provides easier access to resources, including announcements for faculty positions, fellowships, and conferences; calls for papers; antiracist pedagogical resources; listings of virtual events of

interest to members; and profiles of how Shakespeare-related organizations have coped with the challenges of COVID. To enhance transparency, ongoing initiatives in the planning phase are now reported to members in a spring letter from the President, following the annual Trustee meetings, reprising key themes addressed and reflecting on the wellbeing of our organization; and the June bulletin now includes a financial overview to provide a clear picture of our sources of income and areas of expenditure.

The Bylaws Committee led by Rebecca Bushnell (2015 SAA President), now in its second year, continues to work on short and long-term recommendations for governance structures appropriate to an organization that has nearly tripled its membership over the past two decades, addressing important issues such as the size and diversity of the Board of Trustees; the length of terms for Trustees and Officers; and the need for new positions, such as that of Secretary and Treasurer. Following a recommendation made by the committee last year, the SAA has appointed its first Financial Advisor, Melody Fetske, CFO Emerita of the Folger Shakespeare Library, unanimously recommended by a search committee chaired by Gail Kern Paster (2004 SAA President). Together with the Bylaws Committee, and with input from the 2015 Ad Hoc Committee on Sexual Harassment, the Trustees are also working on improved structures for responding to complaints of sexual and other forms of harassment, including an ombuds function to assist with conflict mediation.

Despite the cancellation of our annual in-person meeting for the first time in SAA’s history last spring, the intellectual vibrancy of SAA seminars and workshops continued to flourish as the great majority were conducted virtually thanks to the dedication of seminar leaders and participants, and the heroic efforts of Executive Director Karen Raber and SAA staff. And who could forget our first, virtual “Alone Society Dance”? This

spring, the SAA will hold its first fully virtual conference, and while nothing can replace the conversations and connections that a live gathering generates, we have worked diligently and creatively to develop digital experiences and content so that we may all remain connected. Over 700 participants have enrolled in 56 seminars and workshops, and we have an especially full and diverse program of panels that incorporate those rolled over from last year. There will be sessions devoted to professional development on a diverse array of issues such as publishing your first book, thriving at teaching institutions, becoming an administrator, and confronting diversity as and with scholars of color; a meet and greet with journal editors; and ombuds services and training on approaches to academic conflict resolution. Other highlights include a conversation with Keith Hamilton Cobb, author of *American Moor*; announcements of award recipients for the J. Leeds Barroll Dissertation Prize and two new awards (for “Shakespeare Publics” and “Innovative Article”); a Town Hall Business Meeting at which we will brainstorm ideas about the SAA’s future, looking ahead to its 50th anniversary in 2022; and, of course, another “Alone Society Dance”!

I am deeply grateful to my colleagues on the Executive Committee and Board of Trustees, and to all who served on committees, for the creativity and collaborative spirit with which you have met the demands of this year. We have accomplished a great deal together, despite great challenges, and I am confident that the SAA will emerge stronger from them.

Sincerely,

A handwritten signature in black ink, which appears to read "Natasha Korda".

Natasha Korda
President, Shakespeare Association of
America 2020-2021

Virtual Program Schedule

Tuesday, 30 March

11:00 a.m. to 1:00 p.m.

DIGITAL EXHIBITS

Digital Restoration Drama

Lauren Liebe (*Texas A&M University*)

Project Quintessence: A Dynamic Explorer for the EEBO-TCP

Arthur Koehl (*University of California, Davis*)
Samuel Pizelo (*University of California, Davis*)
Carl Stahmer (*University of California, Davis*)

Shakespeare-VR

Stephen Wittek (*Carnegie Mellon University*)

The Warrior Women Project

Erika Carbonara (*Wayne State University*)
Simone Chess (*Wayne State University*)

Wednesday, 31 March

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

PANEL SESSIONS

Shakespeare and Intellectual History

Session Organizer: Patrick Gray (*Durham University*)
Chair: James Kuzner (*Brown University*)

Shakespeare after the New Materialism
Patrick Gray (*Durham University*)

The Forms of Ideas in Shakespeare's Theater
Lauren Robertson (*Columbia University*)

Montaigne's Modernized Shakespeare
Lars Engle (*University of Tulsa*)

Book Exhibits

The SAA 49th Annual Conference website will have a designated area for exhibitors. Updated information will be listed prior to the conference.

Texts We Can Trust

Session Organizers: Katherine Hunt (*University of York*) and Dianne Mitchell (*University of Colorado, Boulder*)

Chair: Erika T. Lin (*Graduate Center, CUNY*)

Learning to Trust Travel Writers
Natalya Din-Kariuki (*University of Warwick*)

Do It! Imperative, Instruction, Lyric
Katherine Hunt (*University of York*)

Sifted Histories
Ali Madani (*Brown University*)

The Road Not Taken
Dianne Mitchell (*University of Colorado, Boulder*)

1:00 to 2:30 p.m.

PLENARY SESSION

Walking the Talk: Embodied Pedagogies of Social Justice

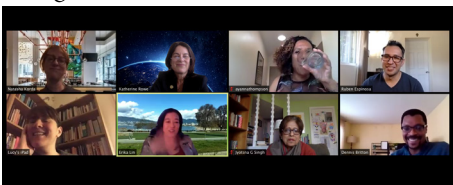
Session Organizer: Marissa Greenberg (*University of New Mexico*)
Chair: Katherine Rowe (*College of William & Mary*)

The Politics of Being Earnest: Teaching Shakespeare for Social Justice
Kirsten N. Mendoza (*University of Dayton*)

Teaching Shakespeare for Social Change in and beyond the College Classroom
Mary Janell Metzger (*Western Washington University*)

Who Shot Romeo? And How Can We Stop the Bleeding?: Shakespeare for Social Justice in Urban America
Eric L. De Barros (*Old Dominion University*)

Of Alliances and Pluralities
Marissa Greenberg (*University of New Mexico*)
Elizabeth A. Williamson (*Evergreen State College*)



SAA Trustees holding meetings in March over Zoom.

3:00 to 4:30 p.m.

ROUNDTABLE

Shakespeare Futures Roundtable: Accessing Shakespeare

Session Organizers: Allison P. Hobgood (*Willamette University*) and Rebecca Olson (*Oregon State University*)
Chair: Eric M. Johnson (*Folger Shakespeare Library*)

Who Can Know Shakespeare?: Toward a More Accessible Academy
Justin P. Shaw (*Clark University*)

Shakespeare at San Quentin: Drama Therapy in Prison
Perry D. Guevara (*Dominican University of California*)

Crip Temporality and the Archive
Jennifer Row (*University of Minnesota*)

"O sun, thy uprise shall I see no more": Decentering Shakespeare by Accessing Copernicus, Early Modern Poets and Playwrights, and New Pedagogy
Brandi K. Adams (*Massachusetts Institute of Technology*)

Moving from Access to Inclusion in Shakespeare Performance
Jill Bradbury (*Gallaudet University*)

Affordability: Open Sources and "the" First Generation Student
Rebecca Olson (*Oregon State University*)

Conference Registration

Conference registration opens January 2. The registration fee is \$85 for faculty and \$40 for graduate students, retired faculty, and contingent faculty.

The Meeting registration fee entitles each SAA member to attend all panels and professionalization sessions, as well as the Town Hall Business Meeting, the Book Exhibits, the Conversation with Keith Hamilton Cobb, and the Dance.

[Register online.](#)

Virtual Program Schedule

Shakespeare, Race, and Adaptation

Session Organizers: Vanessa I. Corredera (*Andrews University*) and L. Monique Pittman (*Andrews University*)

Chair: Joyce G. MacDonald (*University of Kentucky*)

“No tools with which to hear”: *American Moor*, Race, and Adaptive Re-vision
Vanessa I. Corredera (*Andrews University*)

The Trouble with History: Intersections of Nation and Race in *King Charles III*
L. Monique Pittman (*Andrews University*)

Adaptation, Race, and Zombies: Spectacles of Severed Will in William Shakespeare’s *The Tempest* and Jordan Peele’s *Get Out*
Carol Mejia LaPerle (*Wright State University*)

“His Mistress’ Eyes”: Shakespeare, Race, and Contemporary Romance Fiction
Margo Hendricks (*University of California, Santa Cruz*)

Shakespeare’s Witness to Catastrophe: Reparative Reading in an Age of Collapse

Session Organizer: Erin K. Kelly (*California State University, Chico*)

Chair: Steve Mentz (*St. John’s University*)

The Shakespeare Ark
Julian Yates (*University of Delaware*)

Paleo *Hamlet*
Craig Dionne (*Eastern Michigan University*)

What Can Reparative Reading Repair?
Sharon O’Dair (*University of Alabama*)

5:00 to 6:00 p.m.

TOWN HALL BUSINESS MEETING

Open to all registrants.

Thursday, 1 April

9:00 to 11:00 a.m.

DIGITAL EXHIBITS

Early Modern Dramatic Paratexts

Heidi Craig (*Texas A&M University*)

Sonia Massai (*King’s College London*)

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

OMBUDS TRAINING

An Ombud is an independent, confidential and neutral party who can listen, support and advise individuals and organizations about conflicts or challenges they face. Israella Brill-Cass (fixerrr.com) will bring her 20 years of experience as an attorney, mediator, facilitator, trainer, and consultant to lead this session, which will introduce SAA members to the role and function of an Ombud.

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

PROFESSIONALIZATION SESSIONS

Confronting Diversity with/as Scholars of Color

This professional development workshop invites SAA members (especially graduate students, contingent faculty, and pre-tenure faculty) to discuss issues scholars of color confront working in early modern English studies and at predominantly white institutions. Led by Dr. Patricia A. Matthew (*Written/Unwritten: Diversity and the Hidden Truths of Tenure* [2016]), this workshop will provide SAA members with strategies for navigating predominantly white professional spaces and fraught moments of exclusion, of research and/or identities. Participants will be asked to complete a number of readings and assignments in advance of the workshop: to apply to join please [fill out the application form here](#) by March 1, 2021. For questions, contact Dennis A. Britton (shaxdiversityworkshop@gmail.com).

First Book: Logistics of Publishing

A discussion guided by representatives of academic presses and experienced SAA members covering the steps involved in getting a book published, ranging from early conversations with editors to making an index and promoting your published work.

Forum on Administration

Why take on an administrative role? What skills are required? What are the benefits? A group of experienced administrators will lead a discussion of these and related questions.

2:00 to 3:30 p.m.

PANEL SESSION

Early Modern Biopolitics: Histories of Sexuality in National and Transnational Contexts

Session Organizer: Ari Friedlander (*University of Mississippi*)

Chair: Ian Smith (*Lafayette College*)

Respondent: Valerie Traub (*University of Michigan*)

Boy-Companions of Empires in the Global Renaissance
Abdulhamit Arvas (*University of Pennsylvania*)

From Babel to Biopolitics in Early Modern Rogue Literature
Ari Friedlander (*University of Mississippi*)

Companionate Marriage and Empire
Carmen Nocentelli (*University of New Mexico*)



SAA Trustees holding meetings in March over Zoom.

Virtual Program Schedule

Race beyond the Anglosphere: New Transnational Models

Session Organizers: Noémie Ndiaye

(*University of Chicago*) and Emily

Weissbourd (*Lehigh University*)

Chair: Barbara Fuchs (*University of California, Los Angeles*)

Schooling Nebrija: [Towards the]

Unlearning of a Transnational, Racial Grammar

Ana Laguna (*Rutgers University, Camden*)

Race and the Place of Spain in

Shakespeare Studies: New Transnational Approaches

Emily Weissbourd (*Lehigh University*)

Beyond Two: On Premodern Critical

Race Studies and Comparative Methods

Noémie Ndiaye (*University of Chicago*)

Linguistic Competence, Antiracist

Projects, and the Dragon of National

Exceptionalism

Miles P. Grier (*Queens College, CUNY*)

Shakespearean Camp

Session Organizer: Louise Geddes

(*Adelphi University*)

Chair: Mario DiGangi (*Graduate Center, CUNY*)

Performing Queercrip: *Richard III* and Warholian Camp

Alice A. Dailey (*Villanova University*)

Ridiculous Theatre and Futurity in

Shakespeare

Louise Geddes (*Adelphi University*)

The Aesthetics of Bisexuality in

Performance, or, Harry Styles' Notes on "Camp"

Emer McHugh (*National University of Ireland, Galway*)

Teaching Shakespeare around

Confederate Flag Takedowns and

Confederate Flag Beach Towels

Tripti Pillai (*Coastal Carolina University*)

4:00 to 6:00 p.m.

SEMINARS AND WORKSHOPS

Seminars and workshops that are open to auditors are denoted by an asterisk (*). If you would like to audit a session, please reach out to the seminar leader(s) via the email(s) listed by no later than March 15 to be considered.

Global Shakespeare, Performance as Research, and the Labor of Decolonization*

sbennett@ucalgary.ca

ksolga@uwo.ca

Susan Bennett (*University of Calgary*)

Kim Solga (*University of Western Ontario*)

Histories of the Early Modern Digital/Material Book*

erin.mccarthy@newcastle.edu.au

Erin A. McCarthy (*University of Newcastle*)

Inessential Shakespeare*

neville.67@osu.edu

Sarah Neville (*Ohio State University*)

New Approaches to *Henry V**

Jennifer_Feather@uncg.edu

Emma K. Atwood (*University of Montevallo*)

Jennifer Feather (*University of North Carolina, Greensboro*)

Race-ing and Queering Queens*

Kafantaris.6@osu.edu

Mira Assaf Kafantaris (*Ohio State University*)

Science without Shakespeare*

liza.blake@utoronto.ca

Liza Blake (*University of Toronto*)

Whitney Sperrazza (*Rochester Institute of Technology*)

Shakespeare and Immersion*

e.sullivan@bham.ac.uk

Erin Sullivan (*Shakespeare Institute, University of Birmingham*)

Shakespeare and Intersectionality in Performance and Adaptation*

a.balizet@tcu.edu

Ariane M. Balizet (*Texas Christian University*)

Shakespeare and the Director*

stuart.hampton-reeves@warwick.ac.uk

Stuart Hampton-Reeves (*University of Warwick*)

Shakespeare(s) in the Public Market*

tfrancisco@ysu.edu

Timothy Francisco (*Youngstown State University*)

Women's Marginalia in English Books, 1500-1800*

koa@uwaterloo.ca

Katherine Acheson (*University of Waterloo*)

Rosalind L. Smith (*University of Newcastle*)

6:00 to 7:30 p.m.

PLENARY SESSION

Shakespeare and White-World Making

Session Organizer: Arthur L. Little, Jr.

(*University of California, Los Angeles*)

Chair: Ruben Espinosa (*University of Texas, El Paso*)

Shakespeare, the "Classics," and the Whiteness of the Humanities

Katherine A. Gillen (*Texas A&M University, San Antonio*)

Whitewashing White Permanence:

Humoral Theory and the (Re)(Dis)

Membering of White Corporeality

Matthieu Chapman (*SUNY, New Palz*)

"Ceaseless Tears": Reading White Shakespeare

Arthur L. Little, Jr. (*University of California, Los Angeles*)

Racial Whiteness and Social Justice: The Work Continues

Peter Erickson (*Northwestern University*)

Virtual Program Schedule

Friday, 2 April

10:00 to 11:00 a.m.

SHAKESPEARE YOGA

Kathryn M. Moncrief, RYT-200 (Worcester Polytechnic Institute).

This virtual yoga session is open to all registrants of the Forty-Ninth Annual Meeting.

11:00 to 12:30 a.m.

PROFESSIONALIZATION SESSIONS

Meet-and-Greet with Journal Editors

Join the editors of several peer-reviewed journals—including *Shakespeare Quarterly*, *Renaissance Drama*, *Shakespeare Studies*, *ELR*, *Shakespeare Bulletin*, *SEL*, and *Modern Philology*—for informal conversation about submitting work for publication: what to submit, where to submit, and what to expect after you've submitted it. All are welcome, and early-career scholars are particularly encouraged to attend.

Surviving and Thriving at Teaching-Intensive Institutions

Leaders will discuss how to manage high teaching loads and large numbers of students; how to develop creative ideas for composition classes; and how to balance teaching demands with research and writing, along with other issues related to the specific needs of those in teaching-oriented positions.

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

SEMINARS AND WORKSHOPS

Seminars and workshops that are open to auditors are denoted by an asterisk (*). If you would like to audit a session, please reach out to the seminar leader(s) via the email(s) listed by no later than March 15 to be considered.

The Activist Shakespearean on the University Campus*

crowa@bc.edu
Andrea M. Crow (Boston College)

Asexual Reading*

schess@wayne.edu
ccliff1@graceland.edu
Simone Chess (Wayne State University)
Catherine R. Clifford (Graceland University)

Class and Identity in Shakespeare*

ronda_arab@sfu.ca
Ronda Arab (Simon Fraser University)
Laurie Ellinghausen (University of Missouri, Kansas City)

The Community-Engaged Premodern Classroom*

lshook@tlu.edu
Kathleen T. Leuschen (Emory University)
Lauren Shook (Texas Lutheran University)

Considering the HOW of Teaching Shakespeare*

pobrien@folger.edu
cviglietta@folger.edu
Peggy O'Brien (Folger Shakespeare Library)
Corinee Vigiuetta (Folger Shakespeare Library)

Early Modern English Women Writers and the Arts of Language: Thinking Rhetorically with Shakespeare*

emackay1@udayton.edu
Elizabeth Ann Mackay (University of Dayton)

Early Modern Women's Writing and Critical Race Studies*

mmdowd1@ua.edu
Lara Dodds (Mississippi State University)
Michelle M. Dowd (University of Alabama)

Embodying Differences in Global Shakespearean Performance*

ajoubin@gwu.edu
Alexa Alice Joubin (George Washington University)
Elizabeth Pentland (York University)
Ema Vyroubalova (Trinity College Dublin)

English Drama and the Early Modern Atlantic*

abozio@skidmore.edu
Andrew Bozio (Skidmore College)

Fields, Spaces, Parks and Gardens: Shakespearean Drama and Entertainment Outdoors*

DrEvaGriffith@gmail.com
Eva Griffith (London, UK)

Intersectionality and Inclusion in the Early Modern Classroom*

EOh@Howard.edu
mmathur@umw.edu
Maya Mathur (University of Mary Washington)
Elisa Oh (Howard University)

Marvel-ous Shakespeares*

mccallj81@gmail.com
Jessica McCall (Delaware Valley University)

New Directions for Shakespeare and Psychoanalytic Studies

James T. Newlin (Case Western Reserve University)
James W. Stone (American University)

Playing Shakespeare*

j.michael.lutz@gmail.com
Vernon G. Dickson (Florida International University)
Michael Lutz (Massachusetts Institute of Technology)

The Politics of Bibliography, Textual Editing, and Book History, Part One*

zlesser@english.upenn.edu
Brandi K. Adams (Massachusetts Institute of Technology)
Zachary Lesser (University of Pennsylvania)

Pushing Boundaries in the Study of Early Modern Poetry*

jdiaz@iwu.edu
Joanne Diaz (Illinois Wesleyan University)

Virtual Program Schedule

Queer/Race/Global: Early Modern Crossings*

arvas@upenn.edu

bernadette.andrea@english.ucsb.edu

Bernadette Andrea (*University of California, Santa Barbara*)

Abdulhamit Arvas (*University of Pennsylvania*)

Religion, Race and Bad Humour in Early Modern Drama*

kcoles@umd.edu

Kimberly A. Coles (*University of Maryland*)

Revisiting Orientalism*

dadabhoy@hmc.edu

nmehdiz@ucla.edu

Ambereen Dadabhoy (*Harvey Mudd College*)

Nedda Mehdizadeh (*University of California, Los Angeles*)

Satire/Satyre*

kbennett5@framingham.edu

Kristen A. Bennett (*Framingham State University*)

Shakespeare and the Elements*

kattie@towson.edu

Katherine B. Attie (*Towson University*)

Shakespeare's "Other Disability Plays"*

Admin@premodern disability.com

Lenora Belle Jones-Pierce (*Middle Tennessee State University*)

Lindsey Row-Heyveld (*Luther College*)

Teaching Shakespeare in the Age of Mass Incarceration*

efox@umass.edu

Liz Fox (*University of Massachusetts, Amherst*)

Teaching with Special Collections

Sarah Werner (*Washington, DC*)

Writing for Popular Media*

eetavares@ua.edu

Daniel Pollack-Pelzner (*Linfield College*)

Elizabeth E. Tavares (*University of Alabama*)

3:30 to 5:00 p.m.

PANEL SESSIONS

Shakespeare Futures Panel: Critical Futures of Early Modern Eco-Studies and Race Studies

Session Organizer: Debapriya Sarkar (*University of Connecticut*) and Hillary Eklund (*Loyola University New Orleans*)

Chair: Kim F. Hall (*Barnard College*)

Becoming Undisciplined: A Venture in Collaborative Criticism

Debapriya Sarkar (*University of Connecticut*)

Jennifer Park (*University of North Carolina, Greensboro*)

Hillary Eklund (*Loyola University New Orleans*)

Ayanna Thompson (*Arizona State University*)

Shakespeare in the North American West

Session Organizer: Gretchen E. Minton (*Montana State University*)

Chair: Barbara Sebek (*Colorado State University*)

Hamlet among the Buffaloes: The Graveyard and the Frontier

Heather James (*University of Southern California*)

The Shakespearean Material on Montana's Frontier

Gretchen E. Minton (*Montana State University*)

Shakespeare in the Park

Patricia Badir (*University of British Columbia*)

Shakespearean In/Capacities: Early Modern Critical Pedagogies

Session Organizer: Adhaar Noor Desai (*Bard College*)

Chair: Wendy B. Hyman (*Oberlin College*)

Stupidity's Capacity

Adam Zucker (*University of Massachusetts, Amherst*)

Truant Dispositions

Adhaar Noor Desai (*Bard College*)

"I am slow of study"

Evelyn Tribble (*University of Connecticut*)

5:00 to 6:00 p.m.

PRESIDENTIAL ADDRESS

Join for an address from Natasha Korda, President of the SAA, and Katherine Rowe, Immediate Past President.

6:00 to 7:30 p.m.

SPECIAL SESSION

American Moor in American Classrooms: A Conversation With Keith Hamilton Cobb



Shakespeare teachers across the country, in high-school and college classrooms alike, have turned to Keith Hamilton Cobb's *American Moor* for its searingly honest portrayal of a Black man "standing on the corner of Me Street and Shakespeare." Cobb will join us for discussion of his play as a tool for the exploration of race in high school and college classrooms.

With special permission, time-limited access to a video of a 2018 production of *American Moor* at the Globe Theatre will be made available to SAA members; details and a link will be provided in future updates and on the SAA web site.

This session is sponsored by Jeanne Addison Roberts endowments at the Folger Institute and Folger Education in partnership with the Shakespeare Association of America.

Virtual Program Schedule

Saturday, 3 April

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

PANEL SESSION

Early Modern Audience and Audients

Session Organizers: Ellen MacKay (University of Chicago) and William N. West (Northwestern University)
Chair: Katherine Eggert (University of Colorado, Boulder)

Score
Ellen MacKay (University of Chicago)

Inconvenience
William N. West (Northwestern University)

Again
Richard Preiss (University of Utah)

Reverberation
Penelope S. Woods (Queen Mary University of London)

ROUNDTABLE

Performing Shakespeare in a Time of Ecological Crisis: A Global Roundtable

Session Organizer: Katherine S. Brokaw (University of California, Merced)
Chair: Robert N. Watson (University of California, Los Angeles)

Cymbeline in the Anthropocene
Randall Martin (University of New Brunswick)

Tempests and Tyrants: Shakespeare in the Hurricane
Nicolette Bethel (University of the Bahamas)

Atmospheric Theatre: *Pericles'* Windy Dramaturgy
Evelyn O'Malley (University of Exeter)

The EarthShakes Alliance
Katherine S. Brokaw (University of California, Merced)

1:00 to 3:00 p.m.

SEMINARS AND WORKSHOPS

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Boundaries of Violence, Part One*

mccarte2@uncg.edu
sdressel@chapman.edu
Matthew C. Carter (University of North Carolina, Greensboro)
Samantha D. Dressel (Chapman University)

Eco-Migration: Shakespeare and the Contemporary Novel*

sodair@ua.edu
Sharon O'Dair (University of Alabama)

Entertainers and Institutions*

greenfieldp@uhd.edu
Peter H. Greenfield (University of Houston-Downtown)
Paul Whitfield White (Purdue University)

Inclusive Shakespeare

Sheila T. Cavanagh (Emory University)
Sonya Freeman Loftis (Morehouse College)

The Kinky Renaissance*

gillian.knoll@wku.edu
joseph.gamble@utoledo.edu
Joseph Gamble (University of Toledo)
Gillian Knoll (Western Kentucky University)

Medieval and Early Modern Digital Humanities: Premodern Critical Race and Methodology

Dorothy K. Kim (Brandeis University)

Shakespearean Biofiction on the Stage and Screen*

Ronan.Hatfull@warwick.ac.uk
e.sample@ucc.ie
Ronan Hatfull (University of Warwick)
Edel Semple (University College Cork)

The Spanish Tragedy and Its Afterlives*

taturner@usf.edu
Timothy A. Turner (University of South Florida, Sarasota-Manatee)

3:30 to 5:00 p.m.

PANEL SESSION

NextGenPlen

Session Organizers: Members of the NextGenPlen Committee
Chair: Narasha Korda (Wesleyan University)

Mary Sidney's Postmortem Poetics
Whitney Sperrazza (Rochester Institute of Technology)

Sexual Healing: Medical Pandering in Mountebank Representations
Sarah Mayo (University of Georgia)

Abject Black Flesh and the Manufacture of White Fear in Early Modern Anatomical Illustrations
Averyl Dietering (University of California, Davis)

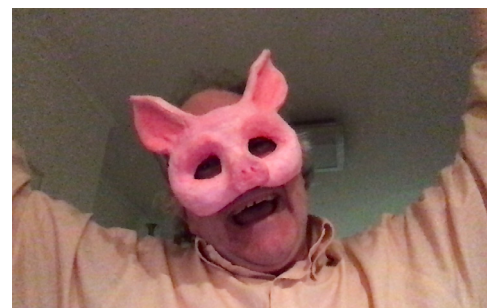
Climate Leviathan and Ecological Accumulation in *The Tempest*
Natalie Suzelis (Carnegie Mellon University)

Sanctuary Children: Family Separation and International Law in More's *History* and Shakespeare's *Tragedy of Richard III*
Emily Glider (Yale University)

6:00 to 8:00 p.m.

THE (M)ALONE SOCIETY DANCE

The SAA, with generous support from the Malone Society, will host a virtual dance party open to all registrants.



SAA member Tom Bishop dressed for the 2020 Alone Society Dance.

Sunday, 4 April

11:00 a.m. to 1:00 p.m.

DIGITAL EXHIBITS

Margaret Cavendish's *Poems and Fancies*: A Digital Critical Edition

Liza Blake (*University of Toronto*)

myShakespeare.com: Media-rich, Web-based Editions of Six Shakespeare Plays

Sally Treanor (*Paradigm Education, LLC*)

Greg Watkins (*Stanford University*)

Pandemic Shakespeare

Avery Blankenship (*Northeastern University*)

Erika Mary Boeckeler (*Northeastern University*)

Caroline Grand (*Northeastern University*)

Vijeta Saini (*Northeastern University*)

The Shakespeare Digital Mind Map Series

Graham Richard Smith (*Azerbaijan State University of Economics*)

Visualizing the Poets' War

Jonathan Hicks (*University of Memphis*)

Don Rodrigues (*University of Memphis*)

Women & Shakespeare Podcast

Varsha Panjwani (*New York University, London*)

Voting for SAA Officers

Voting for 2021 SAA officers is now open. For a complete list of candidate biographies as well as a ballot, please visit [SAA's website](#).

Candidates for Vice-President

Bernadette Andrea (*University of California, Santa Barbara*)

Curtis Perry (*University of Illinois, Urbana-Champaign*)

Candidates for Trustee

Michelle Dowd (*University of Alabama*)

Laurie Ellinghausen (*University of Missouri, Kansas City*)

Stephen Guy-Bray (*University of British Columbia*)

Carol Mejia-LaPerle (*Wright State University*)

Other Seminars and Workshops

The following seminars and workshops will run outside of the designated time slots, but many are still open for auditors (note the asterisk and email). Please email the seminar leader for more information.

Appropriating Shakespearean Romance in Indian Cinema*

t.buckley@qub.ac.uk

rosagperiago@um.es

Thea Buckley (*Queen's University Belfast*)

Rosa Maria Garcia-Periago (*Queen's University Belfast*)

Boundaries of Violence, Part Two*

mccarte2@uncg.edu

sdressel@chapman.edu

Matthew C. Carter (*University of North Carolina, Greensboro*)

Samantha D. Dressel (*Chapman University*)

Child's Play*

bpackard@transy.edu

gemma.miller@kcl.ac.uk

Gemma A. Miller (*King's College London*)

Bethany M. Packard (*Transylvania University*)

Editing Early-Modern Women's Writing: Approaches, Challenges, and Responsibilities*

C.Bowditch@lboro.ac.uk

Claire Bowditch (*Loughborough University*)

Elaine Hobby (*Loughborough University*)

"Foreign" Places in Familiar Spaces*

m.shmygol@leeds.ac.uk

Maria Shmygol (*University of Leeds*)

*The Friend Comes of Age**

will.t@shakespearesglobe.com

Will Tosh (*Shakespeare's Globe*)

The Politics of Bibliography, Textual Editing, and Book History, Part Two*

zlesser@english.upenn.edu

Brandi K. Adams (*Massachusetts Institute of Technology*)

Zachary Lesser (*University of Pennsylvania*)

Reading Lists*

hrcraig@tamu.edu

Heidi Craig (*Texas A&M University*)

Adam G. Hooks (*University of Iowa*)

Shakespeare and Comics*

b.christopher@uwinnipeg.ca

jimshakespeare@gmail.com

Jim Casey (*Arcadia University*)

Brandon Christopher (*University of Winnipeg*)

Shakespeare and the Canon: New Directions*

douglas.clark@ucd.ie

Faith D. Acker (*Kennedyville, MD*)

Douglas I. Clark (*University of Manchester*)

Shakespeare and Translation beyond the Global

Leticia C. García (*University of California, Santa Barbara*)

Kathryn Vomero Santos (*Trinity University*)

Shakespeare in the "Post"Colonies: What's Shakespeare to Them, or They to Shakespeare*

dhar.24@osu.edu

Amrita Dhar (*Ohio State University*)

Amrita Sen (*University of Calcutta*)

Shakespeare, Archives and Performing Memory*

sarah.barnden@kcl.ac.uk

Sally Barnden (*King's College London*)

Wonder Books*

jlow@fau.edu

Rob Conkie (*La Trobe University*)

Jennifer A. Low (*Florida Atlantic University*)

2021 Practicum

Articles in Progress

This practicum supports first time authors preparing their articles for submission to academic journals. Authors submit an abstract and brief biography and are paired with a senior scholar with editorial expertise who will read a draft of the article and offer feedback at an informal meeting during the conference. The deadline for registering this year has passed, but look for future updates regarding the 2022 meeting in Jacksonville.

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 their sex. It is unwanted attention that a recipient experiences as offensive or disruptive to personal well-being. Sexual harassment can include crude behavior (such as offensive statements, jokes, or gestures); dismissive or insulting modes or address (such as referring to a woman not by her 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 gender or gender expression. It singles out some members of the community as acceptable targets and as unworthy of respect.

Harassment never occurs in a vacuum. Frequently, alienating behaviors including race- and religion-based harassments intertwine with sexual harassment. Working to discern, for instance, whether a comment about appearance is aimed primarily at someone's gender, sexuality, religion, or race mistakes how harassment can leave its impact on multiple levels. The SAA emphasizes the importance of adopting a fully intersectional understanding of sex-based harassment. 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.

Respect

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. For more, see the [website](#).

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. However, many of us are new to social media, and the conventions around its use are still forming. The SAA's Guidelines involve three basic principles:

Consent

Recording devices and Twitter broadcast work and comments that have traditionally been relatively closely held. Audio and visual 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. Participants are encouraged to consider their comments to be public and to avoid remarks that would be inappropriate in other professional spaces.

Fair Quotation

Live-tweeting often represents itself as a transcript of written 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 hashtag of the Shakespeare Association's 49th Annual Meeting is **#shax2021**.

Academic Integrity

The SAA thrives on the circulation of new and emerging ideas. The special atmosphere of the Annual Meeting derives in part from its distinctive ways of bringing scholars of all ranks and many kinds of affiliations together for a free exchange of ideas. Unusual openness requires a high degree of academic trust. Given the circulation of work-in-progress 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.

Permission

Permission should always be obtained before citing unpublished work heard or read at the conference.

Circulation

SAA members should never circulate others' work in their own scholarship or teaching without the author's permission.

Seminar Abstracts

Abstracts, shared at the conference and uploaded on the SAA website, should be treated in the same, respectful way as papers read or circulated.

Social Media Guidelines

SAA members should follow these guidelines for digital distribution, in real time or in retrospect, of the content of panels or seminars.

Sponsors of the Forty-Ninth Annual Meeting

Brigham Young University
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University of Colorado, Colorado Springs
University of Kansas
University of Nebraska, Omaha
University of Texas at Austin
University of Utah
University of Wyoming
Utah Valley University

2020 - 2021 Committees

Local Arrangements Committee for 2020, Rollover Contributions

Rebecca Laroche (*University of Colorado, Colorado Springs*), Chair
Robert Darcy (*University of Nebraska, Omaha*)
David Glimp (*University of Colorado, Boulder*)
Sharon Harris (*Brigham Young University*)
Roze Hentschell (*Colorado State University*)
Jonathan P. Lamb (*University of Kansas*)
Kate McPherson (*Utah Valley University*)
Peter Parolin (*University of Wyoming*)
Richard Preiss (*University of Utah*)
Rachael Deagman Simonetta (*University of Colorado, Boulder*)

Local Arrangements Committee for 2021

Douglas Bruster (*University of Texas at Austin*), Chair
Mark Bayer (*University of Texas at San Antonio*)
Joseph Campana (*Rice University*)
Heidi Craig (*Texas A&M University*)
Daniel Moss (*Southern Methodist University*)

Program Committee for 2021

Ruben Espinosa (*University of Texas, El Paso*), Chair
Farah Karim-Cooper (*Shakespeare's Globe*), Chair
Urvashi Chakravarty (*University of Toronto*)
Vanessa Corredera (*Andrews University*)
Sarah Enloe (*American Shakespeare Center*)
Peter Kirwan (*University of Nottingham*)
Carol Mejia LaPerle (*Wright State University*)
Geoff Way (*Arizona Center for Medieval and Renaissance Studies*)

Digital Exhibits Subcommittee

Kathryn Vomero Santos (*Trinity University*), Chair
Marissa Nicosia (*Pennsylvania State University, Abington College*)
Jennifer Park (*University of North Carolina, Greensboro*)
Daniel Shore (*Georgetown University*)
Kyle S. Vitale (*Yale University*)

Ad Hoc Committee on Bylaws

Erika T. Lin (*Graduate Center, CUNY*), Representative
Rebecca Bushnell (*University of Pennsylvania*), Chair
Katherine Eggert (*University of Colorado, Boulder*)
Adam McKeown (*Tulane University*)

Ad Hoc Committee on Diversity and Inclusion

Patricia Akhimie (*Rutgers University, Newark*), Chair
Dennis Britton (*University of New Hampshire*), Chair

Ad Hoc Committee on 50th Anniversary Planning

Ayanna Thompson (*Arizona State University*), Chair

Ad Hoc Innovative Article Award Prize Committee

Bruce Smith (*University of Southern California*), Chair
Julia R. Lupton (*University of California, Irvine*)
Jane Degenhardt (*University of Massachusetts, Amherst*)

Ad Hoc Shakespeare Publics Award Prize Committee

Michelle Dowd (*University of Alabama*), Chair
Katherine Stele Brokaw (*University of California, Merced*)
Carla Della Gatta (*Florida State University*)

Program Proposals

Proposals are now being accepted for the SAA's Fiftieth Annual Meeting in Jacksonville, Florida, from 6 to 9 April 2022. The submission deadline for all proposals for the 2022 Meeting is 15 February 2021.

Proposals are accepted 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.

Submitting a Proposal

Those interested in submitting a proposal should [consult the SAA website](#) for further information and guidelines. Members of the 2022 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 the SAA office at shakespeare@olemiss.edu.

2022 Program Committee

Lucy Munro (*King's College London*), Chair
Joyce G. MacDonald (*University of Kentucky*), Chair