

SAA Bulletin

Shakespeare Association of America



2021 *June*

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The Fiftieth Annual Meeting of the Shakespeare Association of America will be held at the Hyatt Regency Jacksonville Riverfront in Jacksonville, Florida. The conference opens on Wednesday, 6 April and closes on Saturday, 9 April 2022.

News

- ◆ In 2022 the SAA will be offering an all-virtual Pre-Conference. See more in the Letter from the Executive Director and in the list of Pre-Conference events on page 5.
- ◆ Rules prohibiting remote participation in seminars and workshops will be in effect for 2022.
- ◆ For 2021-2022 we will again offer a zero-dollar membership option.
- ◆ In consideration of the economic impact of the pandemic, the SAA will also offer a reduced conference rate. See page 16 for more information.
- ◆ After the one-year pandemic hiatus, the SAA will again accept submissions for the 2022 NextGenPlan. Those submitting papers for consideration must be either: (1) graduate students at the dissertation stage or (2) scholars who have received the Ph.D. within the past *four* years at the time of submission.

Important Dates

1 June	Seminar and workshop enrollment opens
1 September	Deadline to enroll in Articles in Progress practicum
1 October	Deadline to apply for 2022 NextGenPlan
1 October	Deadline to apply for the J. Leeds Barroll Dissertation Prize
1 November	Deadline to submit an application for a 2022 Digital Exhibit
1 November	Deadline to submit an application for a Contingent or Graduate Student Travel Grant
2 January	Conference registration opens for the Fiftieth Annual Meeting of the Shakespeare Association of America

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

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Letter from the Executive Director



Dear SAA Members:

As we have done every year for nearly 50 years, we announce in this June Bulletin the program for the 2022 Annual Meeting in Jacksonville, FL. After a year and a half of the COVID-19 pandemic, however, we do so with a new perspective on what it means to be able to plan for a conference like this one. Like so many of you, we too are bruised and cautious, but filled with the hope that we will indeed see each other under balmy Florida skies next April 6th to 9th.

Our experiences have taught us that we cannot simply return to our usual practices. Yet we work with some constraints that affect our ability to pivot to new modes and new platforms. I outline below what those constraints are via a short Q&A. Our decision for 2022 is to experiment with a one-day, all-virtual **Pre-Conference** event.

We anticipate that this event will allow us to address—and assess—the demand for virtual participation, but will also still allow us to fulfill our contractual obligations to our host hotel. You will see in the program outline we include in this Bulletin the separate sessions we have planned for the Pre-Conference. Below you will find the fullest explanation we can give for how we arrived at this format and how we imagine future adaptations to the new conditions affecting academic organizations like ours. I also describe the several ways that we are looking to diversify members' experiences in the future.

Why Can't We Simply Go Fully Virtual?

The SAA books hotels in cities based on a regional rotation set years in advance of the conferences. This is why we are able to keep hotel rates low and raise enough funds through Local Arrangements Committees to cover funding gaps associated with each year's event. This is standard practice among similar academic organizations of our size. However, to lock in those rates, we must sign a contract with each hotel that involves penalties should we either fail to fill a certain number of reserved rooms or simply not hold the conference that year. These penalties run into the hundreds of thousands of dollars. Thus, we can't simply cancel conferences and shift to all-virtual unless we face the kind of conditions (declared national emergency, for instance) that let us legally withdraw from our contracts during the pandemic; nor can we cannibalize the numbers of members who might attend, lest we fall below our minimum contractual commitments. We will only be able to consider fully virtual conferences when we have honored our last contract, the rebooking of the 2020 location, the Hyatt Denver, for 2026.

Why Can't We Have Lots of Hybrid Conference Events?

Hybrid conference events require unusual technological coverage: each microphone, each sound system, each screen, each monitor, costs money, often in the hundreds or thousands of dollars. To hold a fully hybrid conference would require these items in each room, for all sessions, plus the additional internet bandwidth to handle signal transmissions. Our AV costs are already in the tens of thousands, so moving to hybrid would increase them many-fold. Nor is technology yet at the level where hybrid experiences are assuredly positive, and we simply do not have the staff to cover a large slate of hybrid events. A few such events might be possible with careful planning, and we will explore this option going forward, giving due consideration to the consequent reduction of our numbers that might put us at risk of hotel penalties.

We have considered at length the issue of hybrid conferencing: we expect that in the coming years, both the technology and the costs will become more manageable so that we will indeed be able to offer some hybrid versions of conference events.

What Is the SAA Doing For Members Concerned about Travel?

Members will have a number of reasons to choose not to travel now and in the future—from ecological considerations, to the threat of new pandemic variants, to university reductions in travel funding, there will be obstacles all of us face in committing to an in-person conference. We have a multi-pronged response to address some of these circumstances as we are able:

1. We will offer expanded Travel Grants in the 2022 year and possibly beyond, as funding allows, to address the financial fallout of the pandemic for vulnerable members.

2. We will offer a self-declared, need-based reduced registration rate to all members in 2022 and possibly beyond, again as funding allows.
3. We will offer the 2022 Pre-Conference (see below), a limited set of seminars, workshops and a panel that will be virtual only for those who simply cannot travel. Depending on the success of the Pre-Conference, we will consider making this a regular feature of our annual meetings.
4. We will work with hotels to ensure that all best practices for safety and sanitation are followed with care.
5. We will record a small selection of panels (with participants' permission) for viewing later by anyone who is unable to attend them.

How Else is the SAA Reassessing the In-Person Conference Model?

Traditionally, the SAA has been organized around the single conference experience. However, what we have all learned this past year is that it can be relatively easy to organize single lectures, talks, and other events via Zoom. We are planning such events during non-conference months. Stay tuned for announcements about these and other innovations we plan to serve our membership.

We also will continue to negotiate on all fronts and bring pressure to all constituencies involved in our conferences (hotels, AV providers, local chambers of commerce), as well as work through our own participation in the American Council of Learned Societies, to encourage changes in how academic societies are able to operate. We have begun considering alternative future models of conferencing to be implemented once our contractual obligations have been met.

How Will the 2022 Pre-Conference Work?

Anyone *who will not be attending* the in-person conference in Jacksonville will be able to choose instead to attend the 2022 Pre-Conference.

If you know you intend to come to the in-person conference, we ask that you leave the seminars scheduled for the Wednesday Pre-Conference for those who absolutely cannot be physically present—there are limited slots and we want to use them for that population only. When you enroll in seminars and workshops, the first question that you will answer is whether you will be attending in person; that will then channel you to the selection of seminars and workshops specifically for your mode of participation.

The single virtual panel to be held on Wednesday, April 6, 2022, will be open to all registrants of all types; likewise, all members will have the option of auditing the virtual seminars.

Other Innovations at the 2022 Annual Meeting:

The Program Committee and Board of Trustees have introduced two linked sets of panels and seminars or workshops for 2022: these are marked in this Bulletin with an asterisk and the title of the related session. This experiment is designed to enhance the experience of participating in a workshop by including more structured discussion of the workshop's topic through the papers included on the linked panel; likewise, the relationship between a linked seminar and panel is meant to offer expanded opportunities to explore a topic in diverse settings. The SAA will also reflect on turning 50 in 2022 through the year's plenary panel and will celebrate our birthday with a set of events under development.

After such a long hiatus, I look forward to seeing many of you in Jacksonville. Your staunch support of the SAA in these difficult times has been humbling and comforting to me and I hope we can in turn continue to support all of you in your intellectual endeavors.

Sincerely,



Karen Raber
Executive Director
Shakespeare Association of America

Letter from the Financial Advisor



Beginning in January, working with Karen and her staff, I have been familiarizing myself with the association. Starting with an understanding the financial model, presented in the June 2020 SAA Bulletin, and digging deep into the accounting records, I looked at past years and also the current financial results.

Addressing SAA's Financial Position:

It was clear that my first task needed to be the development of a long-term forecast through 2026, which was delivered to the board in April 2021. This exercise provided some insight into what variables or “knobs” can be turned to impact the future of the organization. No forecast is perfect, nor can it anticipate all possibilities or events that might need to be considered. In fact, the projections used for that five-year forecast were very conservative and might be considered worst case scenarios. However, with this knowledge in front of it, the board is now in a position to make strategic decisions to “turn the knobs” moving forward.

COVID 19 Pandemic and SAA Finances:

In addition to looking at long-term challenges, the most immediate task in front of the association is dealing with the two years of COVID-19 impact. The graphs included here will illustrate the large negative impact on the financial health of the organization. But in spite of the loss of revenues, I believe that the association has healthy resources allowing the SAA to survive and is in a good position financially to continue to develop its programs and fulfill its mission.

As you know, the SAA had to cancel the 2020 conference, and this year's event was fully virtual. These two events account for the difference in numbers for both years. Attendance for the

2021 virtual meeting was strong, but as you'll see, lower than in some past years and with lower revenues due to the lower registration fees charged.

When planning for the 2021 year, the organization faced a lot of unknowns, so the financial results, while difficult to estimate for budget purposes, are mostly meeting or exceeding expectations. The graphs included here required some forecasts to estimate the rest of the fiscal year (the calendar year from June to December.)

Overall, it is important to keep in mind that 2020 and 2021 were unusual years because of the pandemic, thus affecting both current finances and possibly creating future challenges to both membership and conference registrations.

Contributions from the University of Mississippi:

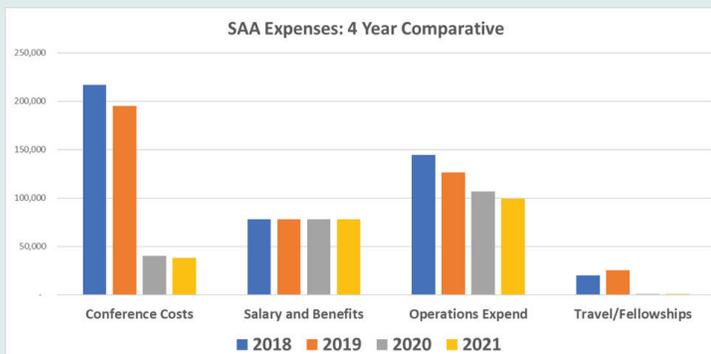
Additionally, we have estimated the value of the University of Mississippi's non-monetary support at approximately \$78,000. This estimate is intended to help fully illustrate the financial picture of the organization's resources and its reliance on the University's support.

Changes in Membership Rates:

Our charts indicate a decrease in membership dues based on memberships received from January 1 to date. However, the dues year runs to December 2021, meaning again we must project likely rates for the remainder of the year, so I have included a low estimate of what that additional number might be. Actual results could differ. Again, the pandemic has made anticipating future membership levels a more difficult process.

I look forward in the coming years to providing a level of financial oversight that the board and membership will find helpful.

--Melody Fetske



Please note that virtual Pre-Conference seminars are open only to virtual attendees.

2022 Virtual Panel

♦ Shakespeare's Alive!

Panel Organizer Katharine Craik (*Oxford Brookes University*), with Pascale Aebischer (*University of Exeter*), Peter Holbrook (*Australian Catholic University*), and Margaret Tudeau-Clayton (*Université de Neuchâtel*)

This panel will be open to ALL registered members.

2022 Virtual Seminars

A. Early Modern Ecocriticism and Critical Race Studies

Hillary Eklund
(*Loyola University New Orleans*)

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

Debapriya Sarkar
(*University of Connecticut, Avery Point*)

Ayanna Thompson
(*Arizona State University*)

This seminar invites papers on the intersection of early modern ecocriticism and premodern critical race studies. How might studies of early modern literature attend to our presentist concerns? How can research on environmental catastrophes, refugia, or natural resources expand studies of colonization and empire? How might studies of race and gender foster an intersectional ecofeminism? How might we better explore the entanglements of racial, social, and environmental injustice?

B. Explorations of Cultural Trauma from the Early Modern Stage to Today

Devori Kimbro
(*University of Tennessee, Chattanooga*)

This seminar will explore the role of cultural trauma in the legacy of the early modern stage. How did early modern playwrights respond to cultural traumas of the day with their productions, and how are modern theatrical companies and directors still drawn to these early modern stories to explore modern cultural trauma, and do such productions result in catharsis or agitation? Participants may explore either original or modern stagings of these texts mounted in response to cultural traumas.

C. New Tales of Winter

Peter Kirwan
(*University of Nottingham*)

From tyrannical rulers rejecting truth, to asylum seekers fleeing persecution across borders, to the public trying of a woman's virtue, to the (mis)fortunes of the itinerant, the stories of *The Winter's Tale* have reverberated with unexpected resonance in recent years. This seminar invites participants to contribute new work on race, migration, gender, ecology, childhood, performance, trauma and more, telling new tales of *The Winter's Tale* and its resurrections.

D. Performance during Pandemic: Shakespeare and Covid

Douglas M. Lanier
(*University of New Hampshire*)

Though the Covid pandemic of 2020 and 2021 was devastating for conventional stage productions, practitioners were ingenious in crafting new ways of performing Shakespeare amidst severe restrictions. This seminar will explore Shakespearean performance during the pandemic: what new formats of performance emerged? What economic, sociopolitical, ethical and ideological issues do these formats and particular productions raise? Case studies and accounts by practitioners are especially welcome.

E. *Pericles, Prince of Tyre*

Adam Smyth
(*Balliol College, Oxford University*)

This seminar will explore current thinking about *Pericles, Prince of Tyre*. Contributions from all disciplinary and theoretical perspectives are welcome: work that is new, still-in-process, unresolved, speculative or even risky is particularly encouraged. Papers are welcome that consider *Pericles* in relation to its original historical moment, to our 2020s, to periods in between – or that rethink ideas of contextual frames entirely. What questions are we not yet asking about this play?

F. *Twelfth Night*

Emma Smith
(*Hertford College, University of Oxford*)

Twelfth Night has been a key text for understanding Shakespeare's "bittersweet," "cross-dressing" and "festive" comedy: these critical clichés need rebooting. This seminar invites work on the play that engages with new approaches: performance and theatre history; gender, queer, and trans studies; historical investigations of social rank and status; editing and book history; and critical race studies and the occluded orientalism of its Illyrian setting.



Courtesy of Visit Jacksonville

Please note that remote or virtual attendees should register for Pre-Conference events. Seminars and workshops below will accept in-person enrollments.

◆ Plenary Panel: Fifty Years of Early Modern Critical Race Studies

Panel Organizer Ian Smith (*Lafayette College*), with Lisa M. Barksdale-Shaw (*Arizona State University*) and Ruben Espinosa (*University of Texas, El Paso*)

◆ Shakespeare Futures Roundtable: Shakespeare and Inclusive Pedagogy*

*See linked workshop #51: Shakespeare and the Anti-Racist Classroom.

Roundtable Organizers Ambereen Dadabhoy (*Harvey Mudd College*) and Nedda Mehdizadeh (*University of California, Los Angeles*), with Colby Gordon (*Bryn Mawr College*), Lisa Jennings (*Texas A&M University, San Antonio*), and Katherine Schapp Williams (*University of Toronto*)

◆ Asexual Renaissance Resonances

Roundtable Organizer Liza Blake (*University of Toronto*), with Urvashi Chakravarty (*University of Toronto*), Rachel Chung (*University of Edinburgh*), Catherine R. Clifford (*Graceland University*), and Ashley O'Mara (*Syracuse University*)

◆ “Decolonizing” Early Modern Literary Studies?: Critical Indigenous Interventions

Panel Organizer L. Lehua Yim (*San Francisco, CA*) and Chair Scott M. Stevens (*Syracuse University*), with Mariam Galarrita (*University of California, Riverside*) and Noelani M. Arista (*University of Hawai‘i, Mānoa*)

◆ Feminist Debates and Early Modern Studies

Roundtable Organizer Lara Dodds (*Mississippi State University*), with Cristina León Alfar (*Hunter College, CUNY*), Valerie Billing (*Central College*), Vanessa M. Braganza (*Harvard University*), Kimberly Anne Coles (*University of Maryland*), Jean Elizabeth Howard (*Columbia University*), and Niamh J. O’Leary (*Xavier University*)

◆ Indian Shakespeares/Regional Interventions

Panel Organizer Mark Thornton Burnett (*Queen’s University Belfast*), with Taarini Mookherjee (*SUNY New Paltz*) and Poonam Trivedi (*University of Delhi*)

◆ Nature, Art and Ethics in *The Winter’s Tale*

Panel Organizer Paul A. Kottman (*New School for Social Research*), with Sarah Beckwith (*Duke University*) and Daniella Jancsó (*Ludwig-Maximilians-Universität München*)

◆ Prose by Any Other Name

Panel Organizers Sarah Neville (*Ohio State University*) and Eric Rasmussen (*University of Nevada*), with Anupam Basu (*Washington University in Saint Louis*), Douglas Bruster (*University of Texas at Austin*), and Matthew Hunter (*Texas Tech University*)

◆ The Shakespeare Editor: Lives & Labor*

*See linked seminar #40: Shakespeare’s Editors.
Panel Organizer Claire M. L. Bourne (*Pennsylvania State University*) and Molly G. Yarn (*Athens, GA*), with Margaret Jane Kidnie (*University of Western Ontario*), Anandi Rao (*New York University, Shanghai*) and, Misha Teramura (*University of Toronto*)

◆ Toward a Critical Audience Studies

Roundtable Organizers Sawyer K. Kemp (*University of Illinois, Urbana-Champaign*) and Geoffrey Way (*Arizona Center for Medieval and Renaissance Studies*), with Emily Lathrop (*George Washington University*), Erika T. Lin (*Graduate Center, CUNY*), Madeline Sayet (*Yale Indigenous Performing Arts Program*), Kirsty Sedgman (*University of Bristol*), and Lindsey D. Snyder (*Silver Spring, MD*)

2022 Seminars

01. Archival Violence and Early Modern Research: Building Inclusive Practice

Erin Julian
(*University of Roehampton*)

Clare M. McManus
(*University of Roehampton*)

How can intersections between the early modern archives and queer theory, critical race studies, feminism and disability studies generate inclusive methodologies for archival research, mitigating the violence of selection, access and terminology? We seek contributions connecting archives to PaR, theatre history, historiography and textual studies; on curatorial practice, digital collections and open access; and speculation on new archives for cultural institutions and marginalized communities.

02. Archives and Sustainability: Pasts and Futures

Megan Heffernan
(*DePaul University*)

Jane Raisch
(*York University*)

This seminar explores questions of sustainability and conservation in early modern archives, physical and digital. Construing sustainability broadly, we consider how histories of literature, materiality, and performance might be brought into the present responsibly. How can public engagement keep historical knowledge relevant? Can environmental stewardship function as historical curation? How might archives on the peripheries reshape our understanding of Shakespeare and early modern literature?



Hyatt Regency Jacksonville Riverfront

03. Building New Characters: Casting on Shakespeare's Stages Today

Amy Cook
(Stony Brook University)

This seminar will ask participants to think about how casting choices shape the stories plays tell us about who we are, about who belongs to what group, and who doesn't—with particular attention to questions of race, gender, and physical difference. Participants will view scenes and productions of recently-produced Shakespeare plays to develop a common vocabulary and set of reference points. We will then explore together how casting "works" or doesn't in these selections, addressing what it means to make such a judgment and what the stakes are in doing so.

04. Cervantes's English Transformations

José A. Pérez Díez
(University of Leeds)

Michael M. Wagoner
(United States Naval Academy)

This seminar sets out to re-evaluate the pervading influence of the works of Miguel de Cervantes on the intellectual, cultural, and political life of Jacobean and Caroline England. We welcome papers exploring the reception of Cervantes's fiction among early English readers, examining the work of translators, essayists, poets, and polemicists, and tracing his impact on commercial plays written by dramatists such as Fletcher, Massinger, Beaumont, Field, Middleton, and Shakespeare.

05. Classicizing Race in Early Modern England

Joseph M. Ortiz
(University of Texas, El Paso)

This seminar seeks papers that explore the influence of classical texts on emerging notions of race in early modern England. How were gens and barbarus and other classical markers of difference appropriated by early modern writers to create racial distinctions? How were humanist approaches to classical texts re-deployed to racialize contemporary peoples in the Old or New Worlds? How was racism in antiquity detected, amplified, or overlooked by early modern readers?

06. Disney+ Shakespeare

Amy Scott-Douglass
(Marymount University)

Disney+ and other streaming services have affected our lives, from the way we teach Shakespeare's plays to the way we survive quarantine. This seminar is devoted to intersections of streaming, subscriptions, and Shakespeare—including the place of Shakespeare in youth and family entertainment and edification, popular culture and Shakespeare, Shakespeare spinoffs, and Shakespeare in the virtual classroom in the age of COVID. Papers might focus on Shakespeare borrowings or offerings in the Disney+, Netflix, or Prime catalogs; subscription Shakespeare, bingeing, access, economics; Shakespeare and Gen Z; pandemic-era Shakespeare performances and pedagogies. Papers on any early modern playwright are welcome; not limited to Shakespeare.

07. Divided Shakespeare

Darlene Farabee
(University of South Dakota)

Travis D. Williams
(University of Rhode Island)

This seminar seeks diverse treatments of "division," including concepts of separation, fragmentation, rupture, and opposition, in early modern drama: authorship disintegration; textual division; break-up and separation in identities, couples, families, politics, nations, and cultures; unity in division; mathematics, economics, law, rigor and equity. We welcome experimental, exploratory, and emergent work, hoping to emphasize development of ideas and methods over polite commentary on polished writing.

08. Early Modern Affective Ecologies

Piers Brown
(Kenyon College)

Allison Deutermann
(Baruch College, CUNY)

In the early modern period, the passions were often compared to—and understood as influenced by—the natural world. This seminar asks how work on affect, audience, and ecology can speak to and complement each other. How do we conceptualize the relationship between theatrical atmospheres and the weather? What does an ecological understanding of emotion reveal about how people feel together? How might such questions be reshaped by attention to the early modern anthropocene?

09. Early Modern Architectural Spaces: Fromhovels to Palaces

Kaitlyn Culliton
(Texas A&M International University)

Emma Vyroubalova
(Trinity College Dublin)

This seminar examines the buildings in Shakespeare's drama, from houses, theatres, churches, and prisons to castles and palaces. We investigate the relationship between the complex architecture implied in the play-texts and its constrained representation in both historical and contemporary stage adaptations. We invite papers that consider various functions of architectural spaces in the plays, both as physical representations on stage and as metaphors within the texts.

10. Early Modern City Comedies

Lilly Berberyan
(Northwestern State University of Louisiana)

This seminar invites papers that focus on city comedies and encourages explorations of ideas, concepts, and characters that are under-represented in Shakespearean drama. With a wider range of characters and figures, city comedies capture a unique version of early modern society and culture, granting more nuanced understandings of the period. Various perspectives and methodologies (gender, critical race, queer, materialist, postcolonial, performance, or pedagogical approaches) are encouraged.

11. Early Modern Ecocriticism and Critical Race Studies

Hillary Eklund
(Loyola University New Orleans)

Jennifer Park
(University of North Carolina, Greensboro)

Debapriya Sarkar
(University of Connecticut, Avery Point)

Ayanna Thompson
(Arizona State University)

This seminar invites papers on the intersection of early modern ecocriticism and premodern critical race studies. How might studies of early modern literature attend to our presentist concerns? How can research on environmental catastrophes, refugia, or natural resources expand studies of colonization and empire? How might studies of race and gender foster an intersectional ecofeminism? How might we better explore the entanglements of racial, social, and environmental injustice?

12. Early Modern Erogenous Zones

Devin Byker
(College of Charleston)

Jennifer Holl
(Rhode Island College)

Erogenous: libidinally charged, erotically sensitive. Zone: a field of contact or arousal. This seminar explores erogenous zones in and with early modernity, positioning erogeneity as a mode of sensation, desire, or contact that extends beyond the genital to the human and nonhuman erotic interactions and yearnings that occur through surfaces, spaces, and media. We welcome papers on nongenital bodily erogenous zones as well as erogenous objects, surfaces, texts, and performance spaces.

13. Early Modern Fan Culture

Kavita Mudan Finn
(Manchester, NH)

Emily Griffiths Jones
(University of South Florida)

Jessica McCall
(Delaware Valley University)

This seminar will explore the intersection between early modern literary culture and contemporary transformative fandom. We welcome papers that consider proto-fan culture in the early modern period, twentieth- and twenty-first-century fan transformations of early modern works, and appropriations of early modern texts in intermediate periods that might be seen as fannish (e.g. Romantic and Victorian revivals).

14. Early Modern Theatre Studies and Podcasting

Sheila Coursey
(Saint Louis University)

Jess Hamlet
(Alvernia University)

How has the podcast changed early modern theatre studies? As a mode of public-facing scholarship, a teaching tool, an alternative space of scholarly discourse, and an aural medium, the podcast serves as a site for conversations about access, performance, pedagogy, and contingent labor, particularly in the COVID era. We invite papers and/or hybrid projects that explore how podcasts are created, consumed, or taught, as well as potential parallels between podcasting and early modern theatre itself.

15. Earworms

Sharon J. Harris
(Brigham Young University)

Thomas Ward
(United States Naval Academy)

This seminar invites papers that explore early modern earworms, broadly defined as repeating songs or musical fragments, ranging from the catchy and appealing to the persistent and unwelcome. Papers may focus on literary representations of involuntary musical repetition, the viral recirculation of songs and ballads on the early modern stage and elsewhere, cognitive or phenomenological aspects of musical repetition, earworms' relationship to trauma, or other non-musical kinds of aurivermiculation.

16. EEBO Finds, Failures, and Futures

Jonathan P. Lamb
(University of Kansas)

This seminar focuses on the use of Early English Books Online for scholarship and teaching. What scholarly narratives does EEBO permit, constrain, prevent? What questions of access, method, or interface does it raise? What can/can't we find on EEBO? We'll showcase how scholars use EEBO, discuss the stakes, and imagine EEBO's futures. All are welcome: critiques, defenses, research projects, editorial, philological, or computational studies, and beyond! EEBO access not required to participate.

17. Exciting Explorations in *Love's Labor's Lost*

William R. Rampone, Jr.
(South Carolina State University)

Love's Labor's Lost has been associated with the aesthetics of language and the topicality of historical allusions. Because of the increasing need to see the applicability of *Love's Labor's Lost* and its relevance to the 21st century and its concerns regarding racial, gender, environmental issues, a plethora of theoretical paradigms has emerged to address some of these issues. Consequently, this seminar invites a diversity of theoretical approaches that explore the play's relationship to ecocriticism, critical race theory, feminism, the denouement's indeterminacy, recent adaptations and appropriations of the play on stage, film, video, and this play's interplay with other early modern texts.

18. Explorations of Cultural Trauma from the Early Modern Stage to Today

Devori Kimbro
(University of Tennessee, Chattanooga)

This seminar will explore the role of cultural trauma in the legacy of the early modern stage. How did early modern playwrights respond to cultural traumas of the day with their productions; how are modern theatrical companies and directors still drawn to these early modern stories to explore modern cultural trauma, and do such productions result in catharsis or agitation? Participants may explore either original or modern stagings of these texts mounted in response to cultural traumas.

19. Gender and Science

Jennifer Munroe
(University of North Carolina, Charlotte)

Mary Trull
(St. Olaf College)

This workshop explores the relationship between gender, nature, and knowledge-making in early modern England, interpreting "science" widely to include all theories of natural knowledge as well as practices like experimentalism and household medicine. We invite participants to consider how gender shaped early modern scientific accounts of the world; to disturb the boundaries between science and the literary; to highlight the work of women writers; and to explore intersectional approaches.

20. Hiding in Plain Sight: Archival Discoveries in Early Modern Theater History and Biography

Alan H. Nelson
(University of California, Berkeley)

Documentary evidence concerning Early Modern playhouses, playing companies, performances, publications, manuscripts, and theatrical personnel, is increasingly available as access to archives and libraries is enhanced by updated catalogues, digitization, and indexes. This seminar invites papers on entirely new archival discoveries, as well as papers on historical or more recent discoveries which might have received less publicity and recognition. Papers in the latter category should link such discoveries to further advances in scholarly understanding.

21. “I engraft you new”

Paul Edmondson
(*Shakespeare Birthplace Trust*)

Robert Stagg
(*Shakespeare Institute / University of Oxford*)

We seek to engraft Shakespeare’s sonnets anew. Recent work encourages us to think differently about (for example) their sexuality and their order of composition, and we have hopefully left behind tired, eighteenth-century narrative paradigms. What happens when we read the sonnets in the light of global contexts, critical race theory, ecocriticism, and trans sexualities? What was their place and purpose in Shakespeare’s literary and theatrical culture, and in our own, and in social media?

22. (In)Significant Shakespeare

Coen Heijes
(*University of Groningen*)

David Ruiters
(*University of California, San Diego*)

Within a growing effort to connect Shakespeare with broader discourses on today’s challenges, such as the pandemic, racism, sexual abuse, populism, and sustainability, we call on papers by academics, teachers and practitioners that: highlight success stories in achieving positive change; illustrate the difficulties and failures on this road to significance; and/or question the very notion of Significant Shakespeare and argue that this is or is not what we should engage in at all.

23. Invention

Wendy Beth Hyman
(*Oberlin College*)

This seminar invites work on early modern “inventions”—invented languages, instruments, engines, techniques, paradigms, poetic forms, thought processes, worlds—and papers theorizing the nature of invention itself. Is invention “nature’s child,” or the product of ingenious contrivance? What is its proximity to other modes of making or knowing? Papers may range from poetics to natural philosophy, stagecraft to intellectual history, curious gizmos to elaborate schemes.

24. Margaret Cavendish: Gender and Genre

Shawn W. Moore
(*Florida Southwestern State College*)

Vanessa L. Rapatz
(*Ball State University*)

This seminar will investigate Margaret Cavendish’s development and use of varied genres as dialogic philosophical, political, and romantic narratives. We especially welcome papers that take up the intersection of gender and genre including, the social impact of generic conventions, the use of philosophical dialogues as a meta-narrative for world building, and how catalogues of history and time are gendered.

25. Mothering in Early Modern Culture

Elizabeth Steinway
(*Colorado State University*)

Amanda Zoch
(*Mellon/ACLS*)

This seminar invites participants to examine the act of mothering in early modern culture. All genres are welcome, and we are especially interested in queer, monstrous, or marginalized examples of mothering. Participants might consider how mothering is defined; if that definition is stable; mothering’s relationship to reproductive knowledge; how mothering intersects with race, class, gender, or region; Shakespeare’s “bad” mothers; or if one can mother from beyond the grave.

26. Performance during Pandemic: Shakespeare and Covid

Douglas M. Lanier
(*University of New Hampshire*)

Though the Covid pandemic of 2020 and 2021 was devastating for conventional stage productions, practitioners were ingenious in crafting new ways of performing Shakespeare amidst severe restrictions. This seminar will explore Shakespearean performance during the pandemic: what new formats of performance emerged? What economic, sociopolitical, ethical and ideological issues do these formats and particular productions raise? Case studies and accounts by practitioners are especially welcome.

27. “Poison in Jest”: Racist Laughter Across Genres and Nations

Pamela A. Brown
(*University of Connecticut*)

Robert Hornback
(*Oglethorpe University*)

How did racist laughter work to promote and spread race-belief in early modern drama and culture? How did racial humor serve as a discursive practice as part of race formation? How did laughter work to produce whiteness (or sometimes mock it)? We invite multiple approaches to such questions; papers might address jests and insults, but can also treat motifs, roles, and plots in any genre or historical period, in plays by Shakespeare or others. Particularly welcome are critical race theory, transnational, performance theory, and pedagogical approaches.

28. Queering Death

Lauren Shohet
(*Villanova University*)

Christine Varnado
(*University at Buffalo, SUNY*)

This seminar explores death as materially, cosmologically, and aesthetically complicated. What becomes visible through attention to practices, plays, experiences, objects, and belief systems that highlight death’s immanent ambiguities? Possible topics: resurrection, revenants, apparitions, theatrical death, faked death, coma, delirium, abortive reproduction and the unborn, afterlives, remains, morbid eroticism, kinship and inheritance, archival resurrection, failed apocalypse, messianic time, and the lifespans of variously mediated and temporized forms of self.

29. Rendering *The Roaring Girl*

Justine DeCamillis
(*University of Maryland*)

Catherine Elliott Tisdale
(*Boston, MA*)

Middleton and Dekker’s *The Roaring Girl* is one of the most written about early modern plays. The resonances between Moll’s character and Shakespeare’s Portia, Rosalind, and Viola invite scholars to consider a history of characters that interrogate identity formation and social representation on the stage. This seminar invites diverse critical approaches that may ask: Are there identifiable patterns between this and other plays? What markers of identity (or lack thereof) elicit such vigorous debate?

30. Rethinking Civility

Emily King
(Louisiana State University)

Although civility is cast as a virtuous reprieve from discourtesy, it often suppresses conflict and conceals violence. This seminar explores how civility—that is, civil behaviors, discourse, and expectations for—intersects with early modern structures of race, class, gender, sexuality, disability, nationalism, and indigeneity. On what grounds is civility extended? By what modes is it inculcated or weaponized? To what extent does the Shakespearean world recognize civility's wounding power?

31. Rethinking the Early Modern Literary Caribbean

Steve Mentz
(St. John's University)

Being in Florida and near the Caribbean can reframe ideas about English identities, race, literary culture, ecological change, and global ventures. Placing the region, which was shaped by encounters among Indigenous, African, and European groups, at the center of analysis, we invite papers on Caribbean connections with Shakespeare and early modern English literature. We welcome approaches that engage critical theorizations of the region's encounters before, during, and after Shakespeare's time.

32. Shakespeare and Empathy

Katherine Attié
(Towson University)

This seminar welcomes papers about empathy in – or as response to – Shakespeare's works. How does Shakespeare represent empathy (or a lack thereof) in and between characters on stage? How do characters arouse empathy in an audience? Some possible thematic and critical contexts for a discussion of empathy include justice and mercy, theology and religion, diversity and difference, the non-human, Aristotelian dramatic theory, perception and cognition, affect theory, and reception theory.

33. Shakespeare and France

John Cameron
(Saint Mary's University)

This seminar looks at the relationship between Shakespeare and the French. It prompts participants to explore this from a variety of angles, such as the representation of France and of French characters, the attitudes of the English characters to France, and French sources Shakespeare made use of in his drama, Shakespeare's reception in France, translations of Shakespeare into French, and important French productions of Shakespeare's plays. Open to a variety of different perspectives, approaches, and methodologies, this seminar hopes to address the various ways that one could tackle this myriad subject and see where the discussion might go from here.

34. Shakespeare and Health

Roberta Barker
(Dalhousie University)

Claire Hansen
(James Cook University)

Brid Phillips
(University of Western Australia)

The connection between Shakespeare and health is of longstanding interest within Shakespearean scholarship. This seminar invites renewed consideration of the ways in which Shakespeare and his contemporaries can inform our understandings of health and wellbeing in research, practice, and individual experience. Embracing an inclusive conception of the emergent field of health humanities, we are open to a range of projects connecting Shakespeare Studies and human health.

35. Shakespeare and the Staging of Exile

Stephanie Chamberlain
(Southeast Missouri State University)

Vanessa I. Corredera
(Andrews University)

James M. Sutton
(Florida International University)

Our seminar explores exile—estrangement from one's homeland—broadly conceived in Shakespeare: the forced immigrant, the banished refugee, the person politically, religiously, or culturally othered. Essays might analyze exile within plays; early modern exilic practices; Shakespeare's contact with exiles; the author's proximity to exilic ontologies; stage histories treating exile; studies of exile in performance or film; and how global Shakespearean production today might refigure localized exile.

36. Shakespeare and Wisdom Literature

Sean Keilen
(University of California, Santa Cruz)

Julia R. Lupton
(University of California, Irvine)

Wisdom literature transmits philosophical, pragmatic, poetic, and theological aspirations through myth and maxim as well as epistle and essay. Egyptian, Buddhist, and Arabic wisdom literature mixed with Greek and Jewish traditions to contribute to a common thought world taken up by both Christianity and Islam. How does friendship model the reception of pagan wisdom in Shakespeare? How do the mixed sources of wisdom transcend confessionalism? What does wisdom offer the humanities today?

37. Shakespeare between Past and Present

Patrick Gray
(Durham University)

What is the relation between Shakespeare's past and our present? How can we best situate Shakespeare and his contemporaries in relation to intellectual history or, as it was once known, the history of ideas? This seminar welcomes case studies in genealogies of influence and analogies between ideas, as well as conceptual reflections on competing methods of historicizing patterns of belief, with reference to literature, theory, politics, philosophy, and/or theology, as well as performance.



The Florida Theatre / Courtesy of Visit Jacksonville

38. Shakespeare in Quarto and Folio

Joshua R. Held
(Trinity International University)

Paul Werstine
(Western University)

In anticipation of the 2023 quadricentennial of Shakespeare's First Folio, this seminar invites engagement with this highly significant, even fetishized, volume alongside other printed texts, including quartos, later folios, and (not to forget) octavos. How have these texts—and increasingly open methods of access to them—influenced the editing, acting, and teaching of Shakespeare? We welcome diverse approaches, including speculation about the origins and effects of variant texts.

39. Shakespeare *in situ*

Laurie Johnson
(University of Southern Queensland)

Heather Knight
(Museum of London Archaeology)

Elizabeth E. Tavares
(University of Alabama)

More than three decades since the discovery of the Globe and Rose foundations, the role of archaeological investigation in early modern theatre history, and vice versa, remains underdeveloped. This seminar aims to facilitate conversation about how archaeological discoveries inform study of the early modern theatre, from rethinking the evolution of the playhouses to reimagining the relationship between playhouse design, performance, and playwriting.

40. Shakespeare's Editors*

Claire M.L. Bourne
(Pennsylvania State University)

Molly G. Yarn
(Athens, GA)

*See linked panel The Shakespeare Editor: Lives & Labors, page 6.

Textual editing is no longer understood to be a neutral practice, as editors are increasingly elevated as agents of textual meaning. We invite papers that explore the lives and labors of those who have edited the works of Shakespeare and his contemporaries from the 16th century to the present. We also welcome papers that consider the theoretical, methodological, and practical implications of reading editions biographically and of producing editions from the position of self-aware subjectivity.

41. Shakespeare's Madnesses

Leslie C. Dunn
(Vassar College)

Avi Mendelson
(London, UK)

This seminar explores madness' interdiscursivity in the drama of Shakespeare and his contemporaries. Some topics: madness vs. mental illness; feigned madness; madness and race, class, gender, sexuality, and disability; supernatural madness: witches, demonic possession, and lycanthropy; pathological madness: melancholy, syphilis, and rabies; Bethlem Hospital ("Bedlam"); phenomena linked to madness: dreams, confusion, error, desire, and ecstasy. Papers on teaching madness in drama are welcome.

42. Shakespeare's "Other Disability Plays": Continued

Lindsey Row-Heyveld
(Luther College)

Lenora Belle Jones-Pierce
(Centenary College of Louisiana)

Building on the strengths of last year's seminar, this iteration continues to explore ideologies of dis/ability at work in plays not explicitly "about" disability. We invite participants to consider how dis/ability was shaped by representations of able-bodiedness, including dis/ability motifs and metaphors, disabled poetics, and disabled aesthetics. Possible topics may include: health, beauty, youth, sanity, fertility, wit, strength, skill, productivity, virtuosity, and wholeness.

43. Staging Poetics

Matthew Harrison
(West Texas A&M University)

Paul Hecht
(Purdue University Northwest)

This seminar invites approaches to poetry and performance, including class, racial, sexual, gendered, and ability-focused dimensions of poetic performance in plays, as well as performances of amateurism or mastery, or considerations of poetic matter and poem as text or poem as spoken word. How does theater change how poems move through literary history? What kinds of spaces does drama open or establish to hear poetry? And what disciplinary spaces can poetry open for scholars of drama?

44. Text in/as Performance

Denise A. Walen
(Vassar College)

Evidence of both deletions and additions exist among the early printed versions of Shakespeare's plays. The scripts are still regularly cut for performance, and some cuts have become almost standard practice. This seminar will investigate the way theatre practitioners have cut and shaped Shakespeare's scripts for performance, from the sixteenth century through current productions. Papers are welcome on specific productions, the history of cuts for a particular play, or any aspect of the textual choices made by theatre artists for production.

45. The Theatre of Cruelty in Performance

Amanda Di Ponio
(Huron University College)

This seminar invites papers exploring performances of early modern drama aligned with Antonin Artaud's vision for a Theatre of Cruelty, in any variety of theatrical forms. The goal of Theatre of Cruelty productions is to stimulate the audience via the senses, resulting in not necessarily a pleasurable, but momentous response. Participants may wish to investigate intersections between early modern drama and historical and/or contemporary avant-garde movements or other non-realist traditions.

46. Witches in Space

Sarah O'Malley
(London, UK)

Meg Pearson
(University of West Georgia)

The spatial turn in humanities caused a reconsideration of how physical spaces shape, and are shaped by, the cultures they form part of. This seminar asks how space shaped understandings of early modern witches/witchcraft. Participants might consider: how representations of witches varied in different regions; how the spatialization of witchcraft added to understandings of gender, racial, and sexual identity; how contemporary adaptations of witch-texts draw on and challenge this spatial legacy.

2022 Workshops

47. The Beginning at the End

Wesley Broulik
(Central Connecticut State University /
Time's Fool Company)

Christie Maturo
(Central Connecticut State University /
Time's Fool Company)

When one looks at many of Shakespeare's plays the endings presented in different versions can vary wildly ranging from Folio, to Quarto, to specific choices made by editors. In this workshop we will look closely, through staging on our feet with workshop participants, at the endings of a few selections of Shakespeare's texts and examine the differences between the choices that have been made. Together we will interrogate how these choices can impact the entirety of a play and what the audience is left with and also why these editors made their choices.

48. Creating a Digital Humanities (DH) Project: A Workshop for All Levels of Experience and Research Contexts

Kurt Daw
(San Francisco State University)

Elizabeth Hunter
(San Francisco State University)

In the last decade, DH work has grown in sophistication and pervasiveness, and emergent technologies have expanded the possibilities for humanistic inquiry with computers. Despite these changes, practical questions about DH persist. This workshop will facilitate and demystify the process of designing, funding, and building a DH project. Prior to the conference, participants will submit a description of a potential or actual DH project. Conference time will be spent workshopping these projects. Non-coders welcome.

49. Digital Performance Scholarship: Multimedia Critical Editions of Gender and Shakespeare in Asian Theatre

Dympna Callaghan
(Syracuse University)

Yong Li Lan
(National University of Singapore)

This interactive workshop aims to enable participants to incorporate global theatre performance into their teaching and research. Our objective is to enable a more inclusive research and pedagogy and to create dialog about Anglophone discourses especially about gender in relation to Shakespeare performances in Asia.

50. SAA-SHARP: New Directions in the Study of Early Modern Female Book Ownership

Sarah Lindenbaum
(Bloomington, IL)

Tara Lyons
(Illinois State University)

Martine Van Elk
(California State University, Long Beach)

What can we extrapolate from the ever-growing evidence of women owning books? This workshop examines strategies for uncovering evidence of female book ownership, from marginalia to wills, portraits, catalogues, bindings, and bookplates. In addition to exploring research materials, participants will consider issues of methodology in assessing evidence of "owned" texts. What new directions in book history can emerge from these discoveries, their accumulation, and their concomitant gaps?

51. Shakespeare and the Anti-Racist Classroom*

Ambereen Dadabhoy
(Harvey Mudd College)

Nedda Mehdizadeh
(University of California, Los Angeles)

*See linked panel Shakespeare and Inclusive Pedagogy, page 6.

This workshop answers the urgent call to cultivate an anti-racist pedagogy in our classrooms. Participants will discuss and develop methods of engaging in meaningful, ongoing discussions with students about race (and its intersections) through guided activities that will result in course materials educators can use toward an anti-racist pedagogy. Participants of all career and experience levels are invited to participate, and will leave with revised syllabi, assignments, and teaching strategies.

52. Shakespeare and Women's Leadership

Natalie Eschenbaum
(St. Catherine University)

This workshop is designed for Shakespeare instructors and those who serve in leadership roles at their institutions (e.g., directors, chairs, deans). We will read scenes from Shakespeare alongside some contemporary leadership theory to consider what Shakespeare teaches us about women's and feminist leadership, in particular. Participants will use Shakespeare's teachings about women and leadership to develop a lesson plan, a "key results" plan for change, a mission/vision statement, or similar.

53. Shakespeare in the General Education Classroom

Jennifer Black
(Boise State University)

Laura Turchi
(University of Houston)

This workshop explores the affordances of teaching "general" Shakespeare to a broad range of students with different educational goals, including non-majors and pre-service teachers. We welcome explorations of effective tools and resources, questions about the costs and benefits of making Shakespeare relevant to 21st century life, arguments about the need to "market" Shakespeare to students and administration, and discussions of how Shakespeare relates to the goals of a liberal arts education.



The Cummer Museum / Courtesy of Visit Jacksonville

Open Session Workshop

Playing Cards in Shakespeare's England

Cassidy Cash

(*That Shakespeare Life*)

Dive into Shakespeare's play, *Two Gentlemen of Verona*, to explore playing cards in Elizabethan England. This session will explore the history of card illustrations for 16th-17th century England, and what we can learn about society from the games they played. Attendees will learn how to play the authentic card game of Noddy.

2022 Practicum

Articles in Progress

Louise Geddes

(*Adelphi University*)

The Articles-in-Progress Workshop supports first time authors preparing their articles for submission to academic journals. Authors will submit an abstract and brief biography and be paired with a senior scholar with editorial expertise. The editors will read a draft of the article and offer feedback at an informal meeting during the conference. Please note that this workshop is offered in addition to regular seminar participation. Essays must be received by 1 February 2022. Members wishing to join this practicum should email Louise Geddes (lgeddes@adelphi.edu) by 1 September 2021. Members will be admitted on a first-come, first-served basis.

Digital Exhibits

At the 2022 SAA meeting in Jacksonville, members will again be invited to demonstrate projects that draw on digital resources or that integrate digital technology into scholarship, teaching, and public work on Shakespeare and his contemporaries. Eligible projects must be scholar-generated. The SAA will supply exhibitors with basic equipment and connections (power, Internet access, and video monitors) and strongly encourages international participation. For application information, please consult the [Digital Exhibits page](#) on the SAA website.

Deadline: 1 November 2021.

2022 NextGenPlen

Each SAA meeting features a plenary session of short papers by early-career presenters.

NextGenPlen papers are selected via an anonymous screening process, with precedence given to those introducing new topics, displaying fresh thinking about traditional issues, and demonstrating diverse approaches to early modern scholarship.

Those submitting papers for consideration must be either:

- (1) graduate students at the dissertation stage or
- (2) scholars who have received the Ph.D. within the past three years.

All submitters must be current members of the SAA.

Each submission should be uploaded in two parts:

- ♦ A cover page indicating (1) the name of the author, (2) the affiliation of the author (if applicable), and (3) the date the Ph.D. was awarded or is expected.
- ♦ A paper, five pages double-spaced in Times New Roman 12-point font (for reading time of ten minutes maximum).

Papers must be thoroughly anonymized, with no names or affiliations in page headers and no author identities betrayed in notes or acknowledgments. Papers that have been incompletely anonymized will not be reviewed.

Those whose papers are selected are required to withdraw from seminar or workshop participation.

Please visit the [NextGenPlen page](#) for more information.

Deadline: 1 October 2021.

2022 Meeting Registration Fees

For the Jacksonville meeting, registration fees are \$165 for faculty and \$95 for graduate students.

After the pre-registration deadline (1 March 2022), prices increase to \$195 for faculty and \$125 for graduate students. The 2022 reduced pre-registration conference rate for those members experiencing financial hardship is \$95; after March 1, the reduced rate is \$125. Conference registration opens on 2 January 2022, following the holiday break for staff.



Little Talbot Island / Courtesy of Visit Florida

Graduate Student Travel Awards

Graduate students at the dissertation-writing stage are eligible to apply for conference travel grants. Awardees will receive \$500 in travel support and remission of the \$95 conference registration fee.

Applicants must be SAA members in good standing; must participate in the Jacksonville program as panelists, seminar members, or workshop members; and must attend the full conference. Students may not receive an SAA travel award more than twice.

Applications are comprised of two parts:

- ♦ a brief *curriculum vitae*.
- ♦ a cover letter, not to exceed 400 words, that describes the student's progress towards the degree, states the conference role the applicant will undertake, and describes how participation relates to the student's dissertation in process.

Further information is available online at the [Grants and Awards page](#).

Deadline: 1 November 2021.

Contingents and Independents Travel Awards

The SAA offers conference travel grants for contingent academics—including adjunct and limited-term faculty, lecturers, instructors, and independent research scholars—who do not have access to institutional travel funding. Awardees will receive \$500 in travel support and remission of the conference registration fee of \$165.

Applicants must be SAA members in good standing; must participate in the Jacksonville program as panelists, seminar or workshop leaders, or seminar or workshop members; and must attend the full conference.

Applications are comprised of two parts:

- ♦ a brief *curriculum vitae* documenting employment history.
- ♦ a cover letter, not to exceed 400 words, that states the conference role the applicant will undertake, describes how participation will advance the applicant's research, and confirms that the applicant does not have access to institutional support for conference travel.

Further information is available online at the [Grants and Awards page](#).

Deadline: 1 November 2021.

2022 Dissertation Prize Submissions

The J. Leeds Barroll Dissertation Prize recognizes exceptional doctoral work with a significant Shakespeare component.

Dissertations submitted for the 2022 prize must have been approved between 1 September 2020 and 1 September 2021. Applicants must be SAA members in good standing.

Applications are comprised of three parts:

- ♦ A completed online cover sheet with name and affiliation.
- ♦ An unsigned cover letter of no more than two pages, providing an abstract of the dissertation and giving context for the submitted writing sample (see below).
- ♦ Twenty pages from the introduction to the dissertation or from any chapter of the applicant's choice.

Finalists will be asked to submit copies of their full dissertations for further review.

Submissions must be thoroughly anonymized, with no author names or affiliations in the page headers and no author identities betrayed in notes or acknowledgments. Submissions that have been incompletely anonymized will not be considered.

To submit, go to the [Grants and Awards page](#) of the website.

Deadline: 1 October 2021.

Congratulations to our Award Winners!

J. Leeds Barroll Dissertation Prize

Harry R. McCarthy: "Boy Actors on the Early Modern English Stage: Performance, Physicality, and the Work of Play" (University of Exeter, 2019)

Innovative Article Award

Winner: Christine Varnado, "The Quality of Whiteness: The Thief of Bagdad and *The Merchant of Venice*"

Honorable Mention: David Sterling Brown, "Remixing the Family: Blackness and Domesticity in Shakespeare's *Titus Andronicus*"

Honorable Mention: Adam Rzepka, "'How like a god': Shakespeare and Early Modern Apprehension"

Honorable Mention: Katherine Schaap Williams, "Demonstrable Disability"

Shakespeare Publics Award

Winner: Rowan Mackenzie, "Shakespeare UnBard"

Honorable Mention: John Gullede, Kelly Duquette, and Mary Taylor Mann, "The Puck Project"

Honorable Mention: Rochelle Smith, "Shakespeare Festival"

SAA Meeting Policies

SAA seminars and workshops involve significant work circulated and read in advance of the conference: research papers, common readings, and bibliographies, in the case of seminars; pedagogic, scholarly, or performance exercises, in the case of workshops.

Seminars and workshops are appropriate for college and university faculty, independent postdoctoral scholars, and graduate students at the dissertation-writing stage of their doctoral work. To be placed in a seminar or workshop, a graduate student must provide the name and e-mail address of his or her thesis advisor. The advisor will then be asked to confirm the title of the student's dissertation project and to verify the student's scholarly progress. For students in programs with terminal degrees other than the Ph.D., advisors should explain the program as well as the student's status.

Seminar and workshop enrollments are made on a first-received, first-enrolled basis, with all registrants required to list four choices. Only those members listing four different choices can be assured that their registrations will be processed. No member may enroll in more than one seminar or workshop. Those who are presenting in panel sessions or roundtables may not also hold places in seminars or workshops.

By registering for a seminar or workshop, each SAA member agrees to produce original work, to engage directly with the topic and scholarly objectives announced by the seminar or workshop leader, to attend the seminar meeting at the annual convention, and to engage with other SAA conference members in a professional and respectful manner.



Museum of Contemporary Art Jacksonville / Courtesy of Visit Jacksonville

Jacksonville 2022

The Fiftieth Annual Meeting of the Shakespeare Association of America will be held at the [Hyatt Regency Jacksonville Riverfront](#), located adjacent to the city's iconic Main Street Bridge with panoramic views of the sparkling St. Johns River. Providing walkable access to the heart of downtown, some of Jacksonville's best attractions, including the Florida Theater and the Museum of Contemporary Art Jacksonville, are just a few steps away.

Amenities at the Hyatt Regency Jacksonville Riverfront include access to a 24-hour fitness center and free WiFi to guests, as well as the city's largest rooftop heated swimming pool with a poolside bar offering frozen cocktails and craft beers. Dining options at the Hyatt Regency include Tavern, with a daily happy hour from 5:00-7:00 p.m. and Shor Seafood Grill, a relaxed eatery overlooking the river that serves regional cuisine and a breakfast buffet.

The hotel is approximately 15 miles from the Jacksonville International Airport (JAX). The hotel does not offer transportation from the airport, but guests may take a SuperShuttle or taxi. On-site parking is offered at a rate of \$20 per day, with valet parking from \$29 per day.

Rooms at the hotel are discounted to \$155.00 per night for single and double occupancy. Mandatory state and local taxes are charged at 14.13%.

Get on the Program in Minneapolis

The program proposal process for the 2022 meeting in Jacksonville is closed. Proposals are welcome for the 2023 meeting in Minneapolis, Minnesota, which will be held 29 March through 1 April. Full details for proposal requirements are given on the SAA's [Program Proposals](#) page. Before submitting a proposal, SAA members are encouraged to consult members of the Program Committee for 2023, who are happy to assist with the crafting of competitive proposals.

Propose a Seminar or Workshop

SAA seminars and workshops are occasions for focused but open discussion of work completed in advance. Materials should be submitted by the proposed leader(s) with a description of issues to be raised or practices to be modeled.

Propose a Panel Session

Panels, roundtables, and other public sessions should engage topics of current interest and general appeal. Materials should be submitted by the session organizer and should include the names of the speakers or participants along with descriptions of their proposed presentations.

Propose a "Futures" Panel

The Shakespearean Futures initiative is a multi-year series of panel sessions exploring the material and institutional conditions of intellectual work, professional life, and the SAA. "Futures" panels are focused on topics that involve analysis of the broader realities that shape academic methodologies and institutions (for example: race; contingent faculty and labor; first generation academics; transnationalism and globalization; disability and access; inequalities related to gender, class, sexual identities, and religion; new technologies; funding changes).

The initiative aims to enhance member outreach through a tripartite structure. (1) Prior to the annual meeting, session leaders may encourage dialogue on that year's topic by soliciting questions for discussion, posting recommended readings, and/or inviting online exchange. (2) The conversation at the conference will build on this conversation and may employ formats designed to enhance dialogue. (3) Following the conference, session leaders may engage in further outreach, by collecting feedback, developing follow-up recommendations for Board consideration, or offering agenda items for the General Business Meeting.

Contact

[Stephen Guy-Bray, University of British Columbia](#) (stephen.guy.bray@ubc.ca) and [Michelle M. Dowd, University of Alabama](#) (mmdowd1@ua.edu), Chairs of the 2023 Program Committee.

Deadline 15 February 2022.

Seminar and Workshop Guidelines

Membership of the Shakespeare Association of America is required for participation in any SAA seminar or workshop. Enrollment in seminars and workshops is open only to those who are at the dissertation stage of research or who have achieved postdoctoral standing. Acceptance of a place in a seminar or workshop represents a commitment to complete the work of the seminar or workshop; to observe the procedures laid out by the program leader; to attend the Annual Meeting; to honor the SAA's policies on Academic Integrity, Sexual Harassment, and Social Media; and to interact professionally and respectfully both in pre-conference correspondence and in conference participation. Any member found to be in violation of these policies and guidelines will be denied a place in a seminar or workshop. The policies and guidelines are intended to preserve the SAA's historic reputation for egalitarian, ethical, and collegial governance and behavior. For more, see <http://www.shakespeareassociation.org/about/saa-policies>.

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 <http://www.shakespeareassociation.org/about/saa-policies>.

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: #shax2022.

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.

Accessibility

The SAA encourages all members to consider accessibility in preparing for the Annual Meeting events. The SAA's ADA policy and a guide to encouraged best practices for panels, seminars and workshops can be found at <https://shakespeareassociation.org/about/saa-policies>.

Members with hearing impairment who will need sign-interpreting service at the SAA annual meeting should notify the SAA Office in advance, but no later than January 30 of the conference year. The request should include a list of the sessions they plan to attend. An interpreter may also be provided upon request for the presidential address and the annual business meeting.