2022 January

The Fiftieth Annual Meeting of the Shakespeare Association of America will be held in Jacksonville, Florida from 6 April to 9 April 2022.

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DEADLINES
2 January
Conference Registration opens.
Hotel Registration opens.
Voting for SAA Officers opens.

15 February
Voting for SAA Officers closes.
Program Proposals for 2022 due.

21 February
Graduate Student Virtual Symposium.

1 March
Discounted Registration Closes.

8 March
Hotel Cut-off Date.

15 March
Last Day for Registration Refunds.

6 April
Conference opens in Jacksonville, FL.

ATTENTION:
MAKE SURE YOU UPLOAD VACCINE VERIFICATION WHEN REGISTERING OR NOTE YOUR INTENTION TO SUPPLY A VALID PCR TEST WITHIN 72 HOURS OF ARRIVING AT THE CONFERENCE!!!
Letter from the President

Today I woke up to the incredibly sad news that the pioneering black feminist and activist bell hooks passed away at the age of 69. It made me reflect on her influence and the trajectory of her career. She didn’t necessarily imagine she’d be a teacher; her calling was to be a writer and to shape ideas rather than young minds. But this is the very impulse that made her the extraordinary teacher she was and we are all her students. In her 1994 manifesto, Teaching to Transgress: Education as the Practice of Freedom, she reminds us that, the ‘classroom remains the most radical space of possibility in the academy’ (p. 12). This was true in 1994 and even more so in 2022. Over the last two years, many of us have spent little time in actual classrooms, finding ourselves grasping for the possibilities for connection with our students that lie in the spaces between the questions asked and the activation of the mute button. COVID-19 and the conditions imposed have amplified the undercurrent of anxiety and anguish in our students. But even before the pandemic we had been witnessing their desire to assert and define their identities and to be bold advocates for equality and justice, and this has many teachers either bewildered that their methods no longer apply, or excited at the opportunity to grow in their pedagogical practice to meet their students where they are. The racial and climate reckoning that has bubbled underneath for decades, and which erupted finally during the global pandemic, has shaped the way our students gather in a classroom and what they expect from their universities. In our field, we are witnessing many of our students grappling with Shakespeare’s role in their lives or with the question of whether or not he should even have one. Dare I ask how many of you might be grappling with the exact same question?

bell hooks made it clear that to teach inclusively, we have to step outside the box; respect and honor the social reality and experiences of groups in this society who are nonwhite; and if we don’t, our students will continue to learn through a process that insists upon a single norm of thought and experience, which we were encouraged to believe was universal’ (p. 35). Most of us were raised on this kind of learning, which doesn’t take into account the way our bodies contribute to meaning. It takes no notice of what lived experience brings to the interpretation of a line of poetry, a soliloquy, a tragic fall or a comedic exchange culminating in amity between two opposite souls.

As we move into 2022, the SAA’s 50th anniversary year, new challenges will continue to test the resilience of our students and our ability to enable the study and performance of Shakespeare to endure. How will Shakespeare studies thrive in an age in which universality and monolithic canonicity are increasingly deemed not only outdated but also unethical values to espouse in the radical, transgressive classroom? So much ground-breaking work has been done (and is forthcoming) on teaching Shakespeare inclusively; generous scholars have laid out multidisciplinary strategies, tools and methods that aid students and scholars in making significant interventions into Shakespeare’s texts, a by-product of which just might be the continued sustainability of the playwright we have all dedicated our lives and careers to teaching, researching and, for some among us, performing (see the resources listed below).

What enquiry will determine your approach to this year? I have too many to list here, but as far as my teaching goes, I want to explore how to transgress the boundaries of traditional pedagogy in the post-2020 classroom. What will my students need from me and what will I need from them? What work do I need to do to understand what I can draw upon in my bag of tools that is meaningful and useful in this moment? What do I need to discard? The question I put to you, our ever-changing but ever-constant community of members, is what can SAA do, provide, cultivate in order to support you on your own pedagogical journeys in the coming year? What you need from us offers a compass for the organisation’s direction.

As I leave the honoured office of the presidency, I will call upon the SAA to produce a vision for the next 50 years that will champion the transparent articulation and regular re-examination of its values as an organisation, to deepen its commitment to intolerance for exclusionary behaviour and harmful practices, and to continue providing opportunities for us to gather and share the love we have for our work, for our students and for each other.

Sincerely,

Farah Karim-Cooper
President, Shakespeare Association of America 2021-2022

For SAA’s resources on pedagogy, see https://shakespeareassociation.org/resources/inclusive-pedagogy/
## Virtual Pre-Conference Schedule

Please note that all times listed are Eastern Daylight Time.

### Wednesday, 6 April

#### 8:00 to 9:30 a.m.

**PANEL SESSION**

**Shakespeare’s Alive!**
Session Chair and Organizer: Katharine A. Craik (Oxford Brookes University)

- The Empty Auditorium: Liveness, Aliveness, and Death in Pandemic Broadcasts of Shakespeare
  Pascale Véronique Aebischer (University of Exeter)
- Shakespeare’s “Bright Book of Life”
  Peter Holbrook (Australian Catholic University)
- Shakespeare and the Fullness of Messianic Time
  Margaret G. Tudeau-Clayton (Université de Neuchâtel)

#### 9:30 to 11:30 a.m.

**DIGITAL EXHIBITS**

- MEMSLib - A Digital Lockdown Library
  Daniella M. Gonzalez (Parliamentary Archives, UK House of Lords)
  Anna Hegland (University of Kent and Carthage College)
- The Procedural Sonnet
  Corey Sparks (California State University, Chico)
- Shakespop
  Koel Chatterjee (Trinity Laban Conservatoire of Dance and Musico)
- Turkish Shakespeares
  Murat Öğütçü (Cappadocia University)

#### 11:30 a.m. to 1:30 p.m.

**SEMINARS AND WORKSHOPS**

**Early Modern Ecocriticism and Race Studies**
Hillary Eklund (Loyola University New Orleans)
Jennifer Park (University of North Carolina, Greensboro)
Debapiya Sarkar (University of Connecticut, Avery Point)
Ayanna Thompson (Arizona State University)

**Explorations of Cultural Trauma from the Early Modern Stage to Today**
Devori Kimbro (University of Tennessee, Chattanooga)

**New Tales of Winter**
Peter Kirwan (University of Nottingham)

#### 12:00 noon to 1:30 p.m.

**ROUNDTABLE**

**Toward a Critical Audience Studies**
Session Organizers: Sawyer K. Kemp (University of Illinois, Urbana-Champaign) and Geoffrey Way (Arizona Center for Medieval and Renaissance Studies)
Chair: William West (Northwestern University)

Emily Lathrop (Washington, D.C.)
Erika T. Lin (Graduate Center, CUNY)
Madeline Sayet (Arizona State University)
Kirsty Sedgman (University of Bristol)
Lindsey D. Snyder (Silver Spring, MD)

**PERICLES, PRINCE OF TYRE**
Adam Smyth (Balliol College, Oxford University)

**PLAYING CARDS IN SHAKESPEARE’S ENGLAND**
*C*Open session workshop. Attendees will learn how to play the authentic card game of Noddy.
Cassidy Cash (That Shakespeare Life)

**TWELFTH NIGHT (PART ONE)**
Emma Smith (Hertford College, University of Oxford)

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

**SEMINAR**

**Twelfth Night (Part Two)**
Emma Smith (Hertford College, University of Oxford)

**DIGITAL EXHIBITS**

- The Early Modern Women’s Complaint Index
  Rosalind L. Smith (Australian National University)
- Medieval and Early Modern Orients: A Decolonial, Digital Platform
  Lubaaba Al-Azami (University of Liverpool)
  Samera Hassan (London, England)
  Aisha Hussain (University of Salford)
  Hassana Moosa (King’s College London)

#### 1:30 to 3:30 p.m.

**SEMINARS AND WORKSHOPS**

**Performance during Pandemic: Shakespeare and Covid**
Douglas M. Lanier (University of New Hampshire)
Wednesday, 6 April

4:00 to 7:00 p.m.
ADVANCED ONSITE REGISTRATION

5:00 to 6:00 p.m.
TOWN HALL BUSINESS MEETING
Open to all registrants.

6:00 to 7:00 p.m.
CASH BAR
Open to all registrants and their registered guests.

8:00 to 10:00 p.m.
PERFORMANCE
Dos Familias

A bilingual adaptation of Shakespeare’s Romeo and Juliet adapted by Joe Falocco and Alfredo Michel Modenessi, from a Spanish translation by Alfredo Michel Modenessi.

10:00 a.m. to 12:00 noon
SEMINARS AND WORKSHOPS
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)

Building New Characters: Casting on Shakespeare’s Stages Today
Amy Cook
(Stony Brook University)

Classicizing Race in Early Modern England
Joseph M. Ortiz
(University of Texas, El Paso)

Disney+ Shakespeare
Amy Scott-Douglass
(Lorain County Community College)

Divided Shakespeare
Darlene Farabee
(University of South Dakota)
Travis D. Williams
(University of Rhode Island)

Early Modern Affective Ecologies
Piers Brown
(Kenyon College)
Allison Deutermann
(Bard College, CUNY)

Early Modern Architectural Spaces: From Hovels to Palaces
Kaitlyn Culliton
(Texas A&M International University)
Ema Vyroubalova
(Trinity College Dublin)

Early Modern Ecocriticism and Critical Race Studies
Hillary Eklund
(Loyola University New Orleans)
Jennifer Park
(University of North Carolina, Greensboro)
Debapiyaa Sarkar
(University of Connecticut, Avery Point)
Ayanna Thompson
(Arizona State University)

Friday, 7 April

8:00 a.m. to 6:00 p.m.
REGISTRATION AND BOOK EXHIBITS

Early Modern Erogenous Zones
Devin Byker
(College of Charleston)
Jennifer Holl
(Rhode Island College)

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)

Shakespeare’s Madnesses
Leslie C. Dunn
(Vassar College)
Avi Mendelson
(London, UK)

DIGITAL EXHIBITS
The Digital New Variorum Edition of Shakespeare (NVS)
Katayoun Torabi
(Texas A&M University)
Bryan Tarpley
(Texas A&M University)

MyShakespeare Website
Greg Watkins
(Stanford University)
Sally Treanor
(Paradigm Education)

Online Featurette Videos to Support the Relaunch of Borrowers and Lenders: The Journal of Shakespeare and Appropriation as Part of the ACRSM Press
Anna Corbould
(University of Georgia)
Geoffrey Way
(ACMRS, Borrowers & Lenders Journal)
INTERVIEW

A Conversation with Dame Judi Dench.

Exclusive for the SAA: Brendan O’Hea interviews Dame Judi Dench on her experiences performing Shakespeare. This pre-recorded session will, if both actors’ schedules permit, be followed by a live Q&A.

1:30 to 3:00 p.m.

PANEL SESSIONS

“Decolonizing” Early Modern Literary Studies?: Critical Indigenous Interventions
Session Organizer: L. Lehua Yim (San Francisco, CA)
Chair: Scott Manning Stevens (Syracuse University)

“Gifted” Bodies and Knowledge: Critical Reconsiderations of Early Modern English Discovery
Mariam A. Galarrita (Arizona State University)
Native Archives and Indigenous Historiographies
Noelani M. Arista (McGill University)
Displacement: Indigenous Absences, the White Possessive, and “Decolonizing” Early Modern Studies
L. Lehua Yim (San Francisco, CA)

3:30 to 5:30 p.m.

SEMINARS AND WORKSHOPS

Early Modern Fan Culture
Kavita Mudan Finn (Manchester, NH)
Emily Griffiths Jones (University of South Florida)
Jessica McCall (Delaware Valley University)

Early Modern Theatre Studies and Podcasting
Sheila Coursey (Saint Louis University)
Jess Hamlet (Alvernia University)

Earworms
Sharon J. Harris (Brigham Young University)
Thomas Ward (United States Naval Academy)

Exciting Explorations in Love’s Labor’s Lost
William R. Rampone, Jr. (South Carolina State University)

Explorations of Cultural Trauma from the Early Modern Stage to Today
Devori Kimbro (University of Tennessee, Chattanooga)

“I engrait you new”
Paul Edmondson (Shakespeare Birthplace Trust)
Robert Stagg (Shakespeare Institute / University of Oxford)

(In)Significant Shakespeare
Coen Heijes (University of Groningen)
David Ruiter (University of California, San Diego)

Shakespeare and Health
Roberta Barker (Dalhousie University)
Claire Hansen (James Cook University)
Brid Phillips (University of Western Australia)

Shakespeare and the Staging of Exile
Stephanie Chamberlain (Southeast Missouri State University)
Vanessa I. Corredera (Andrews University)
James M. Sutton (Florida International University)
Jacksonville Program Schedule

Shakespeare and Wisdom Literature
Sean Keilen  
(University of California, Santa Cruz)
Julia R. Lupton  
(University of California, Irvine)

Shakespeare and Women’s Leadership
Natalie Eschenbaum  
(St. Catherine University)

Shakespeare in Quarto and Folio
Joshua R. Held  
(Trinity International University)
Paul W erstine  
(W estern University)

PERFORMANCE
The Pantaloons
The Pantaloons are an English touring theatre company specialising in open-air productions of the plays of William Shakespeare.

Friday, 8 April

7:30 to 8:30 a.m.
SHAKEPEARE YOGA
Kathryn Moncrief, RYT-200 (Worcester Polytechnic Institute).
Open to all registrants for the Fiftieth Annual Meeting and registered guests.

8:00 a.m. to 6:00 p.m.
REGISTRATION AND BOOK EXHIBITS

8:00 to 9:00 a.m.
GRADUATE STUDENT BREAKFAST
Hosted by the Trustees of the Association.

6:00 to 7:30 p.m.
ANNUAL RECEPTION
Open to all registrants for the Fiftieth Annual Meeting and their guests. Each guest must have an SAA name tag in order to attend; guest tags may be requested and purchased on the conference registration form.

8:00 to 10:00 p.m.
FILM
Joe Papp in Five Acts
Q&A with director Tracie Holder to follow screening.

Directed by Tracie Holder and Karen Thorsen, Joe Papp in Five Acts is the story of New York’s indomitable street-wise champion of the arts who introduced interracial casting to the American stage and brought us free Shakespeare in the Park, Hair, and A Chorus Line. A co-production with PBS/American Masters and ITVS.

9:00 to 10:30 a.m.
PANEL SESSION
Prose by Any Other Name
Session Organizers: Sarah Neville (Ohio State University) and Eric Rasmussen (University of Nevada)
Chair: Eric Rasmussen (University of Nevada)

Pistol’s Metered Prose  
Sarah Neville (Ohio State University)

Form(at): Prose Style and the Layout of Early English Books  
Anupam Basu (Washington University in Saint Louis)

The Language of Worldmaking  
Douglas Bruster (University of Texas at Austin)

Speaking in Print  
Matthew Hunter (Texas Tech University)

ROUND TABLE
Shakespeare Futures
Roundtable: Shakespeare and Inclusive Pedagogy*
*See linked workshop: “Shakespeare and the Anti-Racist Classroom” on Saturday.

Session Organizers: Ambereen Dadabhoy (Harvey Mudd College) and Nedda Mehdizadeh (University of California, Los Angeles)
Chair: Justin P. Shaw (Clark University)

Trans Shakespeare  
Colby Gordon (Bryn Mawr College)

What is Shakespeare Doing in a Decolonized and Anti-Racist Classroom?
Lisa Jennings (Texas A&M University, San Antonio)

Shakespeare and Disability Justice  
Katherine Schaap Williams (University of Toronto)

The Skin You’re In  
Ambereen Dadabhoy (Harvey Mudd College)

Shakespeare Interventions  
Nedda Mehdizadeh (University of California, Los Angeles)
11:00 a.m. to 1:00 p.m.

SEMINARS AND WORKSHOPS

EEBO Finds, Failures, and Futures
Jonathan P. Lamb
(University of Kansas)

Hiding in Plain Sight: Archival Discoveries in Early Modern Theater History and Biography
Alan H. Nelson
(University of California, Berkeley)

Invention (Part One)
Wendy Beth Hyman
(Oberlin College)

Mothering in Early Modern Culture
Elizabeth Steinway
(Colorado State University)
Amanda Zoch
(Mellon/ACLS)

Performance during Pandemic: Shakespeare and Covid
Douglas M. Lanier
(University of New Hampshire)

“Poison in Jest”: Racist Laughter Across Genres and Nations
Pamela A. Brown
(University of Connecticut)
Robert Hornback
(Oglethorpe University)

Queering Death (Part One)
Lauren Shohet
(Villanova University)
Christine Varnado
(University at Buffalo, SUNY)

Rethinking Civility
Emily King
(Louisiana State University)

Rethinking the Early Modern Literary Caribbean
Steve Mentz
(St. John’s University)

Shakespeare and Empathy
Katherine Attié
(Towson University)

Shakespeare and France
John Cameron
(Saint Mary's University)

Shakespeare between Past and Present
Patrick Gray
(Durham University)

DIGITAL EXHIBITS

Shakespeare Census
Adam Hooks
(University of Iowa)
Zachary Lesser
(University of Pennsylvania)

Shakespeare in the Royal Collection
Sally Barnden
(Wadham College, Oxford)
Gordon McMullan
(King’s College London)

3:30 to 5:00 p.m.

PLENARY SESSION

Fifty Years of Early Modern Critical Race Studies
Session Organizer: Ian Smith (Lafayette College)
Chair: Farah Karim-Cooper (Shakespeare’s Globe)

Borders, Bridges, Shakespeare, and My Twin Skin
Ruben Espinosa (Arizona State University)

Unless thou bear a mind courageous and invincible”: Neurological Imaging, Race, and Christopher Marlowe’s Tamburlaine
Lisa M. Barksdale-Shaw (Arizona State University)

Blind Spots: Confessions of a Shakespeare Scholar
Ian Smith (Lafayette College)

5:15 to 7:00 p.m.

SCHOLARS OF COLOR SOCIAL AND CASH BAR

Co-sponsored by the Folger Shakespeare Library. Open to all registrants and their guests.
We anticipate a special guest for this event; stay tuned for more!

Saturday, 9 April

7:30 to 8:30 a.m.

SHAKESPEARE YOGA

Anna Riehl Bertolet, RYT-200 (Auburn University).

Open to all registrants for the Fiftieth Annual Meeting and registered guests.

8:00 a.m. to 12:00 noon

INFORMATION AND BOOK EXHIBITS

Confidence Registration

Conference registration opens January 2. The standard registration fee is $165 and the concession registration fee is $95 for graduate students, retirees, independent scholars, contingent faculty, and members experiencing financial hardship. After 1 March 2022, prices increase to $195 and $125 respectively.

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 Judi Dench, and the Celebration.

Register online.

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9:00 to 10:30 a.m.

ROUND TABLE

ASexual Renaissance
Resonances

Session Chair and Organizer: Liza Blake (University of Toronto)

Twelfth Night and Asexual Possibility: How to Read Asexually
Catherine R. Cliffords (Graceland University)

Early Modern R/Ace Making: Compulsory Sexuality and the Production of Whiteness
Urvashi Chakravarty (University of Toronto)

“No mo’ marriage”: Asexual Apocalypse in Hamlet
Ashley O’Mara (Syracuse University)

Asexual Violence: Queer Revenge in Gallathea and Taming of the Shrew
Rachel Chung (University of Edinburgh)

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

PLENARY PANEL

NextGenPlen

Session Organizers: Members of the NextGenPlen Committee
Session Chair: Lucy Munro (King’s College London)

How to Do Things with Sweat
Beatrice Bradley (University of Chicago)

The Specter of Disability in Early Modern Drama
Evan Dale Gainey (Columbia University)

The Devil You Know: Anti-Black Racism and the Mythologies of English Witchcraft
Hannah Korell (McGill University)

Epicene: Female Revenge in the Husband-Taming Comedy
Bailey Sincox (Harvard University)

Did Environmental Catastrophe Have a Renaissance?
John Yargo (University of Massachusetts, Amherst)

12:30 to 2:30 p.m.

SCREENING

Selected Episodes of Bedlam
Directed by Eric Tucker

in BEDLAM you’ll find family drama, organized crime, and romantic comedy stewed together and told in Shakespeare’s own delicious words. This mini season enters you into this fractious, delightful world where everything may not be exactly as it seems – but it is BEDLAM.

2:00 to 3:30 p.m.

ROUND TABLE

Feminist Debates and Early Modern Studies

Session Chair and Organizer: Lara Dodds (Mississippi State University)

Feminist Ethics and Early Modern Studies
Cristina León Alfar (Hunter College, CUNY)

Loud Feminism
Valerie Billing (Central College)

‘Bear Your Body More Seemly’: Performing Indecorous Femininity in Shakespeare’s Plays
Jean Elizabeth Howard (Columbia University)

Feminist Pedagogy from Early Modern Women Writers to Introductory First-Year courses
Niamh J. O’Leary (Xavier University)
PANEL SESSION
Nature, Art and Ethics in The Winter’s Tale
Session Organizer: Paul A. Kottman (New School for Social Research)
Chair: Tanya Pollard (Brooklyn College, CUNY)

Hope in The Winter’s Tale
Sarah Beckwith (Duke University)

Shifting Boundaries: The Art of Mastering Loss
Daniella Jancsó (Ludwig-Maximilians-Universität München)

Ethics after Art
Paul A. Kottman (New School for Social Research)

4:00 to 6:00 p.m.

SEMINARS AND WORKSHOPS
Archival Violence and Early Modern Research: Building Inclusive Practice
Erin Julian (University of Roehampton)
Clare M. McManus (University of Roehampton)

Cervantes’s English Transformations
José A. Pérez Díez (University of Leeds)
Michael M. Wagoner (United States Naval Academy)

Early Modern City Comedies
Lilly Berbery (Northwestern State University of Louisiana)

Gender and Science
Jennifer Munroe (University of North Carolina, Charlotte)
Mary Trull (St. Olaf College)

Invention (Part Two)
Wendy Beth Hyman (Oberlin College)

Margaret Cavendish: Gender and Genre
Shawn W. Moore (Florida Southwestern State College)
Vanessa L. Rapatz (Ball State University)

Queering Death (Part Two)
Lauren Shohet (Villanova University)
Christine Varnado (University at Buffalo, SUNY)

Shakespeare and the Anti-Racist Classroom
Ambereen Dadabhoye (Harvey Mudd College)
Nedda Mehdizadeh (University of California, Los Angeles)

Shakespeare’s Editors
Claire M.L. Borne (Pennsylvania State University)
Molly G. Yarn (Athens, GA)

Shakespeare in the General Education Classroom
Jennifer Black (Boise State University)
Laura Turchie (University of Houston)

Shakespeare’s “Other Disability Plays”: Continued
Lindsey Row-Heyveld (Luther College)
Lenora Bellee Jones-Pierce (Centenary College of Louisiana)

Staging Poetics
Matthew Harrison (West Texas A&M University)
Paul Hecht (Purdue University NorthWest)

Text in/as Performance
Denise A. Walen (Vassar College)

Witches in Space
Sarah O’Malley (London, UK)
Meg Pearson (University of West Georgia)

7:30 p.m. to 12:00 a.m.

50TH CELEBRATION AND DANCE
Join us Saturday evening for a celebration of the SAA’s 50 years of scholarship and community. The Artistic Director and members of The Pantaloons will perform at 8:00 p.m. and you’ll have the chance to share memories and make more at this reception on the Hyatt’s River Deck. Stay for the famous SAA Dance to follow at 10:00 p.m.

This year, the dance is free to all registrants and their guests thanks to the generosity of the Malone Society.

2022 Practicum Articles in Progress
Louise Geddes (Adelphi University)

The practicum 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 who will read a draft of the article and offer feedback at an informal meeting during the conference.
Register for 2022

Conference registration is now open. For those who register by the 1 March deadline, the standard registration fee is $165 and the concession registration fee is $95 for graduate students, retirees, independent scholars, contingent faculty, and members experiencing financial hardship. After 1 March the cost of registration increases to $195 and $125 respectively. Conference registration fees are non-refundable after 15 March 2022.

The Meeting registration fee entitles each SAA member to attend all sessions, seminars, and workshops in Jacksonville, FL, as well as the Town Hall Business Meeting on Wednesday evening, the Book Exhibits, the Welcome Reception on Thursday evening, the Digital Exhibits on Thursday and Friday, the Annual Luncheon on Friday, the Fiftieth Celebration and Dance on Saturday and film screenings and performances.

Register online.

Hyatt Regency Jacksonville Riverfront

For its Fiftieth Annual Meeting, the SAA convenes at the Hyatt Regency Jacksonville Riverfront in Jacksonville, Florida. Located adjacent to the city’s iconic Main Street Bridge, the Hyatt Regency provides walkable access to the heart of downtown. Amenities include access to a fitness center and free Wifi to all guests. 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.

Hotel registration is now open. The SAA’s discounted rate is $155.00 per night for single and double occupancy. Mandatory state and local taxes are charged at 14.13%. Reservations may be made via the exclusive SAA link below or by calling 904.588.1234 (be sure to identify yourself as a member of the Shakespeare Association).

Make a reservation.

Room Share

The SAA assists members seeking roommates. Please email shakespeare@olemiss.edu with your dates and requirements.

Transportation

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.

Program Proposals

Proposals are now being accepted for the SAA’s Fifty-First Annual Meeting in Minneapolis, Minnesota, from 29 March to 1 April 2023. The submission deadline for all proposals for the 2023 Meeting is 15 February 2022.

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 2023 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.
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 50th Annual Meeting is #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.
2021 - 2022 Committees

Local Arrangements Committee for 2022
Terri Bourus (Florida State University), Chair
Charlotte Artese (English, Agnes Scott College)
Sheila Cavanaugh (English, Emory University)
Vernon Dickson (English, Florida International University)
Michelle Dowd (English and Hudson Strode Program at Tuscaloosa, University of Alabama)
Jennifer Flaherty (English, Georgia College & State University)
Sujata Iyengar (English, University of Georgia)
Elizabeth Rivlin (English, Clemson University)
Lisa Starks (English, University of South Florida)
James Sutton (English, Florida International University)
Gary Taylor (English, Florida State University)
Eric Vivier (English, Mississippi State University)

Program Committee for 2022
Joyce Green MacDonald (University of Kentucky), Chair
Lucy Munro (King’s College London), Chair
John Garrison (Grinnell College)
Penelope Geng (Macalester College)
Elizabeth Kolkovich (Ohio State, Mansfield)
Kathryn Prince (University of Ottawa)
Kathryn Vomero Santos (Trinity University)

Sponsors of the Fiftieth Annual Meeting
Agnes Scott College
Clemson University
Emory University
Florida International University
Florida State University
Mississippi State University
University of Alabama
University of Georgia
University of South Florida

Member Survey
Please take the time to fill out the new SAA Member Survey when you register for the conference! The information it provides will help us to better support members from marginalized communities, to get a better understanding of our members' changing interests and scholarly pursuits, as well as to introduce new programs that might better engage our scholars' interests and changing professional circumstances. We will also be able to use this questionnaire to create a more user-friendly directory with more search options.

Please visit the SAA website for a video explanation from Co-Chairs of the Diversity Committee, Patricia Aknimie and Dennis Britton, and to take the survey itself via the link below.

Voting for SAA Officers
Voting for 2022 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
Emma Smith (University of Oxford, UK)
Ian Smith (Lafayette College)

Candidates for Trustee
Amanda Bailey (University of Maryland)
Ambereen Dadabhoy (Harvey Mudd College)
Jane Hwang Degenhardt (University of Massachusetts, Amherst)
Vin Nardizzi (University of British Columbia)

Congratulations to Patricia Aknimie, recipient of the 2021-2022 SAA Folger Fellowship!