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As part of my broader investigation of how early-modern genre communicated "frames on the world," or values, my SAA paper will explore the intersections between theories of fandom and 16th century English concepts of literary genre. Early-modern authors valued *imitatio,* and late-Elizabethan *artes poeticae* describe literary kinds as categories built around exemplary texts and authors; to write in a particular genre was to build upon the world created by an earlier author or authors. When literary critics address this element of early-modern genre, they tend to make claims about status. Spenser, for example, is said to have crafted his generic progression from pastoral to epic in order to model his career on that of Virgil, all as a claim to high status. I am interested in exploring whether thinking about early-modern genre alongside fandom can open possibilities for understanding how early-modern writers engaged with genre and literary precedent, especially in the early print market and the public theater. Are early-modern writers participating in a kind of fandom when they imitate earlier writers? Can concepts of fandom help us understand how early-modern writers used the images and tropes of textual precedents? What kinds and levels of meaning are generated and circulated through participatory culture but overlooked by conventional genre criticism? And how can understanding those levels of meaning broaden our understanding of how writers used genre to craft literary worlds in the early print market and public theater?

Dr. Andrew Darr

Fans-as-Patrons: Experiments in Kickstart with *Elsinore*

In mid-April 2015, a group of video game developers – including team lead and head writer Katie Chironis – launched a crowd-funding campaign for a video game adaptation of *Hamlet* titled *Elsinore*. After putting the project on the crowd-funding platform Kickstarter, *Elsinore* made $32,217, which was nearly triple the amount of money they originally requested. Golden Glitch Studios promised to release the game a year later in April of 2016, but the game would take three additional years of creation before it was finally released on July 22nd, 2019. That extra development time helped cement *Elsinore* as the single most ambitious video game adaptation of Shakespeare to date, and I think the reason why is because it was paid for by fans-as-patrons. Here is 'the dish' with video games: they are extraordinarily expensive and time consuming to creative - as *Elsinore*'s amended timetable and tripled budget demonstrates. The byproduct of that reality is that video game companies, at least in the mainstream (colloquially known as the 'triple A' development companies like EA or Ubisoft), are extremely risk adverse. The conservative nature of video game publishers has led to a market flooded with 'safe' titles reliant on the same, time-tested game mechanics and storylines. But what happens when the stockholders at 'AAA' studios are replaced by Shakespeare fans? This essay argues that the innovative mechanics and unconventional plots and characters that populate *Elsinore* are intrinsically linked to the decision to crowd-fund *Elsinore*'s development, and that this unique, Shakespearian video game adaptation of Shakespeare establishes the important of continued reliance on fan-as-patrons for future Shakespeare adaptations, video game or otherwise.

Works Cited

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Hudson, Laura. "Record-Breaking Kickstarter turns *Hamlet* into a Choose-Your-Own-Adventure Epic." *Wired*, wired.com, 20 Dec. 2012, https://www.wired.com/2012/12/hamlet-choose-adventure/. Accessed 4 November 2017.

Hutcheon, Linda (2012), *A Theory of Adaptation*, 2nd edition, New York: Routledge.

Vernon Dickson

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Analog Games, Fan Culture, and Shakespeare

As board game designers continue to use and appropriate themes, intellectual properties, and historical features to fuel a rapidly increasing number of analog (board and card) games, Shakespeare remains a fairly minor figure within the hobby. Amidst the thousands of Renaissance-themed games, only a few dozen are Shakespeare-related (a particularly small number given the more than 100,000 games listed on the fan-driven site boardgamegeek.com). This paper explores the uses of Shakespeare within analog games and particularly why Shakespeare remains so underutilized, especially considering how voraciously analog game designers have appropriated and used such a wide variant of themes, catering to an ever-growing number of fandoms and hobbyists. While board game geeks and Shakespeare fans share much in common—a willingness to wrestle with challenging material, a secondary place within larger commercial fields, and judgment (often pejorative) from dominant cultures—each remains largely distinct, with little overlap between these two fandoms. Significant within this distinction are the challenges of translating Shakespeare's theatrical works into games and the niche nature of fan and geek cultures. Games resist scripted narratives, preferring rich environments (as exemplified in the frequent successful translation of looser historical, science fiction, fantasy, and Lovecraftian themes) to specific storylines and set resolutions. Additionally, only certain fan groups have established themselves within analog gaming, though the rapid expansion of analog gaming continues to embrace more fandoms. Because of the difference in media and values, theater and academic based fandoms have yet (with a few exceptions) to overlap successfully with game fandoms. (250)

Recommended Readings

Fazel, Valerie M. and Louise Geddes, *The Shakespeare User: Critical and Creative Appropriations in a Networked Culture*, Palgrave, 2017.

Huang, Alexa and Elizabeth Rivlin, *Shakespeare and the Ethics of Appropriation*, Palgrave, 2014.

Kidnie, Margaret Jane, *Shakespeare and the Problem of Adaptation*, Routledge, 2009.

Susan DunnHensley

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Shipping Gloriana: Elizabeth I as Celebrity Monarch and Early Modern Fan Fiction

In his book *It*, Joseph Roach discusses the rise of celebrity culture, presenting celebrity as an undefinable factor, which he refers to as "It." For Roach, celebrity involves three things: manifestations of public intimacy (the illusion of availability), synthetic experience (vicariousness), and the It-Effect (personality-driven mass attraction). Roach's account locates the emergence of the "celebrity" in the reign of Charles II, linking the concept of celebrity to the rise of the secular. In Roach's words, "the rise of celebrity is co-extensive with the secularization of charisma." In this paper, I will place the origins of secularity and celebrity earlier, linking these concepts to monumental changes ushered in by the Protestant Reformation. In particular, I will consider the ways in which Tudor monarchs operate as nascent celebrities. Once the English monarch took the role of head of the English church, shifts in official religious belief accompanied shifts in dynasty. These shifts created a sense of mutability that ushered in a more secular worldview, and this secular worldview gave rise to the cult of celebrity. In this paper, I will consider what Roach's definition of celebrity can tell us about the complicated and often contradictory representations of Elizabeth I in early modern literature. I will examine specific, brief examples from William Shakespeare's *Midsummer Night's Dream*; Edmund Spenser's *The Faerie Queene (*in particular Gloriana's relationship with Arthur*)*, and Elizabethan progress entertainments in order to tease out the notion that some of these works operate as a form of "fan-fiction" for the celebrity queen.

Roach, Joseph. *It*. U of Michigan Press, 2007.

Laurie Osborne

Colby College

Third-Wave Fandom in Shakespearean YA Fiction

Building on my recent research into Shakespearean adaptations, my paper addresses YA fan fictions, specifically the wave-like surges of published YA Shakespeares in the last decade of the twentieth century and the first two decades of the twenty-first. This investigation will build on two arguments in Valerie Fazel and Louise Geddes' *The Shakespeare Multiverse: Fandom as Literary Praxis:* the importance of fan praxis as paratexts and the contrast between antefan and antifan in creative adaptations. While YA Shakespeare paratexts illuminate the networked influences that characterize the "Shakespeare multiverse," recent YA Shakespeares move beyond the dynamic duo of antefan and antifan. As described by Fazel and Geddes, "Antefandom is aplace of stasis, a refusal to engage in any meaningful or critical way with the fan object; the antefan rejects the precariousness of the Shakespeare multiverse. . . . This position . . . puts Shakespeare out of reach of the 'undeserving' fan and under the control of the ante fan (237). In contrast, the antifan "articulates our discomfort in identifying with a complex and potentially distasteful fan object, especially one that we have already invested in and with which we are openly affiliated. . . . It takes intellectual and emotional dexterity to recognize flaws and still participate in a fandom" (232). The recurring waves of YA adaptation visible in my bibliographies of YA and Adult adaptations suggest that the most recent YA adaptations beyond antefan/antifan into new territory by self-consciously exploring fandom and privilege.

Bibliography

Fazel, Valerie and Louise Geddes. *The Shakespeare Multiverse: Fandom as Literary Practice*. NY: Routledge, 2021

Geraghty, Lincoln. "Fan and Paratexts" in *Popular Media Cultures: Fans, Audiences, and Paratexts*. Ed. Lincoln Geraghty. NY: Palgrave McMillan, 2015. 1-17. Other parts of this book are useful as well.

Elizabeth Rivlin

Clemson University

Fandom and Shakespeare Novels on Goodreads

In this paper, I look at how readers react on Goodreads to two very different novels that share an extensive engagement with Shakespeare: Gloria Naylor's *Mama Day* (1988) and Maggie O'Farrell's *Hamnet* (2020). While it would be natural for us as Shakespeare scholars to think that readers come to these novels because they are drawn to Shakespeare and thus in some sense are Shakespeare "fans," readers' comments suggest that they typically define themselves more as fans of an author or a genre. Some readers see Shakespeare as a lure or added attraction, but others perceive the presence of Shakespearean elements like characters, plots, or thematic motifs as a distraction or an obstacle to enjoyment. Reader comments also often suggest that reading Shakespeare is an optional aspect of reading the novels, even when marketing copy or the author's stated intention indicates that Shakespeare is integral to the novel's composition and aims. The rhetoric and structures of fandom are clearly important for the ways in which *Mama Day* and *Hamnet* have each been positioned in the literary marketplace and more generally in our cultural landscape, but identifying how fan energy is motivated, including through the capitalist mechanisms of the publishing industry, and where it is directed, is perhaps even more important. Ultimately, I am interested in how and to what extent people interact with Shakespeare in volitional reading contexts: what does it mean to read Shakespeare today?

Driscoll, Beth. *The New Literary Middlebrow: Tastemakers and Reading in the Twenty-First Century*. Palgrave Macmillan, 2014.

Driscoll is very helpful in defining and analyzing the complex affective responses that contemporary literary culture elicits in readers.

Lisa S. Starks
University of South Florida

Levinas's Radical Ethics and Fan Communities of *Slings & Arrows*

Since its television run, *Slings & Arrows* has achieved status as a cult series, enjoying a vital afterlife on DVD, Acorn TV, and the internet, where fans interact with the show and engage with others on internet fandom sites. Intermedial and complex, *Slings & Arrows'* fandom includes fanfiction of various sorts, videos, podcasts, and other postings that creatively adapt and appropriate from the series' episodes—its narratives, characters, themes, and Shakespearean appropriations—forging links between the show and its other fans. On the one hand, *Slings & Arrows*—like other cult favorites or television series that remain in cultural circulation long after their initial run—provides spectators with a ghostly sense of familiarity, a nostalgic, spectral connection to their own pasts and the fictional characters who have been integrated into their own lives. On the other hand, the show exceeds that categorization, function, and effect. Although the series does fulfill the need for comfort and familiarity, its appeal also stems from the rich, meaningful ways it treats the ethical implications of Shakespearean adaptation and appropriation. This essay uses Emmanuel Levinas's radical ethics to explore how members of *Slings & Arrows'* fan communities bond with each other and how their posts comment on important ethical matters and contemporary issues, such as LGBTQ and gender equality. *Slings & Arrows* fandom takes the show's narratives in fascinating directions, exploring difference and the ethical ramifications of Shakespearean performances on stage, screen, and internet fan posts.

Brief Annotated Bibliography:

Calbi, Maurizio. *Spectral Shakespeares: Media Adaptations in the Twenty-First Century.* New York: Palgrave Macmillan, 2013. **This book applies Derridean "hauntology" to Shakespeare adaptations and media. It's been especially helpful in providing theoretical foundations for this paper.**

Desmet, Christy and Sujata Iyengar. "Adaptation, Appropriation, or What You Will." *Shakespeare* 11, no. 1 (2015). **This article provides a very helpful overview of Shakespeare and adaptation/appropriation studies up to the date of its publication.**

Fazel, Valerie M. and Louise Geddes, *The Shakespeare User: Critical and Creative Appropriations in a Networked Culture*. Cham, Switzerland: Palgrave Macmillan/Springer, 2017. **This book, especially its introduction, provides an excellent theoretical foundation for work in fandom studies.**

Huang, Alexa (Alexa Alice Joubin) and Elizabeth Rivlin. "Introduction," 1-20. In *Shakespeare and the Ethics of Appropriation*. New York, NY: Palgrave Macmillan, 2014. **This introduction employs Levinas in discussing and providing an overview of ethical approaches to Shakespearean adaptations and appropriations.**

Fran Teague

University of Georgia

The Boydell Gallery as Fanart

If we think about the Boydell Gallery (BG) as fanart, what might that tell us about the reception of Shakespeare's plays. Specifically, how do such paintings use the gaps in the canon and fill those gaps with pictures of moments that occur off-stage in the plays? Why do the BG paintings for *Richard III* concentrate obsessively on the princes in the Tower, for example? Why do so many BG pictures include suggestive clothing to represent Shakespeare's scenes? Why makes particular fans see scenes in a way different from others? Using the marvelous acafan site "What Jane Saw" we might investigate these questions.