

SAA Bulletin

Shakespeare Association of America



2022 *June*

SAA News

Letter from the Executive Director.....	2
Financial Report.....	3
2023 Seminars and Workshops.....	4
2023 Open Sessions.....	9
2023 Practicum.....	9

Planning for SAA 2023

NextGenPlan Submissions	10
Digital Exhibit Proposals	10
Dissertation Prize	11
Travel Grants	11
Hotel.....	13
Registration	11
Meeting Policies	13
SAA Guidelines	14

Looking Forward

Get on the Program for 2024.....	13
----------------------------------	----

The Fifty-First Annual Meeting of the Shakespeare Association of America will be held at the Hilton Hotel in Minneapolis, Minnesota. The conference opens on Wednesday, 29 March and closes on Saturday, 1 April 2023. Panel sessions include:

- ◆ **Plenary Panel: Constructing the First Folio***
*See linked Seminar #1: The 1623 First Folio.
Panel Organizer Emma Smith (*University of Oxford*), with Amy Lidster (*University of Oxford*), Jitka Štollová (*University of Cambridge*), and Gary Taylor (*Florida State University*)
- ◆ **Shakespearean Futures: Zoom-Flight: Neoliberalism and Embodied Learning in the Post-Pandemic Shakespeare Classroom**
Panel Organizer Eric L. De Barros (*American University of Sharjah*), with Crystal Bartolovich (*Syracuse University*) and Marissa Greenberg (*University of New Mexico*)
- ◆ **Anne's World, 1623/2023: Shakespeare's Wife and Her Warwickshire Legacy**
Roundtable Organizers Paul Edmondson (*Shakespeare Birthplace Trust*), Chris Laoutaris (*Shakespeare Institute, University of Birmingham*), and Katherine Scheil (*University of Minnesota*), with Ailsa Grant Ferguson (*University of Brighton*), Laurie Maguire (*University of Oxford*), and Lena Cowen Orlin (*Georgetown University*)
- ◆ **Carceral Shakespeare**
Roundtable Organizers Liz Fox (*University of Massachusetts, Amherst*) and Gina Hausknecht (*Coe College*) and Chair Sarah Higinbotham (*Oxford College, Emory University*), with Frannie Shepherd-Bates (*Shakespeare in Prison, Detroit Public Theatre*) and Kevin Windhauser (*Washington University in St. Louis Prison Education Project*)
- ◆ **The Early Modern Multiverse: Worlds beyond Worlds in Shakespeare (and Beyond)**
Panel Organizer Jane Hwang Degenhardt (*University of Massachusetts, Amherst*), with Wendy Beth Hyman (*Oberlin College*), Helen Smith (*University of York*), and Henry S. Turner (*Rutgers University*)
- ◆ **Habeas Corpus: Shakespeare and the Limits of Embodiment**
Panel Organizer Christopher Pye (*Williams College*), with Marjorie Rubright (*University of Massachusetts, Amherst*) and Ted Tregear (*University of Cambridge*)
- ◆ **Material Concerns: Shakespeare and the Early Modern in the Artists' Book**
Panel Organizers Sujata Iyengar (*University of Georgia*) and Jennifer A. Low (*Florida Atlantic University*), with Amy L. Tigner (*University of Texas, Arlington*)
- ◆ **Publics–Bodies–Speech: Drama in the Early Modern Mediascape**
Panel Organizer Allison Deutermann (*Baruch College, CUNY*), with András Kiséry (*City College of New York, CUNY*) and Scott Trudell (*University of Maryland*)
- ◆ **Race-ing Queens**
Panel Organizer Mira 'Assaf Kafantaris (*Butler University*) and Chair Margo Hendricks (*University of California, Santa Cruz*), with Danielle Lee (*SUNY College at Old Westbury*), Harry R. McCarthy (*Jesus College, University of Cambridge*), and Anita Raychawdhuri (*University of California, Santa Barbara*)
- ◆ **Shakespeare en Nuestra América**
Panel Organizer Carla Della Gatta (*Florida State University*), with Alfredo Michel Modenessi (*Universidad Nacional Autónoma de México*) and Donna Woodford-Gormley (*New Mexico Highlands University*)
- ◆ **Staging Citizenship: Early Modern Disability Histories***
*See linked Seminar #23: Pedagogies of Premodern Disability.
Panel Organizers Penelope Geng (*Macalester College*) and Katherine Schaap Williams (*University of Toronto*), with Genevieve Love (*Colorado College*)

SAA Officers

President

Bernadette Andrea
University of California, Santa Barbara

Vice-President

Ian Smith
Lafayette College

Immediate Past President

Farah Karim-Cooper
Shakespeare's Globe

Trustees

Patricia Akhmie
Rutgers University, Newark

Dennis Britton

University of British Columbia

Jane Hwang Degenhardt

University of Massachusetts, Amherst

Michelle M. Dowd

University of Alabama

Stephen Guy-Bray
University of British Columbia

Vin Nardizzi
University of British Columbia

Executive Director

Karen Raber
University of Mississippi

Assistant Director

Bi-qi Beatrice Lei
National Taiwan University

Program Associate

Donna Even-Kesef
Stanford University

Project Coordinator

Anne Freeman
University of Mississippi

Financial Advisor

Melody Fetske

Social Media Intern

Anna Hegland
University of Kent and Carthage College

Letter from the Executive Director



Dear Colleagues:

It is my great pleasure to introduce the program for the 2023 Annual Meeting of the Shakespeare Association of America. In this Bulletin, you will find the lineup of panels, roundtables, seminars and workshops we will enjoy when we meet in Minneapolis, MN, March

29-April 1. We are excited about the events listed in these pages, and we encourage you to sign up early for seminars and workshops. As always, these are enrolled on a first-come, first-served basis, so late enrollees may not be assigned to their first choices. Remember that to enroll in an SAA seminar or workshop you must be a current member for the 2022-23 year, which begins on June 1.

Now that we have celebrated a half-century of the SAA, we embark on a new journey, still facing the challenges of a pandemic that clearly will not leave us any time soon, along with the ongoing financial and other retrenchments in the humanities at our universities, colleges, and other institutions. But our 50th meeting affirmed that we find joy amidst the hardship. I trust that we will do the same in Minneapolis next spring.

Committee on Conference Futures.

Our 2022 Town Hall allowed many of you to express your hopes and concerns and we have heard you, particularly on the issue of how, where, and in what mode the conference is administered. The Board of Trustees has constituted an ad hoc committee to investigate and advise on the future of the conference. The organization has booked hotel-based sites through 2026, so the committee will focus on possible changes or adaptations beginning with the 2027 Annual Meeting. This does not mean that the SAA will transform the conference: we cannot know whether our current model is better or worse than others until the committee researches the subject fully. But we are taking the first steps to thinking about how to adapt as our world and our membership's needs change.

The 50th and Beyond.

Our 50th Annual Meeting was a great success, but a much smaller event than in past years. That was expected: with the Omicron variant surging in late 2021 and throughout the winter of 2022, we knew we would see fewer of you in Jacksonville. I renegotiated our contract with the hotel to reduce our room commitment, but in the end we still incurred a small penalty for rooms they did not sell. Meanwhile, we indulged ourselves for the

50th with increases in our reception and banquet menus, as well as in bringing special guests to the event. These factors, along with anemic fundraising in the region, left us with a very large deficit for the conference—one that we compensated for with reserves of cash that we had been carefully husbanding for some time for just this purpose.

Yet in future, as our Financial Advisor Melody Fetske points out in her letter on the next page, we will have to manage our balance sheet a bit more successfully. To this end, we have returned to our minimal increases in dues this year and eliminated the zero level membership. Conference rates will stay the same for at least the coming year.

It is my hope that Minneapolis will see a more robust turnout for the Annual Meeting, that members will again be able to congregate in larger numbers to share their work and generally renew their ties. In 2023, however, we will forego the virtual pre-conference option as we await insights from the Committee on Conference Futures. We plan multiple virtual events during the year, but sadly cannot afford the costs of the virtual platform or staff time for another pre-conference event, at least in the near future. In 2023, as in previous years, the SAA will not be able to provide equipment to support remote access to workshops and seminars. We leave judgments about remote access to individual leaders; please note, however, that only participants who register for the conference will be listed in the program. Because we cannot effectively charge for remote access to conference panels and other events, we will only be able to provide recordings of the luncheon address and the Plenary panel via our website to current members following the conference.

Finally, let me say that as Executive Director I spend a good amount of time giving you all practical financial information and insights into our operations—but I was energized by the brilliant papers I heard in Jacksonville, inspired by the seminars I got to audit, and profoundly warmed by seeing all of you having a laugh at the receptions and the Saturday celebrations. It is the intangibles about academic events like our conference that matter equally with the practical aspects, and those intangibles are always abundantly supplied by our close-knit and affirming community. I honor all of you for your commitment to this work we do together.

Sincerely,

A handwritten signature in black ink, appearing to read 'Karen Raber'. The signature is fluid and cursive, written on a white background.

Karen Raber
Executive Director

Letter from the Financial Advisor



COVID's IMPACT ON IN-PERSON GATHERINGS STILL LINGERS

Attendance numbers at this year's conference in Jacksonville fell far below projections and below the numbers we have enjoyed in years prior to the pandemic. This year's hybrid conference required heavy investment in technical services to provide a quality virtual experience, including dedicated staff to facilitate, while other staff were preparing for the onsite conference. These costs in addition to the extra on-site costs to deliver an appropriate 50th anniversary celebration, created some financial challenges for SAA—see the chart below for a visual rendering of the organization's recent performance.

I would also point out that not only did registrations for the conference decline, but new membership numbers also have not fully returned to previous numbers prior to the pandemic, despite the zero-level membership offered over the past two years. Since the SAA depends on its membership dues to cover its operational budget, this will require the organization to do some careful financial planning in order to meet coming demands for both its daily functions and for the Minneapolis conference.

On the bright side, many did attend and enjoy the 50th Annual Meeting in Jacksonville. We will look forward to a return to better rates of attendance at the next conference in Minneapolis in 2023 and an overall improvement in the organization's outlook thereafter.

—Melody Fetske



Important Dates

- | | |
|--------------|--|
| 1 June | Seminar and workshop enrollment opens |
| 1 September | Deadline to enroll in Articles in Progress practicum |
| 15 September | Deadline to enroll in seminars and workshops |
| 1 October | Deadline to apply for 2023 NextGenPlen |
| 1 October | Deadline to apply for the J. Leeds Barroll Dissertation Prize |
| 1 November | Deadline to submit an application for a 2023 Digital Exhibit |
| 1 November | Deadline to submit an application for a Travel Grant |
| 1 December | Deadline to apply for the Innovative Article Award; Shakespeare Publics Award; and SAA/Huntington Fellowship |
| 2 January | Conference registration opens for the Fifty-First Annual Meeting of the Shakespeare Association of America |

2023 Seminars

01. The 1623 First Folio*

Gabriel Egan
(*De Montfort University*)

Miranda Fay Thomas
(*Trinity College Dublin*)

*See linked Panel: Constructing the First Folio, page 1.

Participants are invited to take stock of our knowledge of this book on its 400th anniversary and to share new work that sheds light on its creation, reception, significance, and history. How has our understanding of this book changed since the last centennial, when the New Bibliography had begun to dominate the study of early Shakespeare texts? All approaches—bibliographical, theatrical, editorial, critical, economic, linguistic, political, historical, theoretical, statistical—are welcome.

02. Abject Science

Pavneet Aulakh
(*Vanderbilt University*)

Jean Feerick
(*John Carroll University*)

Seventeenth-century natural philosophers maligned romance as fictive. But they continually returned to its motifs, suggesting its enduring philosophical value. With romance as but one example of “abject science,” we invite papers that ask: How do literary forms (dramatic, narrative, poetic), stylistic strategies, or tropes model ways of knowledge-making alternative or instrumental to natural philosophy? How might the history of science look if we foregrounded such non-normative practices?

03. Adaptation Strategies and Resilience in Early Modern England

Rebecca Totaro
(*Florida Gulf Coast University*)

Mary Trull
(*St. Olaf College*)

Early moderns had a broad and regularly performed range of strategies for adapting to crisis. Early modern drama places these strategies on display, as characters from distinct perspectival vantage points navigate the same crisis terrain—some in the service of communal resilience and others in service of themselves. This seminar invites papers that identify performed strategies of adaptation to crisis and the corresponding community resilience bolstered or thwarted by them.

04. Beyond “Formal Limits”: New Frontiers in Theater History

Christopher Matusiak
(*Ithaca College*)

Kara Northway
(*Kansas State University*)

On the centenary of E. K. Chambers’ *The Elizabethan Stage* and its institution of the “formal limits” of modern theater history, this seminar will integrate twenty-first-century conversations that interrogate or challenge the discipline’s boundaries, borders, and barriers. We welcome papers on race, gender, ability, and other inclusive topics in early theater; previously overlooked archives; innovative digital projects; and other research that charts meaningful new directions in theater history.

05. Comic Epistemologies

Laura Kolb
(*Baruch College, CUNY*)

Jessica Rosenberg
(*University of Miami*)

This seminar invites papers that explore Shakespearean comedy as a site at which knowledge is made, tested, circulated, and used. What kinds of knowledge did comedy—with its reliance on confusion and misrecognition, trial and error, tricks and devices—make possible? What understandings of matter, environment, bodies? How did stage comedy engage non-dramatic genres of practical knowledge? What overlooked epistemic settings and subjects does an attention to early modern comic practices reveal?

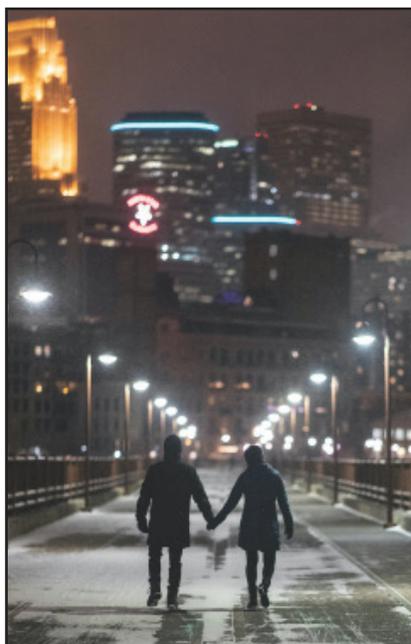


Photo by Ackerman + Gruber / Courtesy of mspmag.com

06. Contemporary Poets and Early Modernity

Hannah Crawford
(*King’s College London*)

Amrita Dhar
(*Ohio State University*)

Elizabeth Scott-Baumann
(*King’s College London*)

This session asks how contemporary poets writing today have responded to early modern texts, images and ideas. We will discuss what it means to write with—and against—a historical period that enshrines ideas about politics, class, race, ability, gender and sexuality that have led to the structural inequalities of today. We will pay particular attention to form: what does it mean to use the forms of early modernity in order to question the presumptions and hierarchies of that historical moment and its often damaging legacies for today?

07. Counting (in) Early Modern Drama

Rob Carson
(*Hobart and William Smith Colleges*)

Zachary Lesser
(*University of Pennsylvania*)

Quantificational arguments turn up everywhere in early modern studies from Book History to Theater History, from formalist criticism to authorship studies, from distant reading to the Digital Humanities. And early modern texts themselves are often deeply invested in numerical matters. In this seminar, we hope to forge unexpected connections by focusing on the role that counting plays in our critical practices. What roles (for better and for worse) do numbers play in our criticism?

08. Cunning

Suparna Roychoudhury
(*Mount Holyoke College*)

Katherine Walker
(*University of Nevada, Las Vegas*)

We invite explorations of cunning in Shakespeare’s works and time. How do cunning figures wield their knowledge in different social or epistemic registers? Given the interpretative and performative possibilities of cunning, we encourage explorations of how the term and its values are culturally constructed on the Renaissance stage. We welcome investigations that intersect with questions of religion, race/ethnicity, gender/sexuality, disability, or histories of magic, philosophy, and science.

09. Dissolving Worlds in Early Modern Literature

Marshelle Woodward
(University of Toronto, Mississauga)

This seminar seeks papers exploring global dissolution in early modern texts of all genres. Essays might consider Christian apocalypticism, *contemptus* or *senectus mundi* topoi, epicureanism, colonial violence, chymical eschatology, pastoral hellscapes, etc. How might the presence of such dissolving worlds lead us to reassess the optimism around *poesis* in the early modern worldmaking tradition? To what extent ought the world(s) we have inherited—not golden, but riven, collapsing—prompt the same?

10. Early Modern Carceral Studies

Matthew Ritger
(Dartmouth College)

This seminar seeks papers that explore connections between early modern literature and drama and pre-modern carceral studies. As contemporary politics and scholarship change our understanding of the history of punishment, prisons, and unfree labor in the early modern period, literary and dramatic texts continue to offer important insights. Topics might include: the prison in or on the stage; prison writing; penal ideology in ballads and broadsides; perspectives from critical prison studies.

11. Early Modern Data

John Ladd
(Denison University)

This seminar invites papers on early modern data: the early modern obsession with information collected and arranged for later presentation or study. We will examine data as a historical concept alongside today's data analysis techniques. Topics may include data analysis of literature, explorations of the use of data in the early modern period, the place of data within performance, and the intersection of historical data with conceptions of race, class, gender, sexuality, and disability.



Claes Oldenburg and Coosje van Bruggen
Spoonbridge and Cherry / Photo by Mike Krivit, courtesy of Meet Minneapolis

12. Early Modern London Historiography and Drama

Janelle Jenstad
(University of Victoria)

Mark Kaethler
(Medicine Hat College)

London's historiography and drama meet in civic pageantry, mayoral shows, chronicle comedies, and urban surveys. While much has been said on the power dynamics and forms of nationhood or civic identity, it is time to return to these texts and their politics. Seminar leaders particularly encourage papers on Premodern Critical Race Studies and Premodern Critical Indigenous Studies as well as their intersections with gender, sexuality, and ecocriticism.

13. Echoes of Violence

Matt Carter
(Clayton State University)

Samantha Dressel
(Chapman University)

How do Renaissance plays create echoes of violence? How do modern echoes of that violence distort or add meaning to the original context? This seminar considers the way violence resounds across the Renaissance and into our world. We consider violence broadly, looking at enacted, threatened, imagined, and stifled violence, as that violence appears textually, in performance, and inter- and meta-textually. The seminar encourages a range of critical perspectives.

14. Forsaken Plays

Erin E. Kelly
(University of Victoria)

This seminar invites participants to introduce to a captive audience the overlooked, neglected, or weird play they think deserves more scholarly attention. (Advocacy for a play that lacks a modern edition is especially welcome.) How would our understanding of literary history, early modern English drama, or Shakespeare be transformed if we focused on such plays? Along the way, expect to wrestle with questions about what qualities might lead a play to have been treated as insignificant or bad.

15. Henry VIII: New Directions

Meghan C. Andrews
(Lycoming College)

Edward Gieskes
(University of South Carolina)

This seminar invites new perspectives on *Henry VIII*, asking what fresh inquiries we should be making of the play today. How might new approaches to *Henry VIII*—including but not limited to studies of collaboration, trauma, race, performance and theater history, or formalist, feminist, queer, book historical, or pedagogical approaches—reinvigorate its study? Contributions from all theoretical and disciplinary approaches are welcome, as is work that is new, still in progress, or speculative.

16. Imagining Antiquity

Daniel Blank
(Durham University)

Heather James
(University of Southern California)

This seminar explores the early modern stage's fascination with the ancient world, from the use of classical texts to the depiction of characters from classical antiquity. We invite papers which seek to broaden traditional ideas of early modern dramatists' debt to the past. Possible topics include the influence of individual source texts; the relationship between classical texts and early modern representations of identity; legacies of ancient figures both within and beyond early modern drama.

17. Intersectional Animality

Holly Dugan
(George Washington University)

Karen Raber
(University of Mississippi)

Critical animal studies seeks to divest definitions of the human from arguments for ethical, legal, and political rights and protections, yet it remains problematic to connect the place of animals with the treatment of people, especially since metaphors of animality have been weaponized against so many. While acknowledging this tension, this seminar explores how critical animal studies can engage productively with premodern critical race studies, disability studies, early modern trans studies, and more.

18. *Love's Labour's Won*: Reimagining Shakespeare Studies

Scott Maisano
(University of Massachusetts, Boston)

As we celebrate the 400th anniversary of the First Folio, let's remember *Love's Labour's Won*. Any Complete Works of Shakespeare that does not contain *LLW* is incomplete. What might a lost, ecstatic, utopian text make possible for Shakespeare studies? What opportunities does this canonical gap open for queer of color performance, ecofeminism, or postcritique? Could it make comedy, pedagogy, or research more inclusive? What's in a title? Can imagination play a bigger role in Shakespeare studies?

19. Marlowe and Jonson

Judith Haber
(Tufts University)

We will consider two of the greatest poet-playwrights of the period. Papers may focus on one text or many, on either author alone or on both together, or on comparisons with Shakespeare and others. Any type of approach is welcome. Questions to be considered may include the following: What is distinctive about the texts of each writer? How do they influence and interact with each other or with Shakespeare? How do newer critical and theoretical approaches alter our view of their texts?

20. Metatheater as Rivalry and Dialogue

Daniel Moss
(Southern Methodist University)

With Shakespeare's traditional priority as metatheatrical mastermind beginning to give way to a healthier, dialogic account of metatheatricity, it is time for a reevaluation of practices by other playwrights and companies. This seminar explores alternative metatheatrical modes—whether in relation to Shakespeare's work or independent of it—and seeks to identify new points of contact with recent scholarship on race, gender, queer expression, class, and other key aspects of Early Modern drama.



Minneapolis Institute of Art / Photo by Bruce Silcox for Minneapolis Institute of Art, Courtesy of Mia and Meet Minneapolis

21. Natural History Now

Joseph Campana
(Rice University)

Recent attention to creatures relies on a "Renaissance" of natural history in early modern Europe. What to say about natural history now? Iconic works or new ones? Relative to poetry, theater, other arts? What models for creaturely stories? Natural history relative to genre? Form? Audience? Media? Global traffic and the Columbian exchange? When does natural history "naturalize" (sex, gender, sexuality, race) or confound? What is an author, what is humanism from this vantage?

22. New Approaches to *A Midsummer Night's Dream*

Rebecca Bushnell
(University of Pennsylvania)

This seminar will focus on how the interpretation and performance of *A Midsummer Night's Dream* have evolved in the past few decades, in particular as reflected through the lenses of gender, sexuality, race, post-colonialism, and the environment. Papers are invited that represent many different perspectives and approaches, including performance history, global translations and adaptations, and critical history, as well as interpretations of different aspects and themes of the play.

23. Pedagogies of Premodern Disability*

Genevieve Love
(Colorado College)

Katherine Schaap Williams
(University of Toronto)

*See linked Panel: Staging Citizenship: Early Modern Disability Histories, page 1.

What are the stakes of attending to critical disability studies in teaching Shakespeare and early modern drama? How do we move from classroom practice to disability justice? This seminar considers the pedagogical methods and practices that illuminate disability representations, disabling conditions, and disability gain in early modern texts. We welcome position papers that pair key theoretical and primary text(s) as well as experimental and reflective forms of writing on disability pedagogies.

24. Performance Cultures in and around the Inns of Court

Emma Rhatigan
(University of Sheffield)

Michelle O'Callaghan
(University of Reading)

Jackie Watson
(Oxford, UK)

Performance cultures at the Inns of Court took a variety of forms, from Christmas revels and masques to mooting and sermons. The four Inns of Court were not homogenous or discrete spaces but open and traversed. This workshop will explore performance cultures at the Inns and how they move across and intersect with other playing spaces in London and cross borders to engage with European festive cultures and the wider world, via the movement of people, texts, performances, and objects.

25. The Queen's Gambit

Sarah Crover
(University of Vancouver Island)

Elizabeth Hodgson
(University of British Columbia)

Queens in early modern English literatures, both as authors and as characters, often embody particular nexes of cultural identity, gender, and racialization, filtered through their distinctively constrained privilege. As monarchs with limits, and as particularly embodied agents of nationalism, queens both historical and imagined mark English and other cultural identities in specifically complex terms. This seminar will examine how queens act out race, gender, and nationalist power in divergent and emergent forms.

26. Reassessing Lady Mary Wroth's Poetry: New Approaches and Future Directions

Paul Salzman
(La Trobe University)

Rosalind Smith
(Australian National University)

This seminar invites its participants to reassess the poetry of Lady Mary Wroth in the light of new theoretical developments in early modern studies, including critical race theory (with the pioneering work of Kim F. Hall on Wroth still needing to be addressed in detail); queer theory; new formalism; emotions scholarship; and expanded material histories which have taken into account transmission, reception, annotation, and collecting.

27. Reconsidering Science and Religion

Aaron Kitch
(Bowdoin College)

This seminar invites explorations of early modern science and religion, broadly conceived. How did early modern accounts of anatomy, astronomy, botany, natural history, or medicine, for example, both draw on and reshape theology? How did new empirical efforts to observe nature challenge or reinforce religious ideas and practices? How do we locate Shakespeare's works in relation to such contexts? Literary, historical, archival, and theoretical approaches equally welcome.

28. The Renaissance Project

Tessie Prakas
(Scripps College)

Colleen Ruth Rosenfeld
(Pomona College)

"Renaissance" is largely taken to identify periods of radical innovation in arts and letters. The chronological borders of those periods shift from region to region (e.g. Italian, English, Ottoman) but it is generally a given that any period the term designates is now closed. But what if "Renaissance" is best conceived not as a closed historical period but as an open historical project? What if our task is to participate or intervene in these historical projects variously called "Renaissance"?

29. Scarcity in a Time of Plenty: Early Modern English Writers on Hunger

Andy Crow
(Boston College)

Lauren Shook
(Texas Lutheran University)

Hunger gripped early modern England. Writers from preachers to playwrights had something to say about it. How was form used to ameliorate systemic hunger in England? How did writers experience food insecurity? How does their literary work relate to this experience? How do race, class, gender, and religion factor into written responses to hunger? How can we leverage the innovations of English writers to think through productive responses to 21st century food insecurity?

30. Screen Shakespeares: Form and Technology

Greg Semenza
(University of Connecticut)

Garrett Sullivan
(Pennsylvania State University)

This seminar focuses on how the formal and technological elements of film, video and television construct interpretations of Shakespeare. Participants are encouraged to think about "screen" Shakespeares broadly—in movies, TV programs, video games, etc.—while prioritizing lighting, framing, sound design, and tracking, as well as other non-traditional production elements that fuse together filmic and non-filmic Shakespeares (CGI and other animation techniques, and computer programming).

31. Shakespeare and Early Modern Misogyny

Brian Chalk
(Manhattan College)

Shannon Kelley
(Fairfield University)

Patricia Wareh
(Union College)

This seminar explores how early modern authors represent misogyny in their works. Do the works of Shakespeare and his contemporaries reinforce or undermine the patriarchal worlds that the plays and poems create? How is early modern patriarchy's goal of maintaining order by devaluing women connected to its implicit belief that whiteness is superior? This seminar also invites work that investigates overlaps between misogyny and de/post/colonial studies, queer theory, disability studies, trans studies, and other intersectional possibilities.

32. Shakespeare and Race in Popular Culture

Vanessa I. Corredera
(Andrews University)

L. Monique Pittman
(Andrews University)

This seminar takes seriously pop culture as an archive for expanding the study of Shakespeare and race. Deploying rigorous theoretical and methodological approaches can assist in illuminating more precisely how pop culture uses Shakespeare to uphold, contest, and (re-)shape existing racial imaginaries. We thus invite papers taking a wide range of disciplined approaches to consider the social and ideological implications of the triangulation between Shakespeare, pop culture, and race.

33. Shakespeare and the Public Good

Peter Kuling
(University of Guelph)

Wes Pearce
(University of Regina)

This seminar explores the public good emerging from Shakespeare beyond the experience of studying the plays or seeing live performances. We seek papers and presentations investigating concepts of the "public good" as it relates to our own scholarship. Does Shakespeare enable us to generate new outcomes for various publics? This seminar aims to collectively debate and define concepts of the "public good" while also identifying the impact of Shakespeare's contributions to our contemporary world.

34. Shakespeare and Writing Instruction

Adhaar Noor Desai
(Bard College)

What were the methods and assumptions of poetic writing in early modern England? How might the study of them allow us to critically engage—and potentially reform—the methods of writing instruction practiced in modern literature classrooms? This seminar hopes to fortify a reciprocal relationship between scholarship on early modern poetic practices and the ways literary criticism is practiced and taught in contemporary higher education.

35. Shakespeare between Ancient and Modern Thought

Benjamin Parris
(University of Pittsburgh)

Steven Swarbrick
(Baruch College, CUNY)

How might attention to Shakespeare's reactivation and transformation of ancient philosophy simultaneously illuminate, clarify, or modify our understanding of his work in relation to modern modes of philosophical inquiry? How might we read Shakespeare between Marx and Aristotle, for example, or between Wynter and Ptolemy? Papers whose triangulation of Shakespeare takes up emergent and timely areas of theoretical concern such as trans studies, critical race, ethnic, and indigenous studies, or ecocriticism are especially encouraged.

36. Shakespeare, Bob Dylan, and the Bardic Tradition

Mark Bayer
(University of Texas, San Antonio)

Robert Sawyer
(East Tennessee State University)

A native of Minnesota, Bob Dylan's writings are saturated with allusions to Shakespeare. But the similarities between the two writers go beyond simple influence or appropriation. Both are cultural icons whose works transcend popular culture and permeate literary, academic, and political discussions, and who are often seen as secular prophets. This seminar invites papers that consider the multiple lines of intersection between Shakespeare, Dylan, and the bardic tradition they represent.

37. Shakespeare on Broadway

Louise Geddes
(Adelphi University)

Nora J. Williams
(University of Essex)

Broadway and Shakespeare operate as discrete neoliberal cultural ecologies and this seminar will bring them together to consider Broadway as both an historical locale and a big-budget production genre. What is Shakespeare's relationship to musical theatre? How do the spaces and traditions of Broadway shape Shakespeare? What is the place of Broadway Shakespeare in the larger networks of Shakespearean consumption? This seminar welcomes papers that engage with theatre history, adaptation or performance theory, music theory, or cultural studies.

38. Shakespeare, Sex, and Space

Justine DeCamillis
(University of Maryland)

How does the sociosexual energy of Shakespeare's plays shift between places and spaces? Antony's sexual proclivities are blamed on feminized Egypt, beyond Rome's sphere of masculine civilization. Iago describes Desdemona as the "supersubtle Venetian," a sexual identity tied to a particular city. We invite papers that explore these shifts in Shakespeare and his contemporaries' dramatic works and welcome a diverse array of critical approaches to this topic.

39. Shakespeare's Propositional Third Spaces: Thinking beyond the Binary

Christian Billing
(University of Hull)

Susanne Wofford
(New York University)

Recent trends in critical theory have pointed to the ways in which normative cultures of oppression frequently use taxonomies and hierarchies based on binary oppositions in order to control and dominate particular groups and/or individuals. This seminar considers how we, as activist scholars, teachers, and artists, can work critically with Shakespeare's binary-probing imagination in order to provide less-limiting visions of what is ontologically, socially and culturally possible.

40. Transitions: Ecologies of Economic Life

Derrick Higginbotham
(University of Hawai'i, Mānoa)

Income inequality, global trade conflicts, booms in ecological extraction and consumerism, increased dispossession: economic forces intimately shape lives, individually and collectively, in both the past and present. How do early modern cultures process and understand economic transformations? Can the insights of queer theory, trans studies, ecocriticism, and critical race studies—especially when these methods overlap—reframe our conceptualization of early modern economic changes?

41. *The Two Noble Kinsmen*: State of the Play

David L. Orvis
(Appalachian State University)

The aim of this seminar is twofold: to take stock of previous scholarship on *The Two Noble Kinsmen*, and to chart new trajectories for future work on this play. Especially welcome are papers that help us see the play afresh through hitherto neglected theoretical perspectives such as critical race theory, affect theory, ecocriticism, posthumanism, disability studies, and performance studies. Papers that shift focus to less-studied characters, tropes, and passages, are also encouraged.

42. Winter's Tales: The Imagined North in Early Modern English Literature

Sophie Lemercier-Goddard
(ENS, Université de Lyon)

What did the North mean to Shakespeare's contemporaries? How did the depiction of northern places, phenomena and identities on the English stage create a geographical but also climatic imaginary? Representations of Northern local or global locations engaged with political and geographical discourses, but on a more intimate level, they also redefined coldness as a symbol of northerliness. Approaches focusing on material history, sensory geography, empire, geohumouralism and ecocriticism are welcome.

43. Women and Complaint, from Medieval to Early Modern

Holly A. Crocker
(University of South Carolina)

Lynn Enterline
(Vanderbilt University)

This seminar asks, what happens to women's complaint across the conventional divide between medieval and early modern periods? From ballads and lyrics, to epyllia and drama: we invite analyses of complaints that are institutional and ephemeral, formal and fleeting. By taking a long view of complaining women, we hope to begin a conversation among medievalists and early modernists working to dislodge normative trajectories of gender, sexuality, embodiment, and temporality.

44. The World Must be Peopled: Biopolitics and Early Modern Sexuality, Labor, and Race

Ari Friedlander
(University of Mississippi)

In an age of pandemics and renewed focus on public health, it is time to think about biopolitics. How did the state come to exercise power through the management of biological life? What social, political, and religious factors combined to reconceive nations as populations rather than territories? How did this shift alter ideas about sexuality, disability, race, class, and literature? Papers may examine literary and non-literary texts on poor relief, life under plague, management of laborers, and colonial projects in Europe and around the world.

2023 Workshops

45. Applied Shakespeare: Renaissance Leadership for Transformative Higher Education

Ariane Balizet
(Texas Christian University)

Natalie K. Eschenbaum
(St. Catherine University)

Marcela Kostihova
(Hamline University)

This workshop is designed for Renaissance scholars interested in leadership positions in the academy. How does the field's frequent consideration of leadership in Renaissance texts make us uniquely qualified for this work? How do Renaissance scholar administrators use their critical/historical perspectives to advocate for the humanities? How do we build skills in areas required for leadership that are not part of our scholarly training? Common readings and reflective writing will be completed in advance.

46. Artifact as Text: Object-Based Learning in the Shakespeare Classroom

Jess Hamlet
(Alvernia University)

Molly Beth Seremet
(Mary Baldwin University)

This interactive pedagogy workshop will give participants new tools to engage their students in close-reading practices. This two-part session will both model best practices for educators using objects as a close-reading exercise as well as give participants the opportunity to share, workshop, and refine their own pedagogical practices, taking skills and methods learned from/during the pandemic and incorporating them into regular teaching practices in person, online, or in a hybrid format.

47. *The Bard in the Borderlands: Pedagogical, Artistic, and Scholarly Approaches to Shakespeare en La Frontera*

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

Adrianna M. Santos
(Texas A&M University, San Antonio)

Kathryn Vomero Santos
(Trinity University)

This workshop will facilitate pedagogical, artistic, and scholarly engagement with a set of previously unpublished plays compiled in the forthcoming open-access anthology, *The Bard in the Borderlands: An Anthology of Shakespeare Appropriation en La Frontera* (ACMRS Press, 2023). Participants will receive advanced access to these plays and will be invited to create a project (pedagogical material, an essay, or a creative piece) related to the growing subfield of Borderlands Shakespeare.

48. Engaging Students and Empowering Research with the Digital New Variorum Shakespeare (NVS)

Laura Mandell
(Texas A&M University)

Katayoun Torabi
(Texas A&M University)

This workshop will introduce participants to the Digital New Variorum Shakespeare (NVS), an open-access, interactive web application that presents the history of Shakespearean editorial scholarship for selected plays through an interface that is intuitive and comprehensive. Participants will learn how the Digital NVS can be used as an effective resource for research and teaching through a series of exercises we created for college courses.

2023 Open Sessions

The Rape of Lucrece and Early Modern Rape Culture: A Performance and Discussion

Elena Pellone
(Shakespeare Institute, University of Birmingham)

David J. Schalkwyk
(Queen Mary University of London)

Elena Pellone reprises her role as Lucrece in her 2021 performances at Verona and Stratford. Discussion following the performance will be led by David J. Schalkwyk.

First Book Salon: Spotlight on Early Modern Critical Race Studies

Urvashi Chakravarty
(University of Toronto)

Miles P. Grier
(Queens College, CUNY)

Noémie Ndiaye
(University of Chicago)

This book salon brings together three scholars working in the field of Early Modern Critical Race Studies whose first books are forthcoming in 2022 and 2023. Each scholar will interview and discuss the work of the other two in a free-ranging collaborative discussion. A Q & A with the audience will follow.

2023 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 2023. **Members wishing to join this practicum should email Louise Geddes (lgeddes@adelphi.edu) by 1 September 2022.** Members will be admitted on a first-come, first-served basis.



Photo by Rebecca Rabb / Courtesy of Meet Minneapolis

Digital Exhibits

At the 2023 SAA meeting in Minneapolis, 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 2022.

Only current members of the SAA are eligible to register for seminars and workshops for the Minneapolis meeting, to apply for awards and fellowships, to submit proposals for the NextGenPlen and Digital Exhibits, and to enjoy other benefits. To join or to renew your membership, visit <http://www.shakespeareassociation.org/membership>. The deadline to enroll in seminars and workshops is 15 September 2022.

2023 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 2022.

Congratulations to our Award Winners!

J. Leeds Barroll Dissertation Prize

Winner: Bernadette Myers, "Urban Ecology and the Early Modern English Stage" (Columbia University, 2021)

Winner: Nicole Sheriko, "Imitating Difference: Renaissance Entertainment Culture and the Ethics of Popular Form" (Rutgers University, 2021)

Honorable Mention: Emily R. Lathrop, "Paratheatrical Shakespeare: Audience Engagement, Universality, and the Shakespeare Industry in the United States" (George Washington University, 2021)

Innovative Article Award

Winner: Colby Gordon (Bryn Mawr College), "A woman's prick: Trans Technogenesis in Sonnet 20"

Runner-Up: Urvashi Chakravarty (University of Toronto), "Live, and Beget a Happy Race of Kings': *Richard III*, Race, and Homonationalism"

Runner-Up: Laura Estill (St. Francis Xavier University), "Shakespearean Extracts and the Misrepresentation of the Archive"

Runner-Up: Gillian Knoll (Western Kentucky University), "Coitus Magneticus: Erotic Attraction in *A Midsummer Night's Dream*"

Shakespeare Publics Award

Winner: Freedom Bradley-Ballentine (The Old Globe), Melinda Cooper (Independent Project Manager), Karen Ann Daniels (Folger Shakespeare Library), Scott Jackson (Shakespeare at Notre Dame), Curt Tofteland (Shakespeare Behind Bars), and Praycious Wilson-Gay (Public Theater), "The 4th International Shakespeare in Prisons Conference (SiPC4)"

Winner: Patricia Akhimie (Rutgers University, Newark), David Sterling Brown (Binghamton University), Shanta Bryant (Folger Shakespeare Library), Noelle Cammon (Heritage High School, CA, Folger Teaching Shakespeare Institute 2018), Donnaye Moore (Brookwood High School, GA, Folger Teaching Shakespeare Institute 2016), Peggy O'Brien (Folger Shakespeare Library), Amber Phelps (Baltimore City College High School, Folger Teaching Shakespeare Institute 2012), Ian Smith (Lafayette College), and Maryam Trowell (Folger Shakespeare Library), "Folger Shakespeare Library-Reconstruction.US: Black Shakespeare Course for Middle and High School Students"

Graduate Student Travel Grants

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 Minneapolis 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 2022.

Travel Grants for Contingents, Independent Scholars, Retirees and Others

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, retirees on limited income, and those experiencing financial hardship. 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 Minneapolis 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 2022.

2023 Dissertation Prize Submissions

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

Dissertations submitted for the 2023 prize must have been approved between 1 September 2021 and 1 September 2022. Applicants must be SAA members in good standing.

Applications are comprised of three parts:

- ♦ A completed online form 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 2022.

2023 Meeting Registration Fees

For the Minneapolis meeting, registration fees are \$165 for faculty and \$95 for graduate students. After the pre-registration deadline (1 March 2023), prices increase to \$195 for faculty and \$125 for graduate students. Conference registration opens on 2 January 2023, following the holiday break for staff.



Weisman Art Museum on the University of Minnesota Twin Cities East Bank Campus, Minneapolis / Courtesy of Meet Minneapolis

SAA Innovation Article Award

This award recognizes an outstanding scholarly article that leads the field of Shakespeare studies in new directions through creative and innovative scholarly approaches and methods. Eligible articles must be published in an online or print journal or anthology during the calendar year two years before the SAA meeting at which the award is presented, i.e. the prize in 2023 would be awarded to an article appearing in 2021. Article author(s) must be SAA member(s) in good standing.

SAA members, including the Trustees and members of the selection committee, may nominate their own work or that of others, with the stipulation that an author may nominate no more than one work of their own and that editors of journals or collections may nominate no more than one article per volume. Nominators must complete a nomination form and submit the article to SAA.

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

Deadline: 1 December 2022.

The SAA is pleased to acknowledge two fellowship partners: the Huntington Library and the Folger Shakespeare Library. Applicants must be SAA members in good standing. Each short-term fellowship welcomes an inaugural SAA fellow with a \$3,000 award for a one-month residency between June 2023 and June 2024.

The Annual SAA/Folger Fellowship

Application materials should be submitted to the Folger directly. A call for 2023–24 non-residential fellowship applications will be announced in fall 2022, with a deadline set in mid-January 2023.

Check the [Folger's website](#) for updates.



Hilton Minneapolis / Photo by Barbera Productions, Courtesy of Hilton Minneapolis and Meet Minneapolis

SAA Shakespeare Publics Award

This award recognizes pioneering and/or culturally significant efforts to foster, engage, support and sustain broad and diverse Shakespeare publics through teaching, scholarship, performance and/or activism.

SAA members may apply directly or nominate other members of the Association. In the case of collaborative projects, at least one of the primary collaborators must be a SAA member in good standing.

Applications are comprised of three parts:

- ♦ An online form.
- ♦ A description of the project (maximum 500 words) that includes discussion of its objectives, its significance, and the diverse publics it has engaged.
- ♦ Documentation that demonstrates the importance, impact, and reach of the nominated project in terms best suited to its domain.

Selection shall be made by an ad hoc committee of three, whose chair is chosen annually by the Trustees of the SAA

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

Deadline: 1 December 2022.

The Annual SAA/Huntington Fellowship

Each application is comprised of three parts:

- ♦ A curriculum vitae of no more than three pages.
- ♦ The names and contact information for two referees.
- ♦ A project proposal not to exceed 1,500 words. The proposal should include, in approximately 1,000 words, a description of the project and its significance, as well as, in approximately 500 words, a description of the specific Huntington materials to be consulted and an outline of the plan of work for the fellowship period.

Application materials should be submitted to the SAA directly.

The Huntington Library offers short-term fellowships for residencies of one, two, and three months. Applicants for the SAA one-month fellowship are not prohibited from applying to the Huntington directly for additional months or for other library fellowships.

Deadline: 1 December 2022.

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.

Minneapolis 2023

The Fifty-First Annual Meeting of the Shakespeare Association of America will be held at the [Hilton Minneapolis](#). Located in the heart of downtown, the Hilton is conveniently connected to the Minneapolis Skyway System, leading to many attractions including shopping, dining, entertainment, and the neighboring Minneapolis Convention Center. The Minneapolis Institute of Arts, Minnesota Orchestra Hall, and Mississippi Riverfront are just a few of the many nearby attractions within walking distance of the Hilton Minneapolis.

Amenities at the Hilton Minneapolis include access to a 24-hour fitness center, complimentary guest room WiFi, as well as an indoor pool and sauna. Dining options at the Hilton include Ten 01 Social, a restaurant and lounge that serves American cuisine and cocktails in the evenings and a breakfast buffet in the mornings; and Ten 01 Market, a casual grab-and-go market place that has everything from coffee and treats, to salads, sandwiches, and made-to-order pizzas.

The hotel is approximately 12 miles from Minneapolis-Saint Paul International Airport (MSP). The hotel does not offer transportation from the airport, but there are several options for transport including METRO Blue Line, taxis, or ride-sharing apps. Hotel on-site parking is offered at a rate of \$25 per day, with valet parking from \$45 per day.

Rooms at the hotel are discounted to \$153.00 per night for single and double occupancy. Mandatory state and local taxes are charged at 13.15%.

Get on the Program in Portland

The program proposal process for the 2023 meeting in Minneapolis is closed. Proposals are welcome for the 2024 meeting in Portland, Oregon, which will be held 10 April through 13 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 2024, 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

[Vin Nardizzi](#), [University of British Columbia](#) (nardizzi@mail.ubc.ca), Chair of the 2024 Program Committee.

Deadline: 15 February 2023.



Prince Mural / Courtesy of Meet Minneapolis

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: #shax2023.

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.