

SAA Bulletin

Shakespeare Association of America



2023 *June*

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The Fifty-Second Annual Meeting of the Shakespeare Association of America will be held at the Portland Marriot Downtown Waterfront and the Porter Portland, Curio Collection by Hilton Hotels in Portland, Oregon. The conference opens on Wednesday, 10 April and closes on Saturday, 13 April 2024. Panel sessions include:

- ◆ **Plenary Panel: Ecosystems of Early Modern Pedagogy**
 Panel Organizer Kristen Abbott Bennett (*Framingham State University*), with Ian F. MacInnes (*Albion College*), Jamie Paris (*University of Manitoba*), and Liam E. Semler (*University of Sydney*)
- ◆ **Shakespeare Futures Roundtable: Ruining and Repairing Shakespeare: New Political Adaptations**
 Roundtable Organizers Sandra Young (*University of Cape Town*) and Christina Wald (*University of Konstanz*), with Alexa Alice Joubin (*George Washington University*) and Douglas M. Lanier (*University of New Hampshire*)
- ◆ **In Plain Sight: Whiteness in Shakespeare Studies**
 Roundtable Organizer David Sterling Brown (*Trinity College*), with Dymrna C. Callaghan (*Syracuse University*), Katherine A. Gillen (*Texas A&M University, San Antonio*) and Arthur L. Little, Jr. (*University of California, Los Angeles*)
- ◆ **In Search of Setebos: Re-staging and Re-editing *The Tempest***
 Roundtable Organizer Jyotsna G. Singh (*Michigan State University*), with Amrita Dhar (*Ohio State University*), Matthew Dimmock (*University of Sussex*), and Sarah Dustagheer (*University of Kent*)
- ◆ **Playing Tricks: Gender, Theatricality, and Power**
 Panel Organizer Laura E. Kolb (*Baruch College, CUNY*), with Pamela A. Brown (*University of Connecticut, Stamford*), Jessica Rosenberg (*University of Miami*), and Emily Shortstleff (*University of Kentucky*)
- ◆ **Radical Joy: Queer, Trans, and Disabled Galatea in Production**
 Roundtable Organizers Andy Kesson (*University of Roehampton*) and Sarah Wall-Randell (*Wellesley College*), with Emma Frankland, Subira Joy, Erin Julian (*University of Roehampton*), Nadia Nadarajah, and Sandra Nelson (*University of Sussex*)
- ◆ **Reenchanting the Shakespearean Stage**
 Panel Organizer Katherine Nicole Walker (*University of Nevada, Las Vegas*), with Mary Floyd-Wilson (*University of North Carolina, Chapel Hill*) and Phebe Jensen (*Utah State University*)
- ◆ **Shakespearean Theatre of Recovery and Liberation: Contesting Domination on the Modern American Stage**
 Panel Organizers Vanessa I. Corredera (*Andrews University*) and Kathryn V. Santos (*Trinity University*), with Joyce Green MacDonald (*University of Kentucky*)
- ◆ **Titanic Optimism: Teaching Shakespeare at Non-Elite Institutions**
 Roundtable Organizer Timothy Francisco (*Youngstown State University*), with Katherine Steele Brokaw (*University of California, Merced*), Jeffrey Butcher (*Scottsdale Community College*), Craig Dionne (*Eastern Michigan University*), Kimberly A. Huth (*California State University, Dominguez Hills*), and Joseph M. Sullivan (*Marrieta College*)

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

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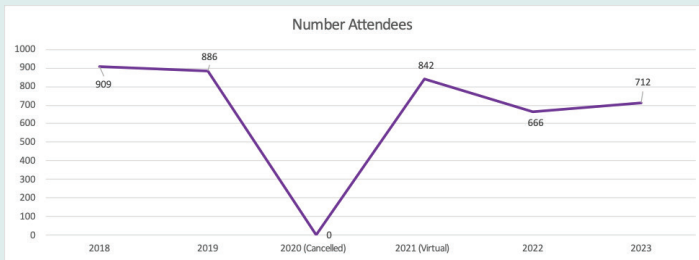
Letter from the Executive Director



Dear SAA Members:

We are still enjoying the afterglow of a terrific conference in Minneapolis a couple of months ago—great panels, seminars and workshops, the Prince cover band, several terrific performances, and even some snow

just to remind us we were in Minnesota! Our number of attendees was reassuring: despite difficult conditions for many in terms of travel funding, we saw more than 700 of you at the conference (see graph 1). That is far less than our pre-pandemic numbers, but a huge improvement, and one we hope represents a trend. Now we look forward to the coming year with some important news to share.



Graph 1

Registration Rate Increase:

First we want to call your attention to the rise in our conference registration rate for the 2024 Annual Meeting in Portland, OR (April 10-13). Membership dues rates, which will govern renewals starting June 1, 2023, will remain the same and rise only on the schedule listed on our website [here](#).

Early Registration Rates for 2024:

- \$189 Standard Rate
- \$115 Concession Rate (for graduate students, retirees, independent scholars, contingent faculty, and members experiencing financial hardship)

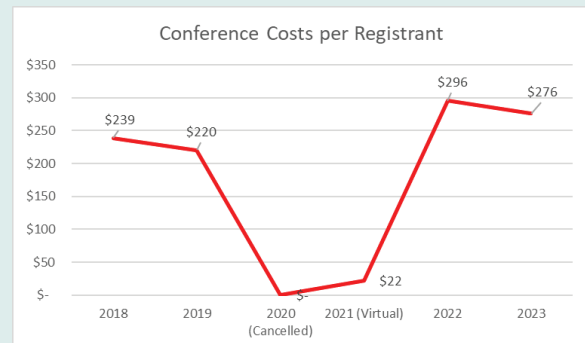
Late Registration Rates for 2024:

- \$220 Standard
- \$145 Concession

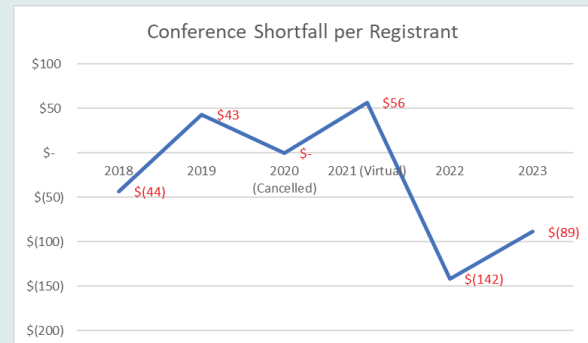
The SAA has some of the lowest conference registration rates in comparison to sister organizations and has retained those low rates through the last few years, with Concession rates rising by only \$5.00 and Standard rates increased by \$15.00 in 2021.

The sustainability of the conference, however, rests on our ability to cover rapidly rising costs given both a somewhat lower attendance and an increasing need among attendees for travel and dependent care grants. Inflation and post-pandemic conditions have impacted AV costs in particular—these increased for our 2023 conference by almost 70% and are likely to increase yet further in future years. That increase is driven only in part by an overall increase in our equipment and tech needs; the primary reason for it is that AV companies are simply charging more for their services. Likewise, inflation hit the hotel industry this past year, leading to increased costs for all food and beverage items. At the same time, the SAA once more gave out a record number of travel and dependent care grants—over 60, which, including fee waivers, amounts to an approximately \$40,000+ cost to the organization.

Graphs 2 and 3, below, show the rise in costs per registrant, and the deficit per registrant between costs and conference revenue per registrant.



Graph 2



Graph 3

The SAA has always operated its conference at a deficit, usually covered by dues and by Local Arrangements Committee fundraising from nearby academic and other institutions. As you might imagine, in recent years that funding has decreased. Individual member donations have also naturally decreased as our members face their own financial difficulties. This is a small version of a perfect storm that we have weathered thus far only through careful financial management. I make these points of

information available to you so that you will know that we continue to try to keep your costs as low as possible, while providing for the continued success of the organization and its conference.

The Future(s) of the Conference:

As some of you know, we have been gathering input on member perspectives on the character and logistics of our conferences through the Committee on Conference Futures, who have assembled survey questions, taken the temperature of the membership at Town Halls, and conferred with the Board of Trustees about the shape of our future meetings. We thank them for their thoughtful, thorough, and ongoing work on this issue, which has been enormously productive. The results of their work will be addressed both in coming Monthly Updates and in practice as the organization begins to respond to their recommendations. Our first moves will be toward increasing the post-conference availability of some online components of the Annual Meeting for members who cannot attend in person, and expanding our presence on our YouTube channel with interviews and other useful material and events. Stay tuned for more.

As always, I hope to see you all in Portland!

Warmest regards,



Karen Raber
Executive Director



NASHCO Photo / Travel Portland

Announcing the 2025 Co-Conference in Boston!

In 2025, for the first time ever, the Shakespeare Association of America will hold a joint meeting with the Renaissance Society of America, March 19–22 in Boston, Massachusetts. The two societies will convene at three Boston hotels located close to the Back Bay train station and interconnected by shopping venues: the [Sheraton Boston](#), [Marriott Copley Place](#), and [Westin Copley Place](#). Each society will organize its own program, but through a shared registration process all attendees will be able to attend sessions and special events hosted by both societies. Anyone applying to be on the program for the SAA may also submit proposals for panels and other sessions through the RSA.

We are thrilled to be co-conferencing with the RSA; we expect that this will give members of both organizations many opportunities for cross-communication and shared ventures. Plan on joining us in 2025 for this special event!



Washington Statue Public Garden / Meet Boston

2024 Seminars

01. Ambivalence

Frances E. Dolan
(University of California, Davis)

Valerie Traub
(University of Michigan)

As a theme, ambivalence has been central to Shakespeare studies, where it has largely been conceptualized as pertaining to individual psychic conflicts. Over the past twenty years, however, ambivalence has begun to be invoked by queers and feminists to describe an affirmative capacity, a political emotion, and structural condition of life under neo-liberalism. This seminar offers an opportunity to engage with the concept of ambivalence through this broader, more political lens.

02. Anglo-Hispanisms

Eric J. Griffin
(Millsaps College)

José A. Pérez Díez
(University of Leeds)

Alexander Samson
(University College London)

Nation-centered literary histories have been complicated by transnational approaches viewing our canons as rooted in communities whose national languages and cultures were merely emergent. Taking the Anglo-Hispanic relationship as a nexus of intersection, this seminar welcomes papers examining the ways “Anglo-Hispanisms” figure in early modern drama and all related genres. Approaches might include questions of influence, representation, ideology, otherness, performance, and theatrical practice.

03. Asian Shakespeares: Translation, Adaptation, Interpretation

Mark Thornton Burnett
(Queen's University Belfast)

Jessica K. Chiba
(Shakespeare Institute, University of Birmingham)

Sparked by scholarship, festivals, anime/manga films, translation projects and digital resources, this seminar explores trends in “Asian Shakespeares.” Understanding Asia as polyvocal and transnational, we reflect on the field via three overlapping areas: translation, adaptation and interpretation. This allows us to consider the play/adaptation relationship, intersections with gender studies/critical race studies, and the local/global interpretive role Shakespeare plays in Asian contexts.

04. Costume, Scenography, and the Role of the Designer in Performance

Ella Kirsty Hawkins
(University of Birmingham)

This seminar considers how visual production elements shape the meanings of early modern plays in performance. How do costumes, scenery, props, and lighting enable a particular interpretation of the text? To what extent can design make early modern plays speak to contemporary issues? Welcoming papers concerned with any aspect of design for early modern drama—historical or contemporary, stage or screen—this seminar seeks to recenter the work of the designer in discussions of performance.

05. Criminal Shakespeares

John S. Garrison
(Grinnell College)

Kyle A. Pivetti
(Norwich University)

Vanessa L. Rapatz
(Ball State University)

This seminar invites explorations of both Renaissance criminality and modern crime and noir fiction depictions, incl. film, novels, period pamphlets, or personal journals. How is Shakespeare deployed as a figure of class or morality? How is crime defined through sexuality, gender, or body? And how does Shakespeare generate a vocabulary for criminals to reveal the systems against which they transgress?

06. Cutting and Pasting in Renaissance England: Gender, Authorship, and the Use of Others' Words

Julie Ann Eckerle
(University of Minnesota, Morris)

Erin A. McCarthy
(University of Galway)

This seminar will consider the recursive relationship between early modern women's reading and writing. At a time when print and manuscript publishing informed one another, women were also creating their own texts, often by drawing creatively upon published works by other writers. Essays may focus on single or multiple authors to consider the full range of writers' uses of others' texts, including but not limited to copying, cutting, appropriating, and compiling in any form, language, or medium.

07. Damaged, Decayed, Destroyed, Disappeared

Anna Reynolds
(University of Sheffield)

Misha Teramura
(University of Toronto)

This seminar invites papers that explore decaying, damaged, and lost objects, whether textual, theatrical, archival, or imagined. How did the early modern world understand such objects, and how do they shape our understanding of the early modern past? Essays might consider fragments, ruins, vandalism, theatrical properties, missing or destroyed documents, archival silences, waste, recycling, retrieval, or restoration.

08. Dance on and Beyond the Early Modern Stage

Seth S. Williams
(Barnard College of Columbia University)

How does dancing—or any motion that we might view as a kind of choreography—reconfigure social relations, construct identities kinetically, or throw systems of knowledge off balance? This seminar welcomes scholars who are curious about but not expert in dance studies, and who wish to discuss plays or any literature that stages scenes of aestheticized, politicized motion, whether solo or corporate, designed or improvised. Paired with an optional practicum, “Trampling the Archive.”

09. Dis/ability and Racial Capitalism in Shakespeare and Beyond

Andrew Bozio
(Skidmore College)

Penelope H. Geng
(Macalester College)

This seminar welcomes work on the intersection(s) of race, class, and dis/ability in Shakespeare and related texts. Such work could include efforts to theorize and historicize the interplay of dis/ability, race, and class in drama, the linking of citizenship to whiteness and able-bodiedness, or the disabling consequences of racial capitalism. How might a study of the interlocking histories of dis/ability, race, and class in Shakespeare inspire and complicate our work as scholar-teachers?

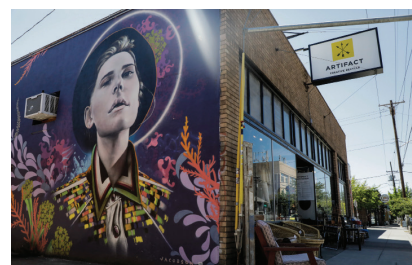


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10. Drama and the Public Sphere

Stephen Wittek
(Carnegie Mellon University)

This seminar will consider the relation between early modern drama and an incipient public sphere—or what some critics refer to as the “proto-public sphere.” Projects that consider drama outside of the Shakespearean canon are particularly welcome. Potential areas of focus include: drama and topical representation, the discursive affordances of theatrical space, publics and public-making, theatrical counter-publics, cultures of spectatorship, drama and news, textual publics, and dramatic representation of public activity.

11. Early Modern Book History: The State of the Field

Heidi Craig
(Texas A&M University)

Georgina Wilson
(Fitzwilliam College, University of Cambridge)

What are the defining features of book history today, and where do we want it to go tomorrow? We invite participants to reflect on book history’s recent shifts towards heterogeneous, global, local, democratic, and subjective areas of study. One goal is to determine how to identify and communicate methods in all their complexity and eclecticism. What is at stake in the future of the field, and what can we learn about our political and aesthetic priorities in the way we do book history now?

12. Early Modern Geographies of Race

Ambereen Dadabhoy
(Harvey Mudd College)

Debapriya Sarkar
(University of Connecticut)

This seminar invites scholars working at the intersections of premodern critical race studies, geography, postcolonial theory, critical indigenous studies, ecocriticism, and related fields to examine the rich and complex network of relations of race, identity, and place in early modern discourse. How were discourses of geography and place as location and social position instrumental to race-making in early modern England?

13. Early Modern Horror

Sheila Coursey
(Saint Louis University)

Hannah Korell
(University of Wisconsin, Platteville)

This seminar invites participants to theorize “horror” as a pre-gothic genre and aesthetic in early modern literature and culture. We welcome papers that explore topics related to monsters/monstrosity, witchcraft, diabolism, true crime, public executions, or body horror. Papers might consider questions about horror and its relationship to empire and colonialism, affect or embodiment, the construction of social identity, sexuality, or shifting audience preferences within popular entertainment.

14. Energy Transitions in Long Modernity

Todd A. Borlik
(University of Huddersfield)

Tiffany J. Werth
(University of California, Davis)

This seminar asks participants to examine and theorize representations (or misrepresentations) of energy use and energy crisis in the long history of modernity, and to assess the role of literary texts in documenting, resisting, or imagining what we are calling “energy transitions.” We especially welcome papers that promote conversations across disciplinary and period boundaries to better gauge the longterm impacts of different energy regimes, revealing the ways in which they drive new forms of cultural expression and political organization.

15. “I am not what I am” : Shakespeare and Artificial Intelligence

Don Rodrigues
(Old Dominion University)

This seminar asks what AI can do for the study and teaching of Shakespeare and, conversely, what Shakespeare can do for our understanding of AI. Papers might focus on how “Shakespeare” has been and might be re-rendered through techniques in machine learning, natural language processing, neural networks, and robotics, or examine how one might conceive of AI in an early modern context by way of the nonhuman agents and rational networks that appear in early modern texts.

16. John Lyly, Influencer

Lara Bovilsky
(University of Oregon)

Lyly is having a moment. Recent scholarship argues he created dramatic conventions (glam boy actors, reversible metamorphoses, classical settings), models of polymorphous, trans, and contemplative erotics, stylized characterization, and a market for published plays. This seminar builds on this work and invites more. How is Lyly’s stylistic, dramaturgic, thematic, or political promise most taken up or neglected by later writers/readers? What is unique in his depictions of power in/out of court, children, labor, art, and traffic among gods, humans and those in-between? How do Lyly’s plays change our sense of early modern taste and thought?

17. Land, Liberty, Community and the Law

Lisa M. Barksdale-Shaw
(Arizona State University)

As recorded in many land cases, like *Shelley’s Case* (1581) and *Lord Cheyney’s Case* (1591), liberty and the law are terms constantly contested across colonized communities. What role does land play in freedom narratives during the early modern period? How might those early models, whether play-texts or legal texts, evolve as instructive in this contemporary moment? What happens when we consider these models across cultures and communities? How might we find solutions to our current causes for concern in pre-modern spaces?

18. Marlowe and Shakespeare

Rory Loughnane
(University of Kent)

Catherine Richardson
(University of Kent)

Marlowe and Shakespeare, born only months apart in early 1564, both began to write plays for London’s commercial theatre industry in the late 1580s. Over the next six to seven years, the duration of Marlowe’s writing career before his untimely death in 1593, their lives appear to have overlapped in significant ways to lasting effect. Papers are invited for this seminar that consider issues such as company involvement, status, community, location, co-authorship, influence, and reputation.

19. The Matter of Witchcraft in Early Modern Drama

Molly Hand
(Florida State University)

Andrew Loeb
(Trent University)

Over 25 years ago, Stuart Clark showed us early moderns were “thinking with demons.” Can a focus on the materiality of witchcraft invigorate how we think with and about demons now? What matter was witchcraft made of? Domestic and occult practices, animal and plant material, the stuff of stage and page—matter is crucial to thinking and performing witchcraft. Does early modern witchcraft matter now? Join our coven as we think all things contrary to the custom of men: backward, to the left hand.

20. Measure for Measure and Its Cultural Currency

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

Perhaps one of the most relevant of all Shakespeare’s plays at this historical moment is the problem play, *Measure for Measure*. Most recently, this play has gained notoriety because of issues involving sexual harassment, abuse of power in the work place, and the treatment of prisoners. The theoretical lens of performance theory, disability studies, Critical Race theory, ecocriticism, posthumanist studies, and trans and gender theory are encouraged in this timely exploration of *Measure for Measure*.

21. New Objects in Critical Race Studies

Miles P. Grier
(Queens College, CUNY)

This seminar invites papers that start from theorists, maxims, sites, rituals, or perspectives that have not been as prominent in recent work on race in Early Modern English Studies. Some points of departure might include: Europeans as objects and not subjects of racialization, transracial adoption, and the making of pan-African or pan-Indigenous affiliations. The seminar aims to uncover both uncommon starting points for early modern race studies and unexpected destinations.

22. The Poetics of the Obvious

Chris Barrett
(Louisiana State University)

This seminar invites papers exploring literary obviousness in the works of Shakespeare and his contemporaries. While often dismissed or deprecated, the obvious pervades daily life, but has been under-studied as an aesthetic and rhetorical category. What does it mean to talk about obviousness in early modern drama, prose, and poetry? How might obviousness be theorized as an interpretive or expressive mode? What adjacencies does obviousness have to secrecy, mystery, evidence, facticity, authority, and other terms of knowledge and epistemology?

23. Premodern Disability and Performance

Julie Paulson
(San Francisco State University)

This seminar invites papers that consider performance as a paradigm for considering medieval and early modern conceptualizations of disability. Papers might ask: How do we understand disability as performed in premodern texts? How might examining disability through the lens of performance help us to see how disability is communally constructed? What insights into premodern conceptualizations of physical and mental difference can looking across the medieval and early modern drama provide?

24. Protest and Resistance in the (Early) Modern Era

Scott Oldenburg
(Tulane University)

Dyani J. Taff
(Colby College)

What counts as protest in the early modern period and today? Participants in this seminar will think through and broaden our sense of protest and resistance. Can protest be unintended or untheorized? What does it mean for nonhuman agents to be resistant? We are open to responses that explore multiple forms of early modern protest, that examine contemporary appropriations/adaptations that aim to resist or protest, and that reflect on resistance in the classroom or profession.

25. Racialized Womanhood on Page, on Screen, and in Performance

Nora Galland
(Université Côte d’Azur)

Iman Sheeha
(Brunel University London)

The seminar investigates early modern representations of racialized female characters on page, on screen, and in performance. We are interested in the embodiment of gendered racial difference, the intersection between race, gender, religion, and queerness in the construction of womanhood and girlhood, and the relationship between unruly femininity, patriarchy, whiteness, and racialized womanhood.

26. Reading for the Plantationocene in Early Modern Literary Cultures

Ashley Sarpong
(California State University, Stanislaus)

How does the “plantation”—a site of labor, extractive land use, and capital accumulation—situate early modern texts and cultural production within new considerations about the climate emergency? In what ways can we analyze how cultural objects depict ecologies of extraction, capitalism, colonialism, and racialization? Papers may consider broader inquiries about the relationships between eco-critical studies and studies of race, empire, or capital in the pre-/early modern world.

27. Reconsidering Stage Properties

Douglas Clark
(Université de Neuchâtel)

This seminar invites participants to reconsider the significance that stage properties take in shaping early modern plays and theatrical entertainments, beyond the famous crowns, skulls, rings, and letters that have most frequently drawn the attention of scholars. What more can the creation, use, and destruction of moveable objects on the stage tell us about early modern theatricality?



Photo by Justin Katigbak / Travel Portland

28. Renaissance Dick Jokes

Jessie Hock
(Vanderbilt University)

Shakespeare's sonnets exploit the many senses of his given name, Will(iam), dwelling with particular relish on its sexual meanings: penis and/or vagina. This seminar invites papers on sexual humor, especially involving name puns, in early modern literature. Papers welcome on sonnets, prose, plays, conventions of seriousness—and prudishness—in literary scholarship, intellectual traditions that inflect early modern literary sexuality (spiritualizing Neoplatonism, sensualizing materialism), interventions and new approaches in gender and sexuality studies.

29. (Re)Turning to the Spatial Turn in Early Modern Literature

Gavin Hollis
(Hunter College, CUNY)

Laura Williamson
(Saint Mary's College)

The spatial turn has been with us for many decades. Has it become so enmeshed in scholarship that we now take it for granted? Can we return to the spatial? How might spatiality reinvigorate subfields which haven't foregrounded space and place and return us to questions of, for example, conversion, race, embodiment, or translation? How does the spatial animate global and borderland Shakespeares, blue humanities, or digital humanities, even challenging our narratives of early modern spatiality?

30. The Sensorium of Early Modern Science

Whitney Sperrazza
(Rochester Institute of Technology)

The five senses were significant epistemological tools in early modern England, from the hands-on work of midwifery to the "sound-houses" of Bacon's New Atlantis to the burgeoning popularity of the curiosity cabinet, a sensory-rich colonial tool. This seminar invites us to center the sensorium in our studies of premodern science. Papers might examine the senses as conceptual fields, prosthetic sensory tools of early science, or sense-thinking at the intersections of literature and science.

31. Sex, Race, and the Premodern in Popular Culture

Rebecca L. Fall
(Newberry Library)

Yasmine Hachimi
(Newberry Library)

From TV hits like *The Serpent Queen* to Beyoncé's masterful remixes of Renaissance artwork, premodernity inspires—and premodernity sells. This seminar explores how 21st-century pop culture reimagines, adapts, and appropriates premodernity to make sense of—or control—sex and race today. How do such reimaginings reflect modern concerns about race, sexual expression, and gender identity? We envision a vibrant conversation engaging TV, film, music, video games, and other expressions of pop culture.

32. Shakespeare and Ecological Crisis

Carolyn Sale
(University of Alberta)

In the face of an ecological crisis of such magnitude that it is driving the extinction of non-human species and risks making Earth uninhabitable for humanity, how should we read, teach, and perform Shakespeare across the next decade? How might Shakespeare help us speak to the causes of planetary emergency, imagine a new geo-politics, and contribute to forms of action that might curtail catastrophe? How might we mobilize Shakespeare in an insurgent poetics that helps to protect life on Earth?

33. Shakespeare and Italy: Influence, Reception, and Adaptation

John H. Cameron
(St. Mary's University)

This seminar looks at the relationship between Shakespeare and Italy, investigating what is new in this field. Participants may address representations of Italy and of Italians, Italian sources, Shakespeare's reception in Italy, translations of Shakespeare into Italian, or significant Italian productions of Shakespeare's plays.

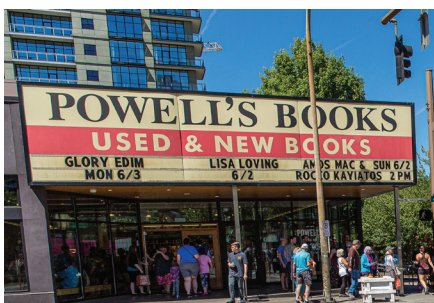


Photo by Celeste Noche / Travel Portland

34. Shakespeare and Scale

Caro Pirri
(University of Pittsburgh)

Jennifer Waldron
(University of Pittsburgh)

When the Chorus of Shakespeare's *Henry V* describes actors as "ciphers" and "crooked figures" in the great "account" of history, he positions theaters as laboratories for the exploration of scale. We invite papers taking any critical approach to early modern "figures" of scale, from the theatrical and aesthetic to the epistemological and the technical. We also welcome those considering scale from methodological perspectives, such as distant/close reading or race and periodization.

35. Shakespeare and Science Fiction

Jim Casey
(Tyler, TX)

Brandon Christopher
(University of Winnipeg)

This seminar explores the intersection of Shakespeare and science fiction—from Asimov's "The Immortal Bard," to *Forbidden Planet*, to *Star Trek*, to *Dr. Who*, to *The Expanse* and beyond. We welcome essays that engage with Shakespeare in SF film, television, books, and comics; SF Shakespeare and adaptation; Shakespearean allusion in SF; Shakespeare, SF, and high/low culture; Shakespeare and SF genres; Shakespeare and theoretical approaches to SF; Shakespeare and SF gaming; or any related topic.

36. Shakespeare and Seditious

Joseph Mansky
(University of Oklahoma)

Sedition. Slander. Libel. Treason. This seminar asks: how did these and other crimes against the state shape the composition, production, and creative imagination of early modern literature? How did violence, persecution, censorship, conspiracy, xenophobia, populism, demagoguery, and other such forces interface with the literary sphere? Papers on all genres—drama, verse, prose—and from a variety of approaches (historical, theoretical, legal, political, formalist, presentist) are welcome.

37. Shakespeare and Textual Failure

Claire M. L. Bourne
(*Pennsylvania State University*)

This seminar invites papers on any aspect of textual failure *vis-à-vis* Shakespeare and early modern texts, including but not limited to: mistakes and errors; loss and destruction; misreadings; digital glitches; forgotten cues/lines in performance; flaws in editorial design; unsolvable textual cruxes; un- or underfunded editorial projects; texts contingent on the personal/financial/professional precarity of their makers; inscrutable marginalia; textual rejection (in critical circles, by the mainstream, etc.)

38. Shakespeare and Voice

Katie Adkison
(*Bates College*)
Kent Lehnhof
(*Chapman University*)

This seminar focuses on the role and operation of the voice in the works of Shakespeare and his contemporaries. We invite participants to examine what voices do, who gets to use them, and what they make (im)possible. We are especially interested in papers that focus on the voice as a sensuous, embodied, material, and acoustic phenomenon, and not just as a vehicle for the expression of semantic content. Collectively, we seek new ways of listening to and for the vocalicity of Shakespeare's world.

39. Shakespeare, Power and Consent

Urvashi Chakravarty
(*University of Toronto*)
Kirsten N. Mendoza
(*University of Dayton*)

This seminar explores the meanings of consent in Shakespeare's works alongside three key terms: power, complicity and collectives. It interrogates how consent operates not only in individual, clearly delineated relationships but towards structural ends. As we engage with and move beyond scholarly examinations of legal and sexual consent, we welcome papers informed by a range of methodologies including critical race, indigenous, queer, trans, ecocritical, disability, and/or performance studies.

40. Shakespeare, the Plague, and the COVID-19 Pandemic

Cora Virginia Fox
(*Arizona State University*)

Welcoming scholars, writers, creative artists, activists, and those working within the health humanities, biocultural studies and the institutions of biomedicine and public health, this interdisciplinary seminar focuses on how Shakespeare and his works are circulating and being redefined as cultural objects in these COVID years. What can and should the works of Shakespeare and his early modern contemporaries offer to the present cultural moment in the time of COVID-19?

41. Shakespearean Natures

Gretchen E. Minton
(*Montana State University*)
Peter C. Remien
(*Lewis-Clark State College*)

To what extent is Shakespeare (in Johnson's formulation) a poet of nature? Sponsored by the Oecologies Research Cluster, this seminar welcomes papers of a variety of approaches and critical orientations centered on Shakespearean nature. Construing nature as both concept and material entity, constitutive of theology and science, and subject to myriad cultural and historical permutations, the seminar seeks to revitalize a longstanding line of inquiry through emergent questions and methodologies.

42. Shakespeare's Poems in Context(s)

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

Participants are invited to discuss Shakespeare in the context of his poetry and to set his poems in dialogue with other poems, whether by his predecessors or by his contemporaries or by later writers. Participants may also wish to discuss Shakespeare's status as a poet in critical discourse and in the teaching of poetry. All approaches are welcome.



Photo by Jon Kraft / Travel Portland

43. "Shakespepheres": Cross-Media and Non-Anglophone Shakespeare in Contemporary Times

Ivy Hao Liu
(*Tsinghua University*)
Cun Xie
(*Beijing Foreign Studies University*)

Now more than ever, Shakespeare is both globally mobile and locally inflected. A diversity of cultural and political contexts have reshaped our understanding of the Bard. This seminar welcomes non-Anglophone and cross-media perspectives on Shakespeare's works as well as reflections on the uses of "Shakespeare" as a global icon of cultural and literary value. We will delve into the intricate ways in which the local contexts and indigenous traditions are reshaping our understanding of the Shakespeare canon, and explore the protean meanings of "Shakespeare" in our increasingly interconnected, digital, and multimedia age.

44. Theatre History Now—Sites and Insights

Laurie Johnson
(*University of Southern Queensland*)
Siobhan C. Keenan
(*De Montfort University*)

This seminar invites reflection on the sites of 21st-century theatre history, both in terms of the places we study and the places in which (and the positions from which) we study. What new insights can theatre history offer into the physical spaces, proximities, distances, and sites of early theatre? How might new developments in theatre history inform new methodologies covering the role, use and accessibility of archival materials and archaeological sites?

45. The Theatre of Cruelty in Performance

Amanda Di Ponio
(*Huron University College*)

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

46. Trans/Philologies

Joseph Gamble
(University of Toledo)

This seminar aims to bring together the questions and concerns of philology and trans studies, both defined in their broadest terms. Questions to be considered include: how might philological methods give us purchase on the epistemological contours of gender nonconformity in early modernity? What might the materiality of texts have to teach us about the materiality of bodies? How might intersectional approaches to gender, race, sexuality, disability, and class revivify philological methods?

47. Travel and Rhetoric in Early Modern Literature

Natalya Din-Kariuki
(University of Warwick)

This seminar will reflect on the connections between travel and rhetoric in any aspect of early modern literature. Papers could consider the uses of rhetoric in travel writing or the entanglement of travel and rhetoric in any other context, such as voyage drama. They might deal with questions of race, gender, sexuality, and disability; the archive; material culture, and more, and take stock of the interpretation of travel and rhetoric in existing scholarship while developing new approaches.

48. Vigilance and Epistemological Uncertainty in Early Modern Drama

Cord-Christian Casper
(Ludwig-Maximilians-Universität München)

Nikolina Hatton
(Ludwig-Maximilians-Universität München)

Claudia Olk
(Ludwig-Maximilians-Universität München)

What is unknown on the early modern stage? This seminar explores unknowingness as a constitutive dimension of dramatic texts and theatrical practice. What kinds of vigilance are required once a form of knowing becomes suspect? How does theater thrust the audience into states of discrepant awareness that demand vigilance? Participants will explore how drama probes cultural practices of vigilance in the face of doubt, skepticism, and reasoned mistrust.

49. Whither Memorial Reconstruction?

Alan B. Farmer
(Ohio State University)

Sarah Neville
(Ohio State University)

This seminar reconsiders the theory of memorial reconstruction. Although it is usually invoked to explain “corrupt” textual evidence, recent quantitative and qualitative methods of studying authorship, book history, and dramaturgy offer alternative explanations. How might new methods support or argue against the possibility of MR? Papers on textual transmission, the history and practice of scholarly editing, and the connections between bibliography and performance are particularly welcome.

50. Women Playmakers

Elizabeth Zeman Kolkovich
(Ohio State University)

What does it mean to “make” a play, and who does so? How have women helped produce early modern drama? This seminar invites a wide range of approaches to these questions, along with many definitions of “women,” “maker,” and “play.” Research on individual playwrights, translators, performers, patrons, printers, publishers, scribes, directors, and other devisers is welcome, as are considerations of gender in theatrical production at any historical moment, papers on modern adaptations of early modern drama, and transhistorical studies.

51. Writing Like Shakespeare: Invention, Appropriation, and Pastiche from the 1590s to the 2020s

Nick Moschovakis
(Bethesda, MD)

Jennifer L. Wood
(Folger Shakespeare Library)

This seminar will convene scholars and eminent creative practitioners to consider the past and present of Shakespearean mimicries and mashups. How have writings succeeded, or failed, at recreating textual and theatrical features deemed typically Shakespearean? Topics may include plays in pointedly Shakespearean idioms; parody and bricolage, whether serious or burlesque (or both); and simulations of Shakespearean writing generated by artificial intelligence using language models (e.g., ChatGPT).

2024 Workshops

52. Practical Pedagogy for Early Modern Literature

Jess Hamlet
(Alvernia University)

Courtney A. Parker
(University of Alabama)

Eileen Sperry
(Skidmore College)

This pedagogy workshop aims to generate a wealth of classroom materials for teaching early modern drama and literature, including lesson plans, activities, discussion questions, secondary reading lists, and essay prompts. We hope to bring together junior scholars, contingent faculty, non-tenure track faculty, and faculty at teaching-focused institutions to share ideas and resources on a variety of early modern texts.

53. Shakespeare Superpowers: Renaissance Scholars as Transformative Leaders

Ariane M. Balizet
(Texas Christian University)

Natalie K. Eschenbaum
(University of Washington, Tacoma)

Marcela Kostihova
(Hamline University)

This workshop is designed for Renaissance scholars interested in academic leadership. How does the field’s consideration of Renaissance leadership make us uniquely qualified for this work? How do we use our specific perspectives to advocate for the humanities? How do we build skills in areas required for leadership that are not part of our scholarly training? Participants will engage with common readings, reflective writings, and preparatory brainstorming prior to the SAA 2024 conference.

2024 Meeting Registration Fees

For the Portland meeting, registration fees are \$189 Standard Rate and \$115 Concession Rate. After the pre-registration deadline (10 March 2024), prices increase to \$220 for Standard and \$145 for Concession. Conference registration opens on 1 January 2024.

54. Using Shakespeare in a Time of Political Backlash

Jennifer A. Low
(Florida Atlantic University)

Ian F. Moulton
(Arizona State University)

Gary L. Taylor
(Florida State University)

Responding to political backlash against an inclusive curriculum, we will develop strategies to create and expand spaces for teaching socially active curricula, and strengthen the right to faculty governance. Grounding our discussion in concrete knowledge of recent legislation, we will cultivate our expertise in rhetorical techniques, including invoking the aura of Shakespeare, to reframe and challenge conservative positions. We'll also develop vocabularies that comply with legislation while enabling us to continue our work with students.

2024 Practicums

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 2024. **Members wishing to join this practicum should email Louise Geddes (lgeddes@adelphi.edu) by 1 September 2023.** Members will be admitted on a first-come, first-served basis.

Trampling the Archive: Early Modern Social Dance for Complete Beginners

Seth S. Williams
(Barnard College of Columbia University)

This workshop introduces people of any experience level or ability to simple early modern social dances, reanimated from archival notations. In addition to having fun, this workshop subverts the cis-hetero and white norms that have long regulated what counts as a supposedly authentic reconstruction, and instead queries the many social possibilities contained within relatively sparse dance notations. Participants are also welcome to audit the seminar "Dance on and Beyond the Early Modern Stage."



Photo by Andrea Johnson / Travel Portland

2024 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 2023.

Important Dates

1 June	Seminar and workshop enrollment opens
1 Sept.	Deadline to enroll in Articles in Progress practicum
15 Sept.	Deadline to enroll in seminars and workshops
1 Oct.	Deadline to apply for 2024 NextGenPlen; J. Leeds Barroll Dissertation Prize; and SAA First Book Award
1 Nov.	Deadline to submit an application for a 2024 Digital Exhibit and Travel/Dependent Care Grant
1 Dec.	Deadline to apply for the Innovative Article Award; Shakespeare Publics Award; and SAA/Huntington Fellowship
1 Jan.	Registration for the 2024 Conference opens

2024 Dissertation Prize Submissions

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

Dissertations submitted for the 2024 prize must have been approved between 1 September 2022 and 1 September 2023. 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 2023.

Digital Exhibits

At the 2024 SAA meeting in Portland, 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 2023.

Only current members of the SAA are eligible to register for seminars and workshops for the Portland meeting, to apply for awards and fellowships, to submit proposals for the NextGenPlan 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 2023.

Congratulations to our Award Winners!

J. Leeds Barroll Dissertation Prize

Winner: John Yargo, "Saturnine Ecologies: Environmental Catastrophe in the Early Modern World" (University of Massachusetts, Amherst, 2022)

Finalist: Hannah Korrell, "The Spirit of the Nation: Women and Conversion in Early Modern English Drama" (McGill University, 2022)

Finalist: Emily MacLeod, "Race Tricks: Skill and Spectacle in the Blackfriars Boys' Repertory, 1600-1608" (George Washington University, 2022)

Finalist: Nathaniel Phillip Likert, "Botany of the Mind: Character and Experience in Early Modern England" (Cornell University, 2022)

Innovative Article Award

Winner: Claire Hansen (Australian National University) and **Michael Stevens** (University of New South Wales), "Be Still, My Beating Heart: Reading Pulselessness from Shakespeare to the Artificial Heart"

The SAA First Book Award

Winner: Urvashi Chakravarty (University of Toronto), *Fictions of Consent: Slavery, Servitude, and Free Service in Early Modern England* (University of Pennsylvania Press, 2022)

Honorable Mention: Ben David Robert Higgins (University of Oxford), *Shakespeare's Syndicate: The First Folio, Its Publishers, and the Early Modern Book Trade* (Oxford University Press, 2022)

Finalist: Ari Friedlander (University of Mississippi), *Rogue Sexuality in Early Modern English Literature: Desire, Status, Biopolitics* (Oxford University Press, 2022)

Finalist: Benjamin Parris (University of Pittsburgh), *Vital Strife: Sleep, Insomnia, and the Early Modern Ethics of Care* (Cornell University Press, 2022)

The Annual SAA-Huntington Fellowship

Winner: Wendy Beth Hyman (Oberlin College), "Shakespeare and the Ingenious Machine"

Graduate Student Travel and Dependent Care 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 \$115 conference registration fee.

The SAA will also offer dependent care grants. Applicants with caregiving responsibilities may request to be considered for additional grant funds to subsidize the cost of care during conference travel (e.g., special arrangements for child or eldercare whether at the conference venue, at home, or elsewhere, additional airfare or accommodation for dependents or caregivers). Awardees may receive up to \$500 of additional support.

Applicants must be SAA members in good standing; must participate in the Portland 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 2023.

Travel and Dependent Care 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 \$115.

The SAA will also offer dependent care grants. Applicants with caregiving responsibilities may request to be considered for additional grant funds to subsidize the cost of care during conference travel (e.g., special arrangements for child or eldercare whether at the conference venue, at home, or elsewhere, additional airfare or accommodation for dependents or caregivers). Awardees may receive up to \$500 of additional support.

Applicants must be SAA members in good standing; must participate in the Portland 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 2023.



Photo by Diego Diaz / Travel Portland

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 2024 would be awarded to an article appearing in 2022. 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 2023.

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 \$4,000 award for a one-month residency between June 2024 and June 2025.

The Annual SAA/Folger Fellowship

Application materials should be submitted to the Folger directly. A call for 2024–25 non-residential fellowship applications will be announced later this year.

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



Photo by Jon Kraft / Travel Portland

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 2023.

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.

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

Deadline: 1 December 2023.

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.



NASHCO Photo / Travel Portland

Portland 2024

The Fifty-Second Annual Meeting of the Shakespeare Association of America will be held at the [Portland Marriot Downtown Waterfront](#) and the [Porter Portland, Curio Collection by Hiton Hotels](#). Located in the heart of downtown and just a few steps away from each other, the hotels are close to many attractions including shopping, dining, and entertainment. The Portland Art Museum, Portland State University, and South Waterfront Park are just a few of the many nearby attractions within walking distance of the hotels.

The hotels are approximately 12 miles from Portland International Airport (PDX). The hotels do not offer transportation from the airport, but there are several options for transport including taxis or ride-sharing apps. The Portland Marriot Downtown Waterfront Hotel offers on-site and valet parking from \$49 per day, and the Porter Portland, Curio Collection by Hiton Hotels offers valet parking from \$49 per day.

Rooms at the hotels are discounted to \$169.00 per night for single and double occupancy. Mandatory state and local taxes are charged at 15.30%.

Get on the Program in Boston

The program proposal process for the 2024 meeting in Portland is closed. Proposals are welcome for the 2025 meeting in Boston Massachusetts, which will be held 19 March through 22 March. 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 2025, 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

[Drew Daniel, Johns Hopkins University \(drewdaniel@jhu.edu\)](#), Chair of the 2025 Program Committee.

Deadline: 15 February 2024.



Photo by Diego Diaz / Travel Portland

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: #shax2024.

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.