

SAA Bulletin

Shakespeare Association of America

2024 *January*

The Fifty-Second Annual Meeting of the Shakespeare Association of America will be held in Portland, Oregon from 10 to 13 April 2024.

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DEADLINES

1 January

Conference Registration opens.
Hotel Registration opens.
Voting for SAA Officers opens.

15 February

Voting for SAA Officers closes.
Program Proposals for 2025 due.

10 March

Discounted Registration Closes.

12 March

Portland Marriott Downtown Waterfront
Cut-off Date.

18 March

Porter Portland, Curio Collection by
Hilton Hotel Cut-off Date.

27 March

Last Day for Registration Refunds.

3 April

Online Registration Closes.

10 April

Conference opens in Portland, OR.

Please note that all times listed are Pacific Daylight Time.

WEDNESDAY, 10 APRIL

4:00 p.m. Registration.
6:00 p.m. Cash Bar.

THURSDAY, 11 APRIL

8:00 a.m. Registration; Book Exhibits; Journal Editors Meet-and-Greet.
8:30 a.m. Professionalization: SAA Labor Organizing Coffee Hour.
10:00 a.m. 14 Seminars and Workshops; Digital Exhibits.
1:30 p.m. Shakespeare Futures Roundtable: "Ruining and Repairing Shakespeare: New Political Adaptations."
3:30 p.m. 15 Seminars and Workshops; Practicum: Trampling the Archive: Early Modern Social Dance for Beginners.
5:30 p.m. Town Hall Business Meeting for All SAA Members.
7:00 p.m. Annual Reception.

FRIDAY, 12 APRIL

7:30 a.m. Shakespeare Yoga.
7:45 a.m. Graduate Student Breakfast.
8:00 a.m. Registration; Book Exhibits.
9:00 a.m. Roundtables: "In Search of Setebos: Re-staging and Re-editing *The Tempest*" and "Titanic Optimism: Teaching Shakespeare at Non-Elite Institutions."
11:00 a.m. 14 Seminars and Workshops; Digital Exhibits.
1:30 p.m. Annual Luncheon.
4:00 p.m. Plenary Panel: "Ecosystems of Early Modern Pedagogy."
6:00 p.m. Scholars of Color Social.
7:00 p.m. Matmos.
7:30 p.m. Performance: Loose Willis, Shakespeare Drag Cabaret.

SATURDAY, 13 APRIL

7:30 a.m. Shakespeare Yoga.
8:00 a.m. Information and Book Exhibits.
9:00 a.m. Panel Sessions: "Playing Tricks: Gender, Theatricality, and Power" and "Reenchanting the Shakespearean Stage"; Teachers' Workshop: Play the Knave.
11:00 a.m. Plenary Panel: "NextGenPlen."
2:00 p.m. Roundtable: "In Plain Sight: Whiteness in Shakespeare Studies" and Panel Session: "Shakespearean Theatre of Recovery and Liberation: Contesting Domination on the Modern American Stage."
4:00 p.m. 13 Seminars and Workshops.
6:15 p.m. ACMRS Cash Bar.
7:00 p.m. Performances: *The Rape of Lucrece*.
10:00 p.m. The Malone Society Dance.

SAA Officers

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California*

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

Letter from the Executive Director



In 2019 the SAA had one of its largest conferences ever.

In 2020 the conference was canceled because of the COVID pandemic.

In 2021 the organization ran its first ever all-remote conference.

In 2022 we celebrated our 50th anniversary.

When I joined the SAA in 2018 Lena Cowen Orlin, the previous Executive Director, left a robustly successful and long-lived organization in my hands (for which I will always be deeply grateful!). The next five years, my first full term in office, played out highs and lows that neither she nor I, nor probably anyone, could have foreseen. Recent events have transformed the academic world, especially the humanities. As a result, academic non-profit organizations like ours, along with our conferences, funding streams, formats, and missions have had to evolve quickly. It's a commonplace to call such things that we've faced "challenges"—but it's true they have been, as the dictionary allows, both hurdles and provocations, trials and invitations. It is a testament to the SAA's resilience that we have not only survived recent challenges, but in many ways have thrived. I take this opportunity, then, to reflect briefly on the first five years of my role as Executive Director by accounting for some of the ups and downs we have experienced and to which we have responded.

What pop culture might call the "Big Bad" of recent history is, of course, the COVID-19 pandemic. In 2020 as news

of the spread of the virus made headlines, we were on track to come together in Denver for an April meeting slated to begin on the 15th of that month. Because we had a contract with our Denver hotel that we could not break without either their recognition of force majeure (the proverbial act of God) or our payment of penalties rising to nearly three quarters of a million dollars, we waited until March 16 to submit a formal request for cancelation of our contract; the hotel did not reply in the affirmative until March 29. When I review my files from those months leading up to their March 29 decision I'm struck by the chasm between the bland legalese of our email exchanges and the terror I and everyone else felt about the pandemic, compounded for the SAA's Officers and Trustees by our particular fears for the future of this organization.

We survived. In fact, we benefited from the extraordinary generosity of our members and other contributors so that our finances remained healthy. While we also had to cancel our 2021 meeting in Austin, TX, we put on a virtual conference that year that, thanks to the labors of our staff and members, proved to be a happy and fruitful online gathering. In 2022, we were able to return to an in-person meeting for our 50th Anniversary: our numbers were naturally smaller because it was still not safe for all to attend (though many joined the virtual one-day pre-conference we held), but for many the chance to share fellowship and reconnect in person was joyful.

If those were the conference highs and lows, there were other, consistent and productive changes happening behind the scenes. You already know about some of them: the Ad Hoc Committee developing our Bylaws moved forward with changes to the SAA's Constitution that are expanding our Board of Trustees, changing the term of office for our President to sustain leadership initiatives over time, and formalizing new standing committees to support the organization's increasingly complex work. We have added prizes—the First Book Award in honor

of Jerome Singerman had an auspicious debut last year, while the Innovative Article and Shakespeare Publics awards have continued to recognize our members' outstanding scholarship beyond the dissertation stage, already honored by the J. Leeds Barroll Dissertation Prize, now in its 15th year.

Our Board of Trustees and our committees have been and continue to be committed to making the SAA inclusive and welcoming to all. Seminars, workshops, panels, digital exhibits and other conference-based events have taken up topics and methods of concern to our membership; we have begun opening new streams of content on YouTube that can serve all our members; and we continue to seek input from members and develop policies and practices that support them via Ad Hoc Committees like those currently working on Conduct Complaints and Conference Futures.

The SAA continues to try to keep all fees as low as possible in a world where funding for a learned society like ours, as well as for our individual members, is drying up. Local contributions in 2024 will be the lowest on record, leaving us to rely more heavily on the generosity of our members. Our Fundraising Committee has begun work to develop a more sustainable model to bolster our financial future: they and I encourage you all to consider giving to the SAA to ensure its future as well as fund its present goals.

So after five years in my role as Executive Director, I am encouraged and comforted by our membership's commitment to the health of the SAA. I'm curious about where we are headed next, and ready for whatever new challenges the world will throw our way. I hope you'll join me on the journey.

A handwritten signature in black ink, appearing to read "Karen Raber".

Karen Raber
Executive Director,
Shakespeare Association of America

Portland Program Schedule

Wednesday, 10 April

4:00 to 7:00 p.m.

ADVANCED ONSITE REGISTRATION

6:00 to 7:00 p.m.

CASH BAR

Open to all registrants and their registered guests.

Thursday, 11 April

8:00 a.m. to 6:00 p.m.

REGISTRATION AND BOOK EXHIBITS

8:00 to 9:00 a.m.

PROFESSIONALIZATION SESSION

Meet-and-Greet with Journal Editors

Light refreshments served.

Join the editors of several peer-reviewed journals for coffee and informal conversation about submitting work for publication: what to submit, where to submit, and what to expect after you've submitted it. All are welcome, and early-career scholars are particularly encouraged to attend.

Sponsored by Shakespeare Quarterly.

8:30 to 9:30 a.m.

PROFESSIONALIZATION SESSION

SAA Labor Organizing Coffee Hour

This gathering is meant to provide a space to connect and share experiences about labor organizing movements

across academia. We invite new-comers and old-hands alike to attend: all who have worked on faculty union campaigns, been a part of graduate student unions, or who have always wanted to learn more about labor organizing. Join us for coffee, donuts, and solidarity!

Sponsored by SEIU Local 200United.

10:00 a.m. to 12:00 noon

SEMINARS AND WORKSHOPS

Anglo-Hispanisms

Eric J. Griffin
(Millsaps College)
José A. Pérez Díez
(University of Leeds)
Alexander Samson
(University College London)

Asian Shakespeares: Translation, Adaptation, Interpretation

Mark Thornton Burnett
(Queen's University Belfast)
Jessica K. Chiba
(Shakespeare Institute, University of Birmingham)

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

Ella Kirsty Hawkins
(University of Birmingham)

Criminal Shakespeares

John S. Garrison
(Grinnell College)
Kyle A. Pivetti
(Norwich University)
Vanessa L. Rapatz
(Ball State University)

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)

Damaged, Decayed, Destroyed, Disappeared

Anna Reynolds
(University of Sheffield)
Misha Teramura
(University of Toronto)

Dance on and Beyond the Early Modern Stage

Seth S. Williams
(Barnard College of Columbia University)

Dis/ability and Racial Capitalism in Shakespeare and Beyond

Andrew Bozio
(Skidmore College)
Penelope H. Geng
(Macalester College)

Drama and the Public Sphere

Stephen Wittek
(Carnegie Mellon University)

Early Modern Book History: The State of the Field

Heidi Craig
(University of Toronto)
Georgina Wilson
(Jesus College, University of Cambridge)

Energy Transitions in Long Modernity

Todd A. Borlik
(University of Huddersfield)
Tiffany J. Werth
(University of California, Davis)

Practical Pedagogy for Early Modern Literature, Part One

Jess Hamlet
(Alvernia University)
Courtney A. Parker
(University of Alabama)
Eileen Sperry
(Skidmore College)

Reading for the Plantationocene in Early Modern Literary Cultures

Ashley Sarpong
(California State University, Stanislaus)

Shakespeare and Science Fiction

Jim Casey
(Tyler, TX)
Brandon Christopher
(University of Winnipeg)

Portland Program Schedule

DIGITAL EXHIBITS

CADRE: Co-Authored Drama in Renaissance England

Rory Loughnane
(University of Kent)

Early Modern Songscapes

Katherine R. Larson
(University of Toronto)
Scott A. Trudell
(University of Maryland)
Sarah F. Williams
(University of South Carolina)

London Stage Database

Mattie Burkert
(University of Oregon)

MoEML Mayoral Shows

Mark Kaethler
(Medicine Hat College)

The Stratford Heritage Guide

Katherine I. Knowles
(Michigan State University)

1:30 to 3:00 p.m.

SHAKESPEARE FUTURES ROUNDTABLE

Ruining and Repairing Shakespeare: New Political Adaptations

Session Organizers and chairs: Christina Wald
(Universität Konstanz) and Sandra Young
(University of Cape Town)

Race-making and Transing Gender in
Reparative Shakespearean Performance
Alexa Alice Joubin (George Washington
University)

De-cruiting Shakespeare: Reparativity,
Social Justice and *Cry Havoc*
Douglas M. Lanier (University of New
Hampshire)

Ruining and Rebuilding Hamlet in
Ukraine: *The Hamlet Syndrome* and *H
Effect*

Christina Wald (Universität Konstanz)

Refuse, Reduce, Reuse, Repurpose:
The Radical Creative Practice of
Contemporary Adaptation
Sandra Young (University of Cape Town)

3:30 to 5:30 p.m.

SEMINARS AND WORKSHOPS

Ambivalence, Part One

Frances E. Dolan
(University of California, Davis)
Valerie Traub
(University of Michigan)

Early Modern Horror, Part One

Sheila Coursey
(Saint Louis University)
Hannah Korell
(University of Wisconsin, Platteville)

"I am not what I am": Shakespeare and Artificial Intelligence

Don Rodrigues
(Old Dominion University)

John Lyly, Influencer

Lara Bovilsky
(University of Oregon)

Land, Liberty, Community and the Law

Lisa M. Barksdale-Shaw
(Arizona State University)

Marlowe and Shakespeare

Rory Loughnane
(University of Kent)
Catherine Richardson
(University of Kent)

The Matter of Witchcraft in Early Modern Drama

Molly Hand
(Florida State University)
Andrew Loeb
(Trent University)

Measure for Measure and Its Cultural Currency

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

New Objects in Critical Race Studies

Miles P. Grier
(Queens College, CUNY)

The Poetics of the Obvious

Chris Barrett
(Louisiana State University)

Practical Pedagogy for Early Modern Literature, Part Two

Jess Hamlet
(Alvernia University)
Courtney A. Parker
(University of Alabama)
Eileen Sperry
(Skidmore College)

Premodern Disability and Performance

Julie Paulson
(San Francisco State University)

Shakespeare and Italy: Influence, Reception, and Adaptation

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

Shakespeare, Power and Consent

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

PRACTICUM

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."

OPEN WORKSHOP

Try It In Translation, An Interactive Workshop of The Play On Shakespeare Method

Lou Douthit
(Play On Shakespeare)
Michael Mendelson
(The Actors Conservatory)

Portland Program Schedule

5:30 to 6:30 p.m.

PLAY ON RECEPTION

Hosted bar and light refreshments.

TOWN HALL BUSINESS MEETING

Open to all registrants.

7:00 to 8:30 p.m.

ANNUAL RECEPTION

Hors d'oeuvres and cash bar.

Open to all registrants for the Fifty-Second Annual Meeting and their guests. Each guest must have an SAA name tag in order to attend; guest tags may be requested and purchased on the conference registration form.

Friday, 12 April

7:30 to 8:30 a.m.

SHAKESPEARE YOGA

Anya Bertolet, RYT-200 (Auburn University).

Open to all registrants for the Fifty-Second Annual Meeting and registered guests.

7:45 to 8:45 a.m.

GRADUATE STUDENT BREAKFAST

Hosted by the Trustees of the Association.

8:00 a.m. to 6:00 p.m.

REGISTRATION AND BOOK EXHIBITS



Photo by Catalina Gaitan / Travel Portland

9:00 to 10:30 a.m.

ROUNDTABLES

In Search of Setebos: Re-staging and Re-editing *The Tempest*

Session Organizers: Matthew Dimmock (University of Sussex) and Jyotsna G. Singh (Michigan State University)

Chair: Michelle M. Dowd (University of Alabama)

Shakespeare Seeking Setebos
Matthew Dimmock (University of Sussex)

The Tempest and Politics of Performance
Sarah Dustagheer (University of Kent)

Caliban's Dream and Prospero's Books in *The Tempest*
Jyotsna G. Singh (Michigan State University)

Titanic Optimism: Teaching Shakespeare at Non-Elite Institutions

Session Organizer and Chair: Timothy Francisco (Youngstown State University)

Shakespeare, Gen Z, and a Habitable Planet

Katherine Steele Brokaw (University of California, Merced)

Finding Shakespeare in Silenced Students: First-Year Composition at the Community College
Jeffrey Butcher (Scottsdale Community College)

Humanism's Lonely Hour: Shakespeare and the Enrollment Cliff
Craig Dionne (Eastern Michigan University)

Shakespeare and Social Mobility: Teaching for Transformative Effect
Kimberly A. Huth (California State University, Dominguez Hills)

11:00 a.m. to 1:00 p.m.

SEMINARS AND WORKSHOPS

Ambivalence, Part Two

Frances E. Dolan
(University of California, Davis)
Valerie Traub
(University of Michigan)

Early Modern Geographies of Race

Ambereen Dadabhoy
(Harvey Mudd College)
Debapriya Sarkar
(University of Connecticut)

Early Modern Horror, Part Two

Sheila Coursey
(Saint Louis University)
Hannah Korell
(University of Wisconsin, Platteville)

Protest and Resistance in the (Early) Modern Era

Scott Oldenburg
(Tulane University)
Dyani J. Taff
(Colby College)

Racialized Womanhood on Page, on Screen, and in Performance

Nora Galland
(Université Côte d'Azur)
Iman Sheeha
(Brunel University London)

Reconsidering Stage Properties

Douglas Clark
(Université de Neuchâtel)

Renaissance Dick Jokes

Jessie Hock
(Vanderbilt University)

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

Gavin Hollis
(Hunter College, CUNY)
Laura Williamson
(Saint Mary's College)

Sex, Race, and the Premodern in Popular Culture

Rebecca L. Fall
(Newberry Library)
Yasmine Hachimi
(Newberry Library)

Shakespeare and Ecological Crisis

Carolyn Sale
(University of Alberta)

Portland Program Schedule

Shakespeare and Scale

Caro Pirri
(University of Pittsburgh)
Jennifer Waldron
(University of Pittsburgh)

Shakespeare and Sedition

Joseph Mansky
(University of Oklahoma)

Shakespeare's Poems in Context(s)

Stephen Guy-Bray
(University of British Columbia)

Shakespeare Superpowers:

Renaissance Scholars as Transformative Leaders

Ariane M. Balizet
(Texas Christian University)
Natalie K. Eschenbaum
(University of Washington, Tacoma)
Marcela Kostihova
(Hamline University)

DIGITAL EXHIBITS

Linked Early Modern Drama

Online

Janelle Auriol Jenstad
(University of Victoria)

Play the Knave: Experimenting with Shakespeare in Mixed Reality and Virtual Reality

Gina Bloom
(University of California, Davis)
Colin Milburn
(University of California, Davis)
Nicholas Toothman
(California State University, Bakersfield)

shakedsetc.org: Historic Shakespeare Editions!

M. L. Stapleton
(Purdue University, Fort Wayne)

Throughlines: Reimagining the Premodern Studies Classroom

Taylor Flamini
(Arizona State University)
Leah Newsom
(Arizona State University)
Laura Turchi
(Arizona State University)

Women's Early Modern Letters

Online (WEMLO)
Kim R.D. McLean-Fiander
(University of Victoria)

1:30 to 3:00 p.m.

ANNUAL LUNCHEON

Open to all registrants for the Fifty-Second Annual Meeting. Additional guest tickets may be purchased in advance. Member tickets are included in registration envelopes (but may not be available to onsite registrants).

4:00 to 5:30 p.m.

PLENARY SESSION

Ecosystems of Early Modern Pedagogy

Session Organizer: Kristen Abbott Bennett
(Framingham State University)

Chair: Ian Smith (University of Southern California)

CUREing Environmental Disaster:
Early Modern Scholarly Projects for the Classroom

Ian F. MacInnes (Albion College)

Becoming a Wolf: Indigenous Pedagogies and Community Resilience in Sayet's *Where We Belong*

Jamie Paris (University of Manitoba)

Teaching at Scale in this "Mazed World"
Kristen Abbott Bennett (Framingham State University)

Over-Systematisation and the Humanities Classroom
Liam Semler (University of Sydney)

6:00 to 7:00 p.m.

SCHOLARS OF COLOR SOCIAL

Hosted bar and light hors d'oeuvres.

Co-sponsored by the Folger Shakespeare Library.
Open to all registrants and their guests.

7:00 to 9:00 p.m.

PERFORMANCE

Matmos



Matmos is an experimental electronic music duo formed in San Francisco and currently based in Baltimore. M. C. (Martin) Schmidt and Drew Daniel are the core members, but they frequently include other artists on their records and in their performances, including notably J. Lesser.

7:30 to 9:00 p.m.

PERFORMANCE

Loose Willis, Shakespeare Drag Cabaret



Loose Willis, a legend of the London drag and cabaret scene has been using his ample wit and more-than-ample codpiece to charm audiences with his "delicious...gender-bending" (*Inverse*) and "darkly hilarious" (*The Stage*) drag king comedy for almost a decade. However, one man in his time plays many parts and he is delighted to bring the Shakespeare Association of America, an Audience with William Shakespeare.

Sponsored by Shakespeare Bulletin.

Portland Program Schedule

Saturday, 13 April

7:30 to 8:30 a.m.

SHAKESPEARE YOGA

Scott Jackson, RYT-200 (*University of Notre Dame*).

Open to all registrants for the Fifty-Second Annual Meeting and registered guests.

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

INFORMATION AND BOOK EXHIBITS

9:00 to 10:30 a.m.

PANEL SESSIONS

Playing Tricks: Gender, Theatricality, and Power

Session Organizer: Laura E. Kolb (*Baruch College, CUNY*)

Chair: Vin Nardizzi (*University of British Columbia*)

No Wit, No Help Like a Diva's
Pamela Allen Brown (*University of Connecticut, Stamford*)

Becoming Tricky in Shakespearean Comedy
Laura E. Kolb (*Baruch College, CUNY*)

Falstaff's Trick
Jessica Rosenberg (*Cornell University*)

"A Woman's Fraud": Gendered Trickery in Revenge Tragedy
Emily Shortsleff (*University of Kentucky*)

Reenchanting the Shakespearean Stage

Session Organizer: Katherine Nicole Walker (*University of Nevada, Las Vegas*)

Chair: Wendy Beth Hyman (*Oberlin College*)

The Enemy of All Unity: The Devil in Domestic Drama
Mary Floyd-Wilson (*University of North Carolina, Chapel Hill*)

Astrology and Enchantment on the Early Modern Stage
Phebe Jensen (*Utah State University*)

Playing the Conjuror: The Trickster Magician
Katherine Nicole Walker (*University of Nevada, Las Vegas*)

9:00 a.m. to 12:00 noon

TEACHERS' WORKSHOP

How to Use Gaming Technology in the Classroom to Make Shakespeare Topical, Relatable, and Approachable

Gina Bloom
(*University of California, Davis*)

This workshop for middle and high school ELA teachers shows how to use a free digital theatre game called *Play the Knave* to motivate learners. Students read Shakespeare's texts karaoke-style while a motion-capture camera lets them control their avatars' movements on a virtual stage. The workshop will be held at Hilton Downtown Waterfront on Saturday, 13 April 2024, 9 a.m. to 12 p.m. Participating teachers have the option to receive one Continuing Education Unit (CEU) from the University of California, Davis. Click [here](#) to register. Click [here](#) for more information.

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

PLENARY PANEL

NextGenPlen

Session Organizers: Members of the NextGenPlen Committee
Session Chair: Bernadette Andrea
(*University of California, Santa Barbara*)

Cuckold Communities in the Kinky Early Modern
Erika Lyn Carbonara (*Wayne State University*)

Three Copies of Ovid's *Metamorphoses*
Margaux Delaney (*Cornell University*)

Skin Coats and the Texture of Race in Early Stuart Masques
Lily Freeman-Jones (*Queen Mary University of London*)

Cleopatra's "Immement Toys"
Arya Sureshbabu (*University of California, Berkeley*)

2:00 to 3:30 p.m.

ROUNDTABLE

In Plain Sight: Whiteness in Shakespeare Studies

Session Organizer: David Sterling Brown
(*Trinity College*)

Interlocuter: Dympna C. Callaghan
(*Syracuse University*)

Shakespeare White Others
David Sterling Brown (*Trinity College*)

Shakespeare's Racial Classicism: Whiteness, Slavery, and Humanism
Katherine A. Gillen (*Texas A&M University, San Antonio*)

White People in Shakespeare: Essays on Race, Culture and the Elite
Arthur L. Little, Jr. (*University of California, Los Angeles*)

PANEL SESSION

Shakespearean Theatre of Recovery and Liberation: Contesting Domination on the Modern American Stage

Session Organizers: Vanessa I. Corredera
(*Andrews University*) and Kathryn V. Santos
(*Trinity University*)

Chair: Ruben Espinosa (*Arizona State University*)

Coalitions of Revolution and Resistance: The Disruptive Charge of Henry Godinez's *Measure for Measure*
Vanessa I. Corredera (*Andrews University*)

Black Magician: Danai Gurira's *Richard III*
Joyce Green MacDonald (*University of Kentucky*)

Performing Archives of Resistance
Kathryn V. Santos (*Trinity University*)

Portland Program Schedule

4:00 to 6:00 p.m.

SEMINARS AND WORKSHOPS

The Sensorium of Early Modern Science

Whitney Sperrazza
(Rochester Institute of Technology)

Shakespeare and Textual Failure

Claire M.L. Bourne
(Pennsylvania State University)

Shakespeare and Voice

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

Shakespearean Natures

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

“Shakespheres”: Cross-Media and Non-Anglophone Shakespeare in Contemporary Times

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

Theatre History Now—Sites and Insights

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

Trans/Philologies

Joseph Gamble
(University of Toledo)

Travel and Rhetoric in Early Modern Literature Insights

Natalya Din-Kariuki
(University of Warwick)

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)

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)

Whither Memorial Reconstruction?

Alan B. Farmer
(Ohio State University)
Sarah Neville
(Ohio State University)

Women Playmakers

Elizabeth Zeman Kolkovich
(Ohio State University)

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

Nick Moschovakis
(Bethesda, MD)
Jennifer L. Wood
(Folger Shakespeare Library)

6:15 to 8:15 p.m.

ACMRS CASH BAR

Celebrating authors and contributors to new ACMRS titles. All members are welcome.

Sponsored by ACMRS.

7:00 to 9:00 p.m.

PERFORMANCE

The Rape of Lucrece



Ellena Pellone will present a dramatic performance of Shakespeare's moving and harrowing poem, *The Rape of Lucrece*, with musical accompaniment by Katherine Abbott. Pellone's performance was presented at the 2021 inaugural Verona Shakespeare Fringe Festival and the Shakespeare's Coming Home! Festival, Stratford-upon-Avon, in 2022. A discussion of the performance and the poem will follow, moderated by event organizer David Schalkwyk.

10:00 p.m. to 1:00 a.m.

THE MALONE SOCIETY DANCE

Cash bar.

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



Justin Katigbak / Travel Portland

Register for 2024

Conference registration is now open. For those who register by the 10 March deadline, the standard registration fee is \$189 and the concession registration fee is \$115 for graduate students, retirees, independent scholars, contingent faculty, and members experiencing financial hardship. After 10 March the cost of registration increases to \$220 and \$145 respectively. Conference registration fees are non-refundable after 27 March and online registration closes 3 April 2024.

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

[Register online.](#)

Portland Marriott Downtown Waterfront and the Porter Portland, Curio Collection by Hilton

For its Fifty-Second Annual Meeting, the SAA convenes at two hotels: Portland Marriott Downtown Waterfront and the Porter Portland, Curio Collection by Hilton in Portland Oregon. 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.

Hotel registration is now open. The SAA's discounted rate at both hotels is \$169.00 per night for single and double occupancy. Mandatory state and local taxes are charged at 15.30%. Reservations may be made via the exclusive SAA links below or by calling the numbers below. Be sure to identify yourself as a member of the Shakespeare Association if reserving by phone.

Portland Marriott Downtown Waterfront. (503) 226-7600

The Porter Portland, Curio Collection by Hilton. (503) 306-4800

Room Share

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

Transportation

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 Hilton Hotels offers valet parking from \$49 per day.

Voting for SAA Officers

Voting for 2024 SAA officers is now open. For a complete list of candidate biographies as well as a ballot, [please visit SAA's website.](#)

Candidates for Trustee

Katherine Steele Brokaw (*University of California, Merced*)
Urvashi Chakravarty (*University of Toronto*)
Simon Chess (*Wayne State University*)
Timothy Francisco (*Youngstown State University*)
Erin E. Kelly (*University of Victoria*)
Nedda Mehdizadeh (*University of California, Los Angeles*)

Program Committee for 2024

Vin Nardizzi (*University of British Columbia*), Chair
Colby Gordon (*Bryn Mawr College*)
Megan Heffernan (*DePaul University*)
Carmen Nocentelli (*University of New Mexico*)
Gitanjali Shahani (*San Francisco State University*)
Will Tosh (*Shakespeare's Globe*)
Whitney Trettien (*University of Pennsylvania*)

Program Proposals

Proposals are now being accepted for the SAA's Fifty-Third Annual Meeting in Boston, Massachusetts, from 19 to 22 March 2025. The submission deadline for all proposals for the 2025 Meeting is 15 February 2024.

Proposals are accepted from postdoctoral scholars who are members in good standing of the SAA. A previous policy prohibiting seminar or workshop leadership in successive years has been lifted. SAA members may propose to lead a seminar or workshop in the year immediately following one in which they have spoken on an SAA panel or led an SAA seminar or workshop. Dissertation candidates are eligible to speak in panel sessions but not to lead seminars or workshops.

Proposing a Seminar or Workshop

SAA seminars should open a number of pathways into a subject, recognizing that the seminar meeting is an occasion for focused discussion of written work completed in advance. Advance work in SAA workshops may involve readings, online discussions, shared syllabi, performances and pedagogical exercises, or other assignments.

Proposing a Panel Session

Paper panels, roundtables, and other formats for public discussion should engage topics of current interest and general appeal for the SAA membership. While the traditional format has been three 20-minute papers per session, the SAA welcomes proposals for other formats for engaging important ideas and issues.

Submitting a Proposal

Those interested in submitting a proposal should [consult the SAA website](#) for further information and guidelines. Members of the 2025 Program Committee are happy to advise on the crafting of competitive proposals. Please consider consulting them (via links given at the SAA's Program Proposals webpage) before clicking on the link to the SAA's online form for proposal submissions. For difficulties with the forms themselves, contact the SAA office at shakespeare@olemiss.edu.

SAA members may submit proposals for the 2025 co-conference with the RSA to both organizations.

The SAA's Sexual Harassment Policy

The SAA strives to be an inclusive and welcoming point of contact for our diverse membership of scholars, teachers, and students from around the world. We take instances of disrespectful, dismissive, patronizing, or harassing behavior—whether in speech or act, whether in formal or informal settings, and whether based on gender, sexuality, race, ethnicity, religious affiliation, ability, status, or age—seriously. Those who are the targets of harassment should not feel unheard or unassisted.

Definitions

Sexual harassment is behavior that demeans, humiliates, or threatens an individual on the basis of their sex. It is unwanted attention that a recipient experiences as offensive or disruptive to personal well-being. Sexual harassment can include crude behavior (such as offensive statements, jokes, or gestures); dismissive or insulting modes or address (such as referring to a woman not by her name but as “honey”); unwelcome sexual attention (such as unwanted touching or repeated requests for dates); and coercion. Sex-based harassment also takes nonsexual forms when an individual is targeted because of gender or gender expression. It singles out some members of the community as acceptable targets and as unworthy of respect.

Harassment never occurs in a vacuum. Frequently, alienating behaviors including race- and religion-based harassments intertwine with sexual harassment. Working to discern, for instance, whether a comment about appearance is aimed primarily at someone's gender, sexuality, religion, or race mistakes how harassment can leave its impact on multiple levels. The SAA emphasizes the importance of adopting a fully intersectional understanding of sex-based harassment. Harassment not only sabotages the individual; it also damages the Shakespeare Association community by discouraging participation in the Association and compromising the free exchange of ideas that is at the center of our mission as an organization.

Respect

All of the spaces into which our professional meetings extend are professional, and the values of respect, equity, and non-discrimination should inform conduct in the

seminar room and on the dance floor, over coffee, and over drinks. All members should aspire to treat each member as having an equally valuable contribution to make. For more, see the [website](#).

Social Media Guidelines

In recent years, Twitter, Facebook, and other forms of social media have become a rich resource for scholarly discourse, opening up the conversation to those outside of the conference's physical space. However, many of us are new to social media, and the conventions around its use are still forming. The SAA's Guidelines involve three basic principles:

Consent

Recording devices and Twitter broadcast work and comments that have traditionally been relatively closely held. Audio and visual recordings of sessions should not be made or posted without the permission of all panelists or seminar members, ideally secured through the moderator or seminar leader in advance of the session. Any speaker has the right to request that his or her work and comments not be tweeted. Please ask subjects involved before posting and tagging photos.

Professional Tone

The SAA hashtag represents an extension of the conference online. Participants are encouraged to consider their comments to be public and to avoid remarks that would be inappropriate in other professional spaces.

Fair Quotation

Live-tweeting often represents itself as a transcript of written words. Tweeters should be aware of the potential for misrepresentation, appropriation, and removal of context. It is important to attribute tweets with a speaker's handle or full-name (e.g., @handle:xxx). Retweeting and favoriting remove tweets from temporal sequence, so it is best to attribute individual tweets, rather than just the first in a sequence.

The SAA Hashtag

The hashtag of the Shakespeare Association's 52nd Annual Meeting is **#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.