

# SAA Bulletin

Shakespeare Association of America

Please note that all times listed are Eastern Daylight Time.

## 2025 January

The Fifty-Third Annual Meeting, a joint conference with the Renaissance Society of America (RSA), will be held in Boston, Massachusetts from Wednesday, 19 March to Saturday, 22 March 2025.

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### DEADLINES

#### 1 January

Conference Registration opens.  
Voting for SAA Officers opens.

#### 15 February

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

#### 25 February

Sheraton Boston Hotel Cut-off Date.

#### 1 March

Online Registration Closes.

#### 5 March

Last Day for Registration Refunds.

#### 19 March

Conference opens in Boston, MA.

The Renaissance Society of America Program Schedule can be found [here](#).

### WEDNESDAY, 19 MARCH

- 4:00 p.m. Registration.
- 5:00 p.m. Town Hall Business Meeting for All SAA Members.
- 6:00 p.m. Cash Bar.

### THURSDAY, 20 MARCH

- 8:00 a.m. Registration; Book Exhibits; Breakfast with the New Variorum Shakespeare; Journal Editors Meet-and-Greet.
- 10:00 a.m. 18 Seminars and Workshops.
- 1:30 p.m. Shakespeare Futures Panel: "Theatrical Labor and the Audience" and Roundtable: "Performance as Research: Scholar/Theatermaker Collaborations at the Red Bull."
- 3:30 p.m. 18 Seminars and Workshops.
- 8:00 p.m. Annual Reception and Cash Bar.

### FRIDAY, 21 MARCH

- 7:30 a.m. Shakespeare Yoga.
- 8:00 a.m. Registration; Book Exhibits; SAA Graduate Student Breakfast.
- 9:00 a.m. Panel: "Joseph Papp's Legacy and the Question of American Shakespeare"; Roundtable: "Reimagining Law and Literature: Critical Approaches to Shakespeare Today"; and Panel: "Shakespearean Infinities."
- 10:00 a.m. Digital Exhibits.
- 11:00 a.m. 17 Seminars and Workshops; Arden Shakespeare.
- 1:30 p.m. Annual Luncheon.
- 3:30 p.m. Plenary Panel: "Sweet Master Shakespeare: Sugar, Books, and Shakespeare."
- 5:15 p.m. Scholars of Color Social and Cash Bar.
- 6:30 p.m. Performance: *Sonnets and Soliloquies: An Evening with The Sonnet Man*.

### SATURDAY, 22 MARCH

- 7:30 a.m. Shakespeare Yoga.
- 8:00 a.m. Information and Book Exhibits.
- 9:00 a.m. Panel Sessions: "Playgoing and Privilege" and "Private Utterances in Shakespearean Drama"; and Roundtable: "What's Romance Got to Do with It?"
- 10:00 a.m. Digital Exhibits.
- 11:00 a.m. Plenary Panel: "NextGenPlen."
- 2:30 p.m. Panel Sessions: "Rethinking Masques"; "Shakespeare and the Ends of Learning"; and "Shakespearean Fictionality."
- 4:30 p.m. 20 Seminars and Workshops; Performance: *The Honest (Wo)man's Revenge; or, The Atheist's Tragedy*.
- 6:30 p.m. ACMRS Cash Bar.
- 7:30 p.m. Performance: *Hamlet*.
- 10:00 p.m. The Malone Society Dance.

### SAA Officers

#### President

Ruben Espinosa  
Arizona State University

#### Immediate Past President

Ian Smith  
University of Southern California

#### Trustees

Katherine Steele Brokaw  
University of California, Merced

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Anna Hegland  
Carthage College

# Letter from the President



Early last fall on a visit to the Folger, I found myself reflecting on how far our field has come in the last several years. Walking into the beautifully renovated exhibition hall, I was immediately transfixed by Fred Wilson's stunning black mirror installation. I took it in and then took a beat. As I wandered around that room, I felt that our field was bolder and more ambitious. Indeed, Shakespeare studies has undergone a sea change since I first entered the profession. Standing in that exhibition hall, I felt energized and hopeful.

But stepping out of the Folger, I caught sight of the Capitol, and then my heart sank. The U.S. presidential election was still ahead of us at that point, but memories of the violent insurrection of January 2021 washed over me. I knew that whatever the result of this election cycle, our nation was about to undergo a sea change of its own.

The elections are now behind us, and here we are. Amid the polarized political landscape and with higher education under consistent threat, feelings of insecurity often mire our personal and professional lives. For many of us, this is a time of deep uncertainty for our future. For many of us, hope feels distant—Shakespeare feels distant, insignificant even. I realize that this isn't something that the President of the Shakespeare Association of America should admit,

but I only do so because what I want to say is that I *don't* want the work that we do to feel insignificant. The truth is that the SAA has served as a source of promise and inspiration for me over the years. Many of my dear friends and colleagues have worked deliberately and tirelessly to shape the SAA into a hospitable, supportive, and energizing organization. Many members describe it as their intellectual home. I want to honor that. I want to ensure that the SAA feels significant *to you* for many years to come.

At our last meeting of the SAA in Portland, I was impressed once again by the breadth and quality of work that our members are doing. Attending panels, auditing seminars and workshops, and engaging in casual conversations with colleagues filled me with fresh ideas and left me eager to revisit my own research and teaching. The SAA so often feels like a haven of sorts—it offers an opportunity to be a part of something that is meaningful, forward looking, and bigger than us. But the fate of our field feels unreliable in many ways. The truth is that it has felt precarious for some time now, but it is certainly magnified at present. We are in a moment, and we need to recognize it and then we need to commit to supporting our beloved organization and each other.

In the aggregate, the work of our SAA members illustrates the expansiveness and reach of our research. It is dizzying and invigorating. What I have valued over the years in my experiences on the SAA Board of Trustees and in my current role is the wholesale commitment to assuring that we attend to the needs and interest of all our members in earnest. The SAA is a capacious organization, and this is all the more reason that our ability to foster a strong sense of community is so remarkable. It is this facet of our organization—the community we have built—that I hope persists well into

the future. My time as President of the SAA is finite (even if I'll be the first to serve the newly implemented two-year term), and so I want to be sure that you always consider the SAA your home.

What lies ahead of us is unclear. But in the way Fred Wilson's black mirror invites us to consider the past and present simultaneously, we need to be attuned to the way the efforts of those who came before us have paved the road for the SAA of today. We need to respect and honor those efforts as we look to the future of our field, and we must recognize that the urgency of this moment demands our collective struggle. In the SAA, we have managed to build something truly special, and in the face of the many changes we will undoubtedly encounter in the years ahead, we must work purposefully to sustain the vibrancy and the values that have come to define our organization. It is my sincere privilege to be able to work together with you—with *all* of you—toward this end.

Sincerely,

A handwritten signature in black ink, appearing to read "R. Espinosa".

Ruben Espinosa  
President,  
Shakespeare Association of America,  
2024-2026



Women's Monument on Commonwealth Mall; Women's Heritage Trail  
Photo by Kyle Klein / Meet Boston

# Boston Program Schedule

## Wednesday, 19 March

4:00 to 7:00 p.m.

### ADVANCED ONSITE REGISTRATION

5:00 to 6:00 p.m.

### TOWN HALL BUSINESS MEETING

Open to all registrants.

6:00 to 7:00 p.m.

### CASH BAR

Open to all registrants and their registered guests.

## Thursday, 20 March

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.

8:00 to 9:30 a.m.

### PROFESSIONALIZATION SESSION

#### Breakfast with the New Variorum Shakespeare

Light refreshments served.

Join the NVS for a drop-in, catered breakfast and a chance to hear about one of the oldest editorial projects in Shakespearean studies, now in a digital format. Free and open to all; no registration required.

Sponsored by New Variorum Shakespeare.

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

### SEMINARS AND WORKSHOPS

#### After *King Lear*

Jessica Rosenberg  
(Cornell University)  
Laurie Shannon  
(Northwestern University)

#### Anne Southwell and Early Modernisms

Victoria E. Burke  
(University of Ottawa)  
Danielle E. Clarke  
(University College Dublin)  
Christina Luckyj  
(Dalhousie University)

#### Artifacts of Capitalism in Early Modern Drama

Eric Dunnum  
(Campbell University)

#### As You Like It, As You Like It

Tom Bishop  
(University of Auckland)  
William N. West  
(Northwestern University)

#### Book Proposal Lab

Karen Raber  
(University of Mississippi)  
Rebecca Totaro  
(Florida Gulf Coast University)

Displacement in  
Renaissance Drama  
Alexander Thom  
(University of Leeds)

Drama and Conversion  
Stephen Wittek  
(Carnegie Mellon University)

#### Early Modern Foodways: New Perspectives

David B. Goldstein  
(York University)  
Victoria Yeoman  
(Seneca Polytechnic)

#### The Early Modern Undead: Zombies, Monsters, and Shakespeare

Ambereen Dadabhoy  
(Harvey Mudd College)  
Carol Mejia LaPerle  
(Wright State University)

#### Ecofeminist Approaches to Shakespeare and His Contemporaries

Aurélie Griffin  
(Université de la Sorbonne Nouvelle)  
Claire Hansen  
(Australian National University)

#### Future Fletchers

Clare McManus  
(Northumbria University)  
José A. Pérez Díez  
(University of Leeds)  
Michael M. Wagoner  
(United States Naval Academy)

#### The Gender of Paratexts

Heidi Craig  
(University of Toronto)  
Andie Silva  
(York College, CUNY)

#### Global Performance and Adaptations of *Richard III*

Juan F. Cerdá  
(Universidad de Murcia)  
Paul Prescott  
(University of Warwick)  
Jennifer Ruiz-Morgan  
(University of Extremadura, Spain)

# Boston Program Schedule

## Mourning, Memorializing, and Grieving in Shakespeare's World

Lesel Dawson

(University of Bristol)

Kaara Peterson

(Miami University of Ohio)

## Novelizing Shakespeare

Katharine Cleland

(Virginia Tech)

Paul J. Zajac

(McDaniel College)

## Testing Throughlines: The Present Moment, Premodern Critical Race Scholarship, and Teaching

Lisa M. Barksdale-Shaw

(Arizona State University)

Laura Turchi

(Arizona State University)

## Women Writing Transatlantic Slavery

Kimberly Anne Coles

(University of Maryland)

## OPEN WORKSHOP

### Shakespeare in Performance

Actors From The London Stage

*The five actors of the AFTLS Spring 2025 Tour of Hamlet lead an interactive workshop demonstrating performance-based teaching techniques for the college classroom. Attendees will discover the power of embodied learning/engagement when approaching Shakespeare's plays. Open to all conference registrants and registered guests.*

1:30 to 3:00 p.m.

## SHAKESPEARE FUTURES ROUNDTABLE

### Theatrical Labor and the Audience

Session Organizer: Nora J. Williams (BIMM University)

Chair: Margaret Jane Kidnie (University of Western Ontario)

Ophelia's Laborious Afterlives

Nora J. Williams (BIMM University)

Playing the Work

Peter Kirwan (Mary Baldwin University)

Creative Collaborations

Margaret Jane Kidnie (University of Western Ontario)

Audiences Reading Race, Gender, and Authority in the Shakespearean Stage Picture

John R. Proctor III (Tulane University)

## ROUNDTABLE

### Performance as Research: Scholar/Theatermaker Collaborations at the Red Bull

Session Organizer and Chair: Jean Elizabeth Howard (Columbia University)

The Scholars' Role in Creating Effective Performances at Red Bull Theater

Jesse Berger (Red Bull Theater)

Diversifying the Classics and Red Bull

Barbara Fuchs (University of California, Los Angeles)

The Early Modern Scene Work

Collaborative

Musa Gurnis (Baruch College/Red Bull Theater)

Difficult Conversations

Noémie Ndiaye (University of Chicago)

Staging Women

Tanya Pollard (Brooklyn College, CUNY)

3:30 to 5:30 p.m.

## SEMINARS AND WORKSHOPS

*Antony and Cleopatra*

Heather James

(University of Southern California)

John M. Kuhn

(SUNY Binghamton)

**Early Modern Cosmologies, Part One**

Jane Hwang Degenhardt

(University of Massachusetts, Amherst)

Henry S. Turner

(Rutgers University)

**Early Modern Horror**

Claire M. Falck

(Rowan University)

**Early Modern Underworlds**

Joel E. Slotkin

(Towson University)

**Going Beyond Reading Aloud: Performance Pedagogy in the Classroom**

Jennifer Birkett

(University of Notre Dame)

**Habit—Inhabit—Habitation—Habitat**

Joseph Campana

(Rice University)

**How Not to Be a Misogynist**

Lilly Berberyan

(Northwestern State University of Louisiana)

**Magic, Science, Knowledge, and Popular Belief, Part One**

Rebecca Bushnell

(University of Pennsylvania)

**Matter in Time: New Theater Histories**

Nicole Sheriko

(Yale University)

Emma M. Solberg

(Bowdoin College)

**Mind(ing) the Stage**

Heather A. Hirschfeld

(University of Tennessee)

Nathalie E. Rivere De Carles

(Université de Toulouse Jean Jaures)

**Performing Bodies in Early Modern Drama, Part One**

Eleanor K. Rycroft

(Bristol University)

**Re-weirding and/as Re-wilding in Shakespeare**

Darryl Chalk

(University of Southern Queensland)

Laurie Johnson

(University of Southern Queensland)

# Boston Program Schedule

## Shakespeare and Blended Learning

Rachael Deagman Simonetta  
(University of Colorado, Boulder)  
Jay Zysk  
(University of Massachusetts, Dartmouth)

## Shakespeare and Islam

David Currell  
(American University of Beirut)  
Islam Issa  
(Birmingham City University)

## Shared Forms

Adhaar Noor Desai  
(Bard College)  
Dianne Mitchell  
(University of Colorado, Boulder)

## A Troilus for Our Times

Jyotsna G. Singh  
(Michigan State University)  
Michael Ullyot  
(University of Calgary)

## Who Cares? Care, Caring and Disability in Shakespeare

Susan L. Anderson  
(Staunton, VA)

## OPEN WORKSHOP

### From Bard to Beat: Teaching Shakespeare Through Hip-Hop and Poetry

Devon Glover  
(*The Sonnet Man*)  
Katherine Steele Brokaw  
(University of California, Merced)

Join Devon Glover *the Sonnet Man*, a rapper/poet, teacher, playwright, director and actor, to explore new avenues into Shakespeare. Come see how hip-hop and creative writing can unlock your students' interest and understanding of *The Bard*.

8:00 to 10:00 p.m.

## ANNUAL RECEPTION

*Hors d-oeuvres and cash bar.*

Open to all registrants for the Fifty-Third 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, 21 March

7:30 to 8:30 a.m.

## SHAKESPEARE YOGA

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

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

8:00 to 9:00 a.m.

## GRADUATE STUDENT BREAKFAST

Hosted by the Trustees of the Association.

\*Please note that this event is exclusively for SAA graduate students.

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

## REGISTRATION AND BOOK EXHIBITS

9:00 to 10:30 a.m.

## PANEL SESSIONS

### Joseph Papp's Legacy and the Question of American Shakespeare

Session Organizer and Chair: Louise Geddes  
(Adelphi University)

Inventing American Shakespeare

Louise Geddes (Adelphi University)

Public Exposure

Paul D. Menzer (Mary Baldwin University)

Joe Papp's Untraditional Casting in a Post-2020 America

De'Arís Rhymes (Arizona State University)



Photo by Kyle Klein / Meet Boston

## Shakespearean Infinities

Session Organizer and Chair: Benjamin Parris (Rice University)

O Infinite Virtue: Cleopatra as Wisdom Queen

Julia Reinhard Lupton (University of California, Irvine)

Amazement in *The Tempest*

Jenny C. Mann (New York University)

Cosmic Infinity and Natural Goodness in *The Winter's Tale*

Benjamin Parris (Rice University)

## ROUNDTABLE

### Reimagining Law and Literature: Critical Approaches to Shakespeare Today

Session Organizers: Stephanie Elsky (Rhodes College) and Penelope H. Geng (Macalester College)

Chair: Penelope H. Geng (Macalester College)

Shakespeare, Lyly, and Environmental Law: Greening the Archive

Todd A. Borlik (Purdue University)

Dramatic Precedents: Racial Slavery and the Early Modern English Stage

Andrew Bozio (Skidmore College)

Law, Labour, and White Property in Shakespeare

Urvashi Chakravarty (University of Toronto)

On Not Being Land: Law and Personhood in Early Modern Women's Writing

Stephanie Elsky (Rhodes College)

Tarry, Jew: Shylock's Razor Trans

Temporality of Criminal Wounding

Colby Gordon (Bryn Mawr College)

Reconsidering White Racial Innocence: Spanish Colonial Legal Discourse and Shakespeare

José Juan Villagrana (Santa Clara University)

# Boston Program Schedule

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

## DIGITAL EXHIBITS

This year, the Digital Exhibits Committee is excited to introduce a “meet-up station” for individuals who are not formally exhibiting but would like to share or develop digital projects. This space offers an opportunity for participants to promote their projects and exchange ideas with others.

### Alice Thornton’s Books: Remembrances of a Woman’s Life in the Seventeenth Century

Cordelia Beattie  
(University of Edinburgh)  
Suzanne Trill  
(University of Edinburgh)

### Macbeth VR Experience

Peter Kuling  
(University of Guelph)

### The Pulter Project: Poet in the Making

Leah Knight  
(Brock University)  
Wendy Wall  
(Northwestern University)

### Shakespeare in Brazil

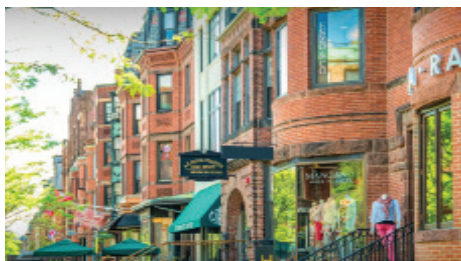
Cristiane Busato Smith  
(Arizona State University)  
Belinda Yung  
(Massachusetts Institute of Technology)  
Mary Erica Zimmer  
(Massachusetts Institute of Technology)

### Sonance: A Journal of Early Modern Sound Studies

Rachel J. Willie  
(Liverpool John Moores University)

### Weather Extremes in England’s Little Ice Age 1500-1700

Madeline Bassnett  
(Western University)



Newbury Street / Getty Images

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

## SEMINARS AND WORKSHOPS

### Abridging Shakespeare for the British and American Stage

Ronan James Hatfull  
(University of Warwick)  
Rebecca Marie MacMillan  
(Stroud, UK)  
Tom Wilkinson  
(Oxford, UK)

### Early Modern Cosmologies, Part Two

Jane Hwang Degenhardt  
(University of Massachusetts, Amherst)  
Henry S. Turner  
(Rutgers University)

### Magic, Science, Knowledge, and Popular Belief, Part Two

Rebecca Bushnell  
(University of Pennsylvania)

### New Paradigms of Embodiment

Beatrice Bradley  
(University of Minnesota, Twin Cities)

### Performing Bodies in Early Modern Drama, Part Two

Eleanor K. Rycroft  
(Bristol University)

### PlayTime: Theatre History and the Question of Staging Time

Liam Thomas Daley  
(University of Maryland, College Park)  
Melanie Rio  
(University of Maryland)

### Race and Place in Shakespeare and Spenser

Dennis A. Britton  
(University of British Columbia)  
Hillary Eklund  
(Grinnell College)

### Reimagining the Female Life Cycle in Shakespeare’s Time

Anna Susan Graham  
(Dublin, Ireland)  
Edel Lamb  
(Queen’s University Belfast)

### Rethinking Fidelity in Adaptations of Shakespeare, Part One

James T. Newlin  
(Case Western Reserve University)

### Ruderal Shakespeare

Nandini Das  
(University of Oxford)

### Shakespeare among the Poets

Ted Tregear  
(University of St. Andrews)

### Shakespeare and Mental Illness

Leslie C. Dunn  
(Vassar College)  
Avi Mendelson  
(London, UK)

### Shakespeare Performance Studies Now

W. B. Worthen  
(Barnard College, Columbia University)

### The Soft Power of the Shakespearean Cameo: National Identities and Political Utility

L. Monique Pittman  
(Andrews University)

### Suiting Action to Word: Laban Technique and Shakespeare

Theo Black  
(Cornell University)

### Teaching Strategies for Early Modern Literature

Jess Hamlet  
(Alvernia University)  
Molly E. Seremet  
(Mary Baldwin University)

### Theatricality and the Space of Violence

Emma K. Atwood  
(University of Montevallo)  
Alexander Paulsson Lash  
(National Taiwan University and Stockholm University)



Quincy Market, Ajay Suresh / Wikimedia Commons

# Boston Program Schedule

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

## OPEN SESSION

### Meet the Arden Shakespeare Publishers with RaceB4Race

For scholars working on Premodern Critical Race Studies who would like an informal meeting slot to discuss publishing their research with one of the commissioning editors at *The Arden Shakespeare*. This can be about a current or future project or just our book publication process more generally.

1:30 to 3:00 p.m.

## ANNUAL LUNCHEON

Open to all registrants for the Fifty-Third 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).

\*Please note that this event is exclusively for SAA members and their registered guests.

3:30 to 5:00 p.m.

## PLENARY SESSION

### Sweet Master Shakespeare: Sugar, Books, and Shakespeare

Session Organizer and Chair: Brandi K. Adams (Arizona State University)

The Sweet Swan of Avon: A Response  
Brandi K. Adams (Arizona State University)

Instructive and Pleasant Wonders:  
Plantation Aesthetics in Early Modern  
Science

Kim F. Hall (Barnard College)

Sugared First Folios

Emma Smith (Hertford College, University of Oxford)

5:15 to 6:15 p.m.

## SCHOLARS OF COLOR SOCIAL

Cash bar and light hors d'oeuvres.

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

6:30 to 8:00 p.m.

## PERFORMANCE

### Sonnets and Soliloquies: An Evening with *The Sonnet Man*



Enjoy an evening with Devon Glover The Sonnet Man—an entertaining night of Shakespeare fused with Hip-Hop music. Dance, sing and celebrate the works of the Bard as we unlock Shakespeare, one beat at a time.

\*Devon will be accompanied by violinist Leoncarlo Canlas.

## Saturday, 22 March

7:30 to 8:30 a.m.

## SHAKESPEARE YOGA

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

Open to all registrants for the Fifty-Third 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

### Playgoing and Privilege

Session Organizers: Eoin Price (University of Edinburgh) and Simon Smith (Shakespeare Institute, University of Birmingham)

Chair: Erika T. Lin (Graduate Center, CUNY)

Experiencing Shakespeare's Theatres: Playgoing, Pleasure and Judgement in Early Modern England  
Simon Smith (Shakespeare Institute, University of Birmingham)

(In)Frequent Playgoing, or What the Butler Didn't See  
Eoin Price (University of Edinburgh)

Framed in Triumph: The Architecture of Roman Worlds in the English Theater  
Lauren Robertson (Columbia University)

London Dispersion Forces: White Community from Within and Without  
Miles P. Grier (Queens College and The Graduate Center, CUNY)

## Private Utterances in Shakespearean Drama

Session Organizer and Chair: Connie Scozzaro (Brown University)

Just One Word

Colleen R. Rosenfeld (Pomona College)

Fixing the Idea in *The Winter's Tale*  
Connie Scozzaro (Brown University)

God in My Mouth: The Law of Desire in *Measure for Measure*  
Steven Swarbrick (Baruch College, CUNY)

## ROUNDTABLE

### What's Romance Got to Do with It?

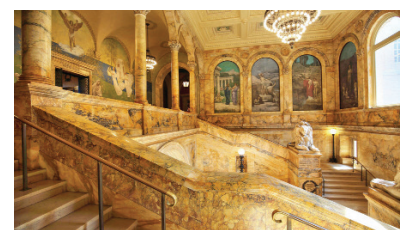
Session Organizer and Chair: Margo Hendricks (University of California, Santa Cruz)

Jonathan F. Correa Reyes (Clemson University)

Yasmine Hachimi (Newberry Library)

Margo Hendricks (University of California, Santa Cruz)

Brittany N. Williams (New Orleans, LA)



The Boston Copley Library, Photo Eskystudio/Shutterstock

9:30 a.m. to 12:00 noon

## TEACHERS' WORKSHOP

### Teaching Shakespeare with Virtual Reality Gaming Technology

Gina Bloom  
(University of California, Davis)

Open to all registrants as well as area high school teachers, this hands-on workshop shows educators how to teach Shakespeare using a free immersive VR digital Shakespeare game called *Play the Knave VR*. Players don VR headsets to join together on a virtual stage where their avatars perform scenes from Shakespeare karaoke-style. Bloom will lead participants through a lesson plan from *Blood* will have *Blood*, a program she co-developed with a high school teacher in South Africa that uses games and play to prompt students' critical thinking about violence in Shakespeare and in students' own communities. This will be followed by a demonstration of how the technology can be adapted for teaching any dramatic texts as well as theatre history.

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

## DIGITAL EXHIBITS

This year, the Digital Exhibits Committee is excited to introduce a "meet-up station" for individuals who are not formally exhibiting but would like to share or develop digital projects. This space offers an opportunity for participants to promote their projects and exchange ideas with others.

### DEEP: Database of Early English Playbooks

Alan B. Farmer  
(Ohio State University)  
Zachary Lesser  
(University of Pennsylvania)

### The Douai Shakespeare Manuscript Project

Line Cottagnies  
(Sorbonne Université)  
Janelle Auriol Jenstad  
(University of Victoria)

### Freedom and the Press before Freedom of the Press: Tools, Data, and Methods for Researching Secret Printing

Christopher Warren  
(Carnegie Mellon University)

### Shakespeare's Theatrescapes

Christopher Highley  
(Ohio State University)  
Christopher Matusiak  
(Ithaca College)  
Paul Whitefield White  
(Purdue University)

### Women Writers Project

Sarah Connell  
(Northeastern University)  
Julia Flanders  
(Northeastern University)

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

## PLENARY PANEL

### NextGenPlen

Session Organizers: Members of the NextGenPlen Committee  
Session Chair: Ian Smith (University of Southern California)

The Queer End(s) of *Love's Labor's Lost*  
Margo Kolenda-Mason (University of Central Arkansas)

How to Get Bloody on the Early Modern Stage  
Patrick Durdel (Université de Lausanne)

*Very Small Trouble*: A Creative-Critical Exploration of Early Modern Women and Festive Performance  
Evelyn A. Reidy (University of Roehampton and Shakespeare's Globe)

EEBO-TCP, Labor, and the Narratives of Textual Production  
Margaret C. Maurer (Dartmouth College)



Old State House Boston

2:30 to 4:00 p.m.

## PANEL SESSIONS

### Rethinking Masques

Session Organizers: Sharon J. Harris (Brigham Young University) and Elizabeth Zeman Kolkovich (Ohio State University)  
Chair: Sharon J. Harris (Brigham Young University)

Masques and Mediation  
Lauren Shohet (Villanova University)

*Macbeth* and the Masque  
Sharon J. Harris (Brigham Young University)

Shakespeare's Masques and the Construction of Whiteness  
Elizabeth Zeman Kolkovich (Ohio State University)

Masques and the Colonial Imaginary  
Julie A. Crawford (Columbia University)

### Shakespeare and the Ends of Learning

Session Organizer and Chair: Adam Zucker (University of Massachusetts, Amherst)

But Spelling  
Catherine Nicholson (Yale University)

The Ends of Shakespeare's Learned Men  
Alan Stewart (Columbia University)

"Stupefied, or Seeming So": Autocracy and Learning's Ends  
Adam Zucker (University of Massachusetts, Amherst)

### Shakespearean Fictionality

Session Organizer and Chair: Benedict S. Robinson (Stony Brook University)

The Shock of Premodern Fiction  
Lorna M. Hutson (University of Oxford)

Are Shakespeare's Fictional Beings Real?  
Ayesha Ramachandran (Yale University)

Impossible Fictions  
Benedict S. Robinson (Stony Brook University)



# Boston Program Schedule

4:30 to 6:30 p.m.

## SEMINARS AND WORKSHOPS

### Imperial Shakespeare

Philip Goldfarb Styrtr  
(*St. Ambrose University*)

### New Psychoanalytic Methods: Race, Sex, Sexuality

Christine Varnado  
(*University at Buffalo, SUNY*)

### Personation

Emily MacLeod  
(*Penn State Harrisburg*)  
Bailey Sincox  
(*Princeton University*)

### Public Shakespeare/Public Humanities

Katherine Steele Brokaw  
(*University of California, Merced*)  
Sean Keilen  
(*University of California, Santa Cruz*)

### Rethinking Fidelity in Adaptations of Shakespeare, Part Two

James T. Newlin  
(*Case Western Reserve University*)

### Shakespeare and Ireland in the Cultural Imagination

Emer McHugh  
(*Queen's University Belfast*)

### Shakespeare and Neurodiversity

Bradley J. Irish  
(*Arizona State University*)  
Nathan Pinsky  
(*University of Pittsburgh*)

### Shakespeare and Obsession

Katherine B. Attié  
(*Towson University*)

### Shakespeare as Conversation Partner

J. F. Bernard  
(*Montreal, Canada*)  
Paul Yachnin  
(*McGill University*)

### Shakespeareans' Other Selves: Cultivating the Creative Life

Alice Dailey  
(*Villanova University*)  
Amy L. Tigner  
(*University of Texas, Arlington*)

### Shakespearean Leadership: Putting Humanities Skills in Practice

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

### Song in Shakespeare

Nicholas Bellinson  
(*St. John's College, Annapolis*)

### The Sports of Nature: Games and the Play of Science in Early Modernity

Mary T. Crane  
(*Boston College*)  
John Yargo  
(*Boston College*)

### Staging Soldiers

Sarah E. Johnson  
(*Royal Military College of Canada*)

### Troubling Freedom in Shakespeare and Early Modern Drama

Thomas Ward  
(*United States Naval Academy*)  
Emily Weissbourd  
(*Lehigh University*)

### Untitling Shakespeare with Keith Hamilton Cobb

Emily D. Bryan  
(*Sacred Heart University*)  
Jessica Burr  
(*Blessed Unrest*)  
Keith Hamilton Cobb

### Violent Women in Early Modern Drama

Lara Ehrenfried  
(*Ludwig-Maximilians-Universität München*)  
Nikolina Hatton  
(*Ludwig-Maximilians-Universität München*)

### Writerly Identity: Race and Women's Writing

Lisa Jennings  
(*University of Houston, Downtown*)  
Anita Raychawdhuri  
(*University of Houston, Downtown*)

## OPEN WORKSHOP

### From the Galliard to Gangnam Style: A Workshop in Staging Historically-Informed Dances for Different-Era Productions

Linda McJannet  
(*Bentley University*)  
Nona Monahin  
(*Mount Holyoke College*)  
Meg Pash  
(*Mount Holyoke College*)  
Emily F. Winerock  
(*Shakespeare and Dance Project/Point Park University*)

*Thirteen Shakespeare plays call for staged dances yet lack choreographic details. This workshop explores challenges and opportunities when staging dances in Shakespeare plays, whether one's production is set in the 1580s or the 1980s. Participants will first learn some Renaissance dance steps and a simple choreography modified for a dramatic scene. Then participants will create a choreography for the same scene set in a different time or place such as American Appalachia or 1960s Liverpool.*

## SPECIAL SEMINAR FOR UNDERGRADUATE STUDENTS

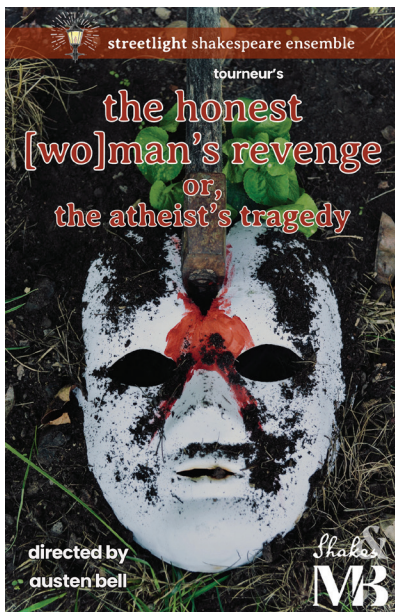
### My Shakespeare, Rise: An SAA Undergraduate Seminar

Brandi K. Adams  
(*Arizona State University*)  
Gillian Knoll  
(*Western Kentucky University*)

*The SAA invites Boston-area faculty members to nominate one or two students to participate in the first-ever undergraduate seminar. Participants will submit a paper about any aspect of Shakespeare studies. They will then participate in a workshop in which they read and respond to each other's work. We welcome students from a variety of backgrounds, and are especially keen to welcome first generation university and college students and systemically minoritized groups.*

## PERFORMANCE

*The Honest (Wo)man's  
Revenge; or, The Atheist's Tragedy*



Four electric actors (and four fantastical puppets) take on Cyril Tourneur's rarely performed revenge story in a queer, high-speed, extreme-doubled production from Streetlight Shakespeare Ensemble. Inspired by comic strips and featuring a set made from paper and markers, this silly, slightly debauched touring show originated in Mary Baldwin University's MFA program.

\*Co-sponsored by *Shakespeare Bulletin*.

6:30 to 8:30 p.m.

## ACMRS CASH BAR

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

Sponsored by ACMRS.

7:30 to 9:30 p.m.

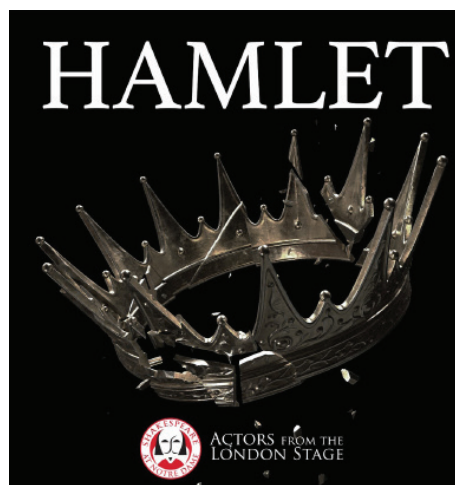
## PERFORMANCE

*Hamlet*

Performed by the Actors From The London Stage.

Founded in 1975 at the University of California, Santa Barbara and calling Shakespeare at Notre Dame its home since 2000, Actors From The London Stage celebrates its 50th anniversary in 2025. The company travels to colleges and universities nationwide twice yearly, offering a weeklong residency of workshops and performances. Each member of this self-directed ensemble portrays multiple roles in performance while favoring minimal props and costumes, placing the focus squarely on Shakespeare's story.

Madness, revenge, and the supernatural: *Hamlet* remains one of the most well-known of all Shakespeare plays. This powerful tale of vengeance, sanity, and morality continues to resonate with contemporary audiences. Actors From The London Stage celebrates this milestone anniversary with a triumphant return to the Shakespeare Association America's 2025 Annual Meeting. For more information, visit [shakespeare.nd.edu](http://shakespeare.nd.edu).



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

## THE MALONE SOCIETY DANCE

Cash bar.

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

## Register for 2025

Conference registration is now open. The standard registration fee is \$270 and the concession registration fee is \$145 for graduate students, retirees, independent scholars, contingent faculty, and members experiencing financial hardship. This year, the SAA registration must match that of the RSA. We are unable to offer "early bird" discounted registrations for our members due to our organization's agreement with RSA. Conference registration fees are non-refundable after 5 March and online registration closes 1 March 2025.

The Meeting registration fee entitles you to attend all sessions, seminars, and workshops in Boston, MA, as well as the Book Exhibits, the Welcome Reception and the Town Hall Business Meeting on Wednesday evening, the Digital Exhibits on Friday and Saturday, the Reception, performances and Dance on Saturday. Please note that the SAA Annual Luncheon and Graduate Student Breakfast are exclusively for SAA members and their registered guests.

[Register online.](#)

## 2025 SAA/RSA Co-Conference

Registration for the SAA and RSA Annual Meetings is reciprocal—there is no need to pay twice, and the registration fee is the same for both associations. Those who appear on both programs (as seminar participant, panelist, presenter, etc.) must be members of both organizations, but will pay only one registration fee.

## 2026 Book Salon

The Book Salon is a special session

format designed to highlight and celebrate an abundance of recent work in any given subfield of Shakespeare studies.

Participants, all of whom will have published a monograph or an edited collection in said subfield within the past three years preceding the conference, will not discuss their own work. Rather, they will interview each other about the frameworks and interventions of their recent books in order to highlight the critical questions currently being pursued collectively by the subfield. This interview session will be followed by a Q&A. To propose a Book Salon for 2026, submit by March 15, 2024; see instructions on the [SAA website](#).

## Sheraton Boston Hotel

For its Fifty-Third Annual Meeting, the SAA convenes at the Sheraton Boston Hotel. Located in Boston's historic Back Bay, the hotel is just steps away from many iconic attractions like Newbury Street, renowned for its exceptional shopping and dining; the Prudential Center, home to breathtaking city views; and the Boston Public Library.

Hotel registration is now open. The SAA's discounted rate at both hotels is \$199.00 per night for single and double occupancy. Mandatory state and local taxes are charged at 16.45%. 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.

[Sheraton Boston Hotel](#).

(617) 236-2000

## Room Share

The SAA assists members seeking roommates. Please email [shakespeare@olemiss.edu](mailto:shakespeare@olemiss.edu) with your dates and requirements.

## Transportation

The hotels is approximately four miles from Logan International Airport (BOS). The hotel does not offer transportation from the airport, but there are several options for transport including taxis or ride-sharing apps. The Sheraton Boston offers valet parking from \$70 per day.

## Voting for SAA Officers

Voting for 2025 SAA officers is now open. For a complete list of candidate biographies as well as a ballot, [please visit SAA's website](#).

### Candidates for Vice President

Patricia Akhmic (*Folger Shakespeare Library*)

Lucy Munro (*King's College London*)

### Candidates for Trustee

Penelope Geng (*Macalester College*)

Laura Kolb (*Baruch College, CUNY*)

Joseph M. Ortiz (*University of Texas, El Paso*)

Kathryn Vomero Santos (*Trinity University*)

## Program Committee for 2026

Wendy Beth Hyman, Chair (*Oberlin College*)

Adhaar Desai (*Bard College*)

Allison Deutermann (*Baruch College, CUNY*)

Joseph Gamble (*University of Toledo*)

Diana E. Henderson (*Massachusetts Institute of Technology*)

Noémie Ndiaye (*University of Chicago*)

Adam Zucker (*University of Massachusetts, Amherst*)

## Program Proposals

Proposals are now being accepted for the SAA's Fifty-Fourth Annual Meeting in Denver, Colorado, from 1 to 4 April 2026. The submission deadline for all proposals for the 2026 Meeting is 15 February 2025.

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 2026 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](mailto:shakespeare@olemiss.edu).

## The SAA's Sexual Harassment Policy

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

### Definitions

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

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

### Respect

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

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

## Social Media Guidelines

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

### Consent

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

### Professional Tone

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

### Fair Quotation

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

### The SAA Hashtag

The hashtag of the Shakespeare Association's 53rd Annual Meeting is **#shax2025**.

## 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.