

SAA Bulletin

Shakespeare Association of America



2025 *June*

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The Fifty-Fourth Annual Meeting of the Shakespeare Association of America will be held at the Hyatt Regency Denver at Colorado Convention Center in Denver, Colorado. The conference opens on Wednesday, 1 April and closes on Saturday, 4 April 2026. Panel sessions include:

- ♦ **Plenary Panel: Editing Race, Sex, and Othello**
Panel Organizer Dennis A. Britton (*University of British Columbia*), with Patricia Akhimie (*Folger Shakespeare Library*) and Abdulhamit Arvas (*University of Pennsylvania*)
- ♦ **Shakespeare Futures Panel: Contingency: The State of Our Field**
Panel Organizer Benjamin Van Wagoner (*New York, NY*), with Loren Cressler (*University of Texas, Austin*), Jean E. Howard (*Columbia University*), and Danielle Rosvaly (*University at Buffalo, SUNY*)
- ♦ **Beyond New Materialism: Political Ecology and Early Modern Drama**
Panel Organizer Daniel J. Vitkus (*University of California, San Diego*), with Natalie Suzelis (*Antioch College*) and Derrick Higginbotham (*University of Hawai'i, Mānoa*)
- ♦ **The Early Modern Antiquarian Analytic: Words, Print, Plays**
Panel Organizer Miriam E. Jacobson (*University of Georgia*), with Megan Cook (*Colby College*), and András Kiséry (*City College of New York, CUNY*)
- ♦ **Imaginary Shakespeares: Creative and Scholarly**
Panel Organizer Scott Maisano (*University of Massachusetts, Boston*), with Rachel Eisendrath (*Barnard College, Columbia University*), and Michelle Ephraim (*Worcester Polytechnic Institute*)
- ♦ **Lyric Attachments**
Panel Organizer Dianne Mitchell (*University of Colorado, Boulder*), with Marissa Nicosia (*Pennsylvania State University, Abington College*), Yunah Kae (*College of Charleston*), and Thomas Ward (*United States Naval Academy*)
- ♦ **Makers, Making and the Made in Early Modern Theatrical Culture and Its Reproductions**
Panel Organizer Bridget Mary Escolme (*Queen Mary University of London*), with Natasha Korda (*Wesleyan University*), and James Loxley (*University of Edinburgh*)
- ♦ **Mapping Spatial Habits in Early Modernity**
Panel Organizer Gavin Hollis (*Hunter College, CUNY*), with Laura Williamson (*St. Mary's College, Notre Dame*), and Seth Stewart Williams (*Barnard College, Columbia University*)
- ♦ **Shakespeare and Neurodiversity**
Panel Organizers Sheila T. Cavanagh (*Emory University*) and Bradley J. Irish (*Arizona State University*), with Sonya Freeman Loftis (*Morehouse College*) and Deyasini Dasgupta (*University of Toronto*)
- ♦ **Theatre History in Dialogue**
Panel Organizers Clare McManus (*Northumbria University*) and Lucy Munro (*King's College London*), with Lucy Holehouse (*Royal Holloway, University of London*), David McInnis (*University of Melbourne*), Elisa Oh (*Howard University*), Jonathan Powell (*Leiden University*), and Misha Teramura (*University of Toronto*)
- ♦ **Book Salon: Seeing Through Shakespeare**
Session Organizer Ambereen Dadabhoy (*Harvey Mudd College*), with Liz Fox (*University of Massachusetts, Amherst*), Gina Hausknecht (*Coe College*), and Kathryn Vomero Santos (*Trinity University*)

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Letter from the Executive Director



Hello everyone:

This is my last Bulletin letter to you all—while I'll still be serving as Executive Director through May 31 of 2026, I will hand over the traditional June ED letter to Tricia McElroy next time around. The impact of this—the first among many last experiences for me in this role—is only

intensified by the fact that we will be meeting in April of 2026 at the Denver Hyatt, the same location and venue where we were supposed to hold our meeting back in the pandemic year. It all feels to me like a second chance, a way to reflect on the challenges of the past and to take further steps in preparing to fight for our future.

In June of 2019, following an incredibly successful conference in Washington D. C., we published our June Bulletin, with the list of sessions we anticipated running in 2020. Our President, Katherine Rowe, took over that year's bulletin letter in order to introduce a shift in perspective and function for the organization: as she wrote at the time, the SAA was undergoing a profound transition from "an association whose early functions were to convene academics and formally recognize the circulation of their scholarship among peers" into "a member services organization where networking, mentoring, professionalization, access to scholarly resources, and more are also core functions." I had been in my position as Executive Director for a year that June and was looking forward to making the transition she described come to fruition.

Then came the pandemic. The Denver meeting was canceled at the very last minute, just two short weeks before it was scheduled to begin. The weeks leading up to that moment were worse than I could have imagined—without strong legal justification, which was so slow in coming, we could not cancel without incurring enormous penalties based on our contract, yet we knew full well that we could not hold the conference as anticipated. The aftermath felt like a roller-coaster ride: 2021 in Austin was canceled, but we ran our first virtual conference in its place; 2022 in Jacksonville went forward but with less than half the numbers of previous conferences. We saw revenues decline as our members were hit hard by financial cuts stemming from the pandemic's aftermath.

We have rebuilt slowly over time, accomplishing the transition President Rowe described. The process is by no means complete—it will be ongoing as the SAA adapts to the constant changes in the academic and institutional environments in which we operate. The latest of these is the unimaginable destruction of American political and civic institutions by the current government, with dire consequences for everyone, including those of us whose

lives are dedicated to the humanities. My own university is currently busy determining how to capitulate to our state legislature's latest ruling demanding the removal of all DEI-related content from our programs, websites, and public spaces. Meanwhile, our Office of Research is sadly overseeing the dismantling of financial support for scholars and investigators and overall funding to our humanities programs and departments is being cut. The slow erosion of the humanities we've all experienced has turned into an avalanche of horrifying proportions.

But in the midst of all this awful news and despite its devastating public and personal effects, we put on a conference in Boston this past spring—and that gave me hope. What I saw at that conference, and what I have loved about the SAA all along, was our determination to freely say what we think, our generosity in sharing our work, our joy in meeting colleagues and friends we cannot regularly see, and our affection for and commitment to our profession, however imperiled it may be.

So this may be my last Bulletin letter, but I will continue to work for the SAA, first to serve out my term of office through May 31, 2026, and after that as a continuing member of the organization. I deeply value the extraordinary group of fellow scholars that make up its ranks; our organization is precious and merits whatever we can do to ensure its continued success.

International Members, Travel Concerns, and Rate Increases

This year, because of the U.S. Government's alarming attacks on everyone from vulnerable groups to international travelers to entire nations, the SAA will offer a small selection of sessions that will meet either virtually or in hybrid format to allow our international members to attend the conference without risking travel complications. These sessions are marked in the program; for most, we will give enrollment priority to international applicants. No sessions are exclusively for international applicants: members should enroll in sessions that appeal to them as usual. We will simply attend to the access of our non-U.S. members as a priority.

Registration rates for the conference will be \$270 for regular registration, \$145 for the reduced concession rate. These rates will apply to all sessions, regardless of format.

We are in a planned year for membership dues increases, which will take effect as of June 1; information on these increases can be found on the [SAA website](#).

A handwritten signature in black ink, appearing to read 'Karen Raber'. The signature is fluid and cursive, with a large initial 'K' and 'R'.

Karen Raber
Executive Director

2026 Seminars

01. The Adaptability of Adaptation

Rebecca Hixon
(*Lourdes University*)

Does adaptation operate differently in different contexts, spaces, genres, geographies, etc.? Does it change shape when paired with other modes of reading, performing, or thinking Shakespeare? This seminar invites participants to think about adaptation capaciously—at both the level of theory and practice. Papers that pair an exploration of adaptation with other methodologies such as critical race theory or performance studies are especially welcome.

02. Audio Shakespeare Around the World: Radio, Recordings, Internet

Michael P. Jensen
(*Shakespeare Newsletter*)

Global audio Shakespeare is the most neglected area of Shakespeare performance studies. This seminar is open to all radio, recorded, and internet audio performances. Papers may include any country and language, studies of specific audio performances, audio series, or performances by themes such as navigating race, gender, period, culture, and other issues that inform audio performances. The field is wide open. Let's fill it.

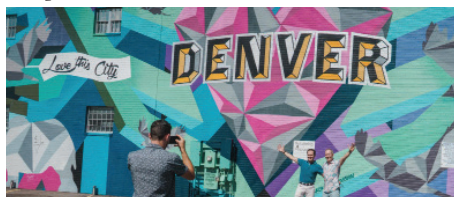
03. Baz Luhrmann's *William Shakespeare's Romeo + Juliet* at Thirty (Session A)

Gemma Kate Allred
(*Université de Neuchâtel*)

Benjamin Broadribb
(*London, UK*)

Edel Semple
(*University College Cork*)

This seminar explores the legacy of Luhrmann's *Romeo + Juliet* (1996) across Shakespearean culture and global popular culture. We invite papers considering *Romeo + Juliet's* legacy across cultures and media, exploring how Luhrmann's film has influenced the performance and adaptation of Shakespeare; where, how, and why echoes and aftershocks of *Romeo + Juliet* can be found in cultural objects from the past three decades; and the evolution of the film's reception and status over time.



River North Art District / Visit Denver & Andrew Patra

03. Baz Luhrmann's *William Shakespeare's Romeo + Juliet* at Thirty (Session B, Virtual Session)

Gemma Kate Allred
(*Université de Neuchâtel*)

Benjamin Broadribb
(*London, UK*)

Edel Semple
(*University College Cork*)

This seminar explores the legacy of Luhrmann's *Romeo + Juliet* (1996) across Shakespearean culture and global popular culture. We invite papers considering *Romeo + Juliet's* legacy across cultures and media, exploring how Luhrmann's film has influenced the performance and adaptation of Shakespeare; where, how, and why echoes and aftershocks of *Romeo + Juliet* can be found in cultural objects from the past three decades; and the evolution of the film's reception and status over time.

Preference for Session B will be given to international members facing travel restrictions.

04. Child Performance

Scott A. Trudell
(*University of Maryland*)

This seminar invites new directions in child performance studies as they intersect with early modern trans studies, theater history, sexuality studies, histories of race, civic pageantry, and transnational performance. How was childhood redefined in early modern theater and performance cultures, and why did versatile and charismatic child performers hold such magnetic appeal during the period?

05. Community and the Scapegoat

Craig Dionne
(*Eastern Michigan University*)

Sharon O'Dair
(*University of Alabama*)

Shakespeare's plays are community-building machines often requiring exclusion, a scapegoat. Critical theory argues these resolutions are ideological, weighted with the bias of prejudice. Yet, as skeptical as historical-political criticism has been of these restored communities, are we persuaded that Shakespeare is critical in writing them? Are we persuaded that Shakespeare—or Shakespeareans—can help create and maintain community today, without being exclusionary?

06. Comparative Sexualities: Shakespeare and His Contemporaries (Hybrid Session)

Goran Stanivukovic
(*Saint Mary's University*)

When compared with the works of some of his contemporaries, sexual discourses in Shakespeare's writing often appear somewhat restrained. This seminar sets out to compare non-Shakespearean texts to Shakespeare, and to interpret Shakespeare in relation to his Continental contemporaries. The aim of this seminar is to show what new discourses, narratives, rhetoric, and representations of sexuality emerge from this critical engagement with other dramatists and poets.

Preference will be given to international members facing travel restrictions.

07. Contemporary Pedagogies of Reading Early Modern Literature

Catherine R. Clifford
(*Hastings College*)

Jess Hamlet
(*Alvernia University*)

This hybrid workshop-seminar welcomes classroom activities or assignments, pedagogical essays informed by theory, and/or reflective essays on success and failures. We welcome materials on class and the study of humanities disciplines; the "value" of reading; common student resistances to Shakespeare; reading early modern literature within the context of larger political attacks on higher education and the humanities; comprehension; methodologies; assessment; and making reading practices visible.

08. Creative-Critical Engagements with the Renaissance

Kate Bolton Bonnici
(*Pepperdine University*)

Colleen Ruth Rosenfeld
(*Pomona College*)

This seminar considers practices that blur the boundaries between research and art, practices that affirm creative writing as a valid mode of scholarly inquiry. How might we—as critics—write about early modern literatures using methods that are themselves literary? That is, how might we write critically about the Renaissance without being limited by the (current) scholarly essay or article form? In this seminar, we will explore critical-creative engagements with the subjects of early modernity, occupying the hyphenated, expansive, and varied spaces of scholar-artists.

09. Early Modern Eco-Memory

Daniel Normandin
(Marshall University)

This seminar welcomes papers that consider how Shakespeare and other early moderns imagined the links between memory and the environment. How did they read their pasts—whether private or public, personal or historical—in their landscapes and cityscapes? Possible topics include: the environment as mnemonic device (or as a device for forgetting); religious memory during and after the “Reformation of the landscape”; archaeological tropes; the memory of past ecological disruption; and urban ecology.

10. Essaying Shakespeare (Hybrid Session)

Huw Griffiths
(University of Sydney)

Jennifer E. Nicholson
(University of Sydney)

Is it time to re-assess the relationship between Shakespeare studies and the form of the “essay”? Can Shakespeare studies enliven its investment in the “essay” as a productively ephemeral form? Topics could include: Essays as idiosyncratic and ephemeral forms of knowledge production; The form of the essay in the wake of generative AI; Early modern essay writers; The historical emergence of Shakespeare studies through the form of the essay; Contemporary forms of essayistic thinking: from the podcast to the student essay.

Preference will be given to international members facing travel restrictions.

11. Ethical Plurality on the Early Modern Stage

Christopher Crosbie
(North Carolina State University)

Anita Gilman Sherman
(American University)

This seminar considers how the early modern stage made use of, mediated between, and reconceptualized different, even rival, ethical and religious traditions. How did multiple ways of knowing or believing find expression in the theater and to what end? What methodologies help us trace variant lineages of thought shaping early modern plays? How did playwrights negotiate the erudite and vernacular, parochial and syncretic, or partisan and ecumenical in their representations of ethical reasoning?

12. Faculty/Student Collaboration in the Undergraduate Shakespeare Classroom

Lucie Alden
(Georgetown University)

Mardy Philippian
(Lewis University)

Higher education in the US faces declining trust, shrinking humanities enrollment, and faculty burnout. Rethinking how we teach Shakespeare—especially through faculty-student collaboration—could reengage undergraduates, particularly at non-elite institutions. This seminar explores barriers to such collaboration and considers questions about inclusivity, public value, and the future of Shakespeare Studies in shaping student outcomes and supporting broader academic goals.

13. From Commonplaces to Databases: The Social Memory of Proverbs (Virtual Session)

Laura Estill
(St. Francis Xavier University)

Richard J. Meek
(University of Hull)

Proverbs offer fertile ways of thinking about questions of shared history and cross-cultural understanding; the relationship between classical and popular culture; rhetoric and pedagogy; authorship, style, and creativity; and adaptation, appropriation, and afterlives. We welcome papers that consider proverbs, sayings, and/or commonplaces in works by Shakespeare and his contemporaries, their nature and transmission, and how to undertake effective research on early modern proverbs today.

Preference will be given to international members facing travel restrictions.

14. The Future of Renaissance (Non-Human) Animal Studies

Rebecca Ann Bach
(University of Alabama, Birmingham)

This seminar invites papers on particular nonhuman animals, metaphorical usages of nonhuman animals, legends about nonhuman animals, human usages of nonhuman animal parts, and any other nonhuman animal references in Shakespeare and his contemporaries. It also invites meta-treatments of Animal Studies: discussions of the field's dimensions, its problems, its terminology, its future, including continuation of the work begun in the previous seminar on Intersectional Animalities.

15. Generation Shakespeare: YA Adaptations

Brian Harries
(Concordia University)

Ann M. Martinez
(Kent State University at Stark)

Gaywyn Moore
(Santa Clara University)

This seminar seeks to examine the popularity of recycling Shakespeare for a YA audience. What insights do these adaptations afford us? How does YA pedagogy deal with Shakespeare's difficult topics? Does a general collective cultural memory resonate in these reimaginings? How do these works engage younger readers? Seminar participants are welcome to focus on any media and are welcome to consider adaptation theory, YA literary theory, and cultural resonance to aid in our seminar's discussions.

16. How To Use *King Lear*

Douglas Lanier
(University of New Hampshire)

This seminar aims at creating a “User Guide” for *King Lear*: we invite papers concerned with ways the play has been, can be, and even should be used in productions on stage or on screens, and in classrooms. How can we move away from familiar touchstones of mainstream theatre work in the US and UK towards areas where *King Lear* functions differently, outside conventional theatre repertoires and classrooms and into spaces that enable us to rethink the purposes of engaging with it?

17. Interlocking Letters

Kerry N. Cooke
(Mary Baldwin University)

The term letterlocking refers to methods of folding, tucking, and sealing early modern letters. Letterlocking was ubiquitous among letter writers: people, regardless of race, gender, class used locking mechanisms to secure the content of their messages. But, what of their race, gender, class, as well as their sexuality and ability, did they lock into their letters? This seminar invites inquiries into the ways letters “interlocked” identities. Indeed, it will borrow this essential term from bell hooks to ask questions like: how did writers script, fold, and seal their “interlocking” identities into their letters? How did the genre or form facilitate the expression of interlocking identities? How did the form or genre disallow interlocking forms of expression?

18. Labor and Early Modern Literature

Megan Heffernan
(DePaul University)

Julia Schleck
(Colorado State University)

This seminar invites papers that explore the relationship between literary and non-literary labor historically and/or today. Papers can focus on the material history of literary production, whether on the stage or in the printing house, or the depiction of such relationships within literary works. We welcome papers that draw early modern labor into productive dialogue with contemporary labor conditions within and beyond the academy.

19. Manuscript Cultures/Theatrical Cultures

Alan Stewart
(Columbia University)

This seminar aims to explore the many and various ways in which the manuscript cultures of early modern England are implicated in the theatrical cultures of the period, and vice versa. Papers might address play-texts, plats, and parts that survive in manuscript form; manuscript marginalia on printed plays; manuscript archives relating to the theatre; and the representation of manuscript culture (writing and writers, papers and paperwork) on the early modern stage.

20. The Many Lives of *The Shrew*

James J. Marino
(Cleveland State University)

Elizabeth E. Tavares
(University of Alabama)

Shakespeare's *The Taming of the Shrew* has always been entangled with other versions of its narrative. In many ways, the history of *The Shrew* is the history of its intertexts. This seminar invites papers on *The Taming of the Shrew* and its many forerunners, sequels, adaptations, and spinoffs. A range of approaches are welcome, from critical theoretical vantages of trans, gender, and sexuality studies, to affect, translation, and media theory or book, theatre, performance, and film history.



Denver Union Station /Visit Denver and Dan & Zora Aliva

21. New Directions in Shakespeare and the Bible

Gabriel Bloomfield
(Bates College)

Recent work on Shakespeare and the Bible has revealed the vast extent of his debt to scriptural texts and their interpretation in early modernity, but has remained mostly separate from the study of race, gender, sexuality, and ecology in early modern England. By exploring how the Bible's ever-contentious texts helped to construct these categories in early modern thought, we will seek to enrich the field's understanding of how writers reproduced and contested biblical constructions of difference.

22. New World Theatricality

Andrew Bozio
(Skidmore College)

Caro Pirri
(University of Pittsburgh)

This seminar explores the formal imprint of conquest on early modern theatricality. How does theatricality, not simply as a medium but as a mode, give us new interpretive rubrics for reading the histories and legacies of conquest history? Papers might explore this question not simply in Shakespeare's dramas or on the English stage, but across the early modern media landscape—from entertainments, masques, and emblems to representations of Indigenous performance and ritual.

23. On Glossing

Stephen Spiess
(Babson College)

What is a textual gloss? What does/should it do? This seminar invites papers "on glossing" from a range of perspectives: editorial, political, historical, theatrical, pedagogical. Participants might anatomize a specific textual gloss; examine the histories, politics, or ethics of glossing (gender, sexuality, race, etc.); assess how digital technologies inform contemporary glossing practices; consider instances of glossing in early modern texts; explore how glosses get used by theater practitioners; and/or introduce strategies for teaching with glosses.

24. Overwhelmed

Gerard Passannante
(University of Maryland, College Park)

Susanne L. Wofford
(New York University)

How does Shakespeare dramatize—in different genres, in plays or lyric poetry—being overwhelmed by nature, by politics, by disaster or by thoughts—floods, fires, shipwrecks, wars, all overwhelm, but so

do obsessions, fears, or passions. We will look at political and ecological overwhelm and at the boundary between external and psychic experience. We will ask if and when these experiences illuminate the ties for the characters, players or audience between the self and the political order.

25. Performing Gender and Sexuality in Shakespeare: Theory and Praxis

Chad Allen Thomas
(University of Alabama in Huntsville)

This seminar bridges the gap between scholarly analysis and theatrical practice, challenging the divide between historicist and performance methodologies. Focusing on gender and sexuality in Shakespearean productions, we examine how cross-gender casting, gender-fluid performance, queer reinterpretation, and insights from trans studies shape meaning. Bringing together scholars and practitioners, we explore how performance reflects and reshapes cultural understandings, expanding Shakespearean interpretation beyond the text.

26. Performing Repetition

Allison K. Deutermann
(Baruch College, CUNY)

Lauren Robertson
(Columbia University)

Repetition has been called "a God term" in performance studies. If repetition is key to the making of dramatic meaning, it has signal importance to early modern drama, which developed alongside a poetics that prized poesis and within a theatrical culture of recycling and reuse. We ask, what is it that repetition makes? We welcome papers taking up repetition at various scales—from the word or line to formal conventions or the meme-like circulation of devices, props, and characters.

27. Play On: Shakespeare and Video Games

Lowell Duckert
(University of Delaware)

Christine Hoffmann
(West Virginia University)

The RSC just announced its first video game, *Lili*. Reflecting upon a decades-long history of Shakespeare in/as video games, this seminar asks: what does the study of early modernity bring to the discourse of video game studies, and what does the discourse of video game studies bring to the study of early modernity? What can/should this intersectional work look like? We welcome players interested in pedagogy; adaptation, appropriation, and translation; interactivity, reception, and spectatorship.

28. The Poetics of the Page

Jessica C. Beckman
(Dartmouth College)

When does early modern poetics encompass the material text? How can we theorize the relationship between early modern literary experimentation and its material forms? Submissions to this seminar might include essays on poetics and rhetoric, poetry or drama, the history of the book and reading, material culture, aesthetic theory, theories of gender, race, and sexuality, ecocriticism, textual editing, digital editions, and writers beyond Shakespeare.

29. Postcolonial Shakespeares (Hybrid Session)

Amrita Dhar
(University of California, San Diego)

This seminar explores postcolonial Shakespeares—adaptation, community work, pedagogy—from around the world. How do the conditions of post-coloniality (the temporal after of empire) and the critical stance of postcoloniality (the resistance to empire) inform engagements with Shakespeare? How do postcolonials write Shakespeare—in films, plays, novels, lesson plans—and why? How do postcolonial and post-colonial identities get raced, gendered, and abled/disabled in engagements with Shakespeare?

Preference will be given to international members facing travel restrictions.

30. Power Dressing

Katharine E. Landers
(Illinois State University)

This seminar explores the early modern nexus of dress, politics, and women's writing. Why and how do women writers turn to dress and material identity-making to do political work in the sixteenth and seventeenth centuries? How does gender inform the challenges and possibilities offered by dress? Papers might consider varied forms of "dressing" or explore how the politics of dress intersects with identity-formation in women's writing via gender, sexuality, race, religion, and more.

31. Preternatural Shakespeare

Mary Floyd-Wilson
(University of North Carolina, Chapel Hill)

Phebe Jensen
(Utah State University)

Katherine Walker
(University of Nevada, Las Vegas)

This seminar invites papers on early modern English drama's staging of the preternatural. As a liminal category between the natural and the supernatural, how might the concept

of preternature inform transformations in humans, plants, animals, or minerals? Papers might consider the hidden but material effects of planets, stars, contagion, spirits, or the environment, as they manifest in the bodies and emotions of characters, actors, and spectators in the early modern theater.

32. Race and Anglo-Iberian Literary Exchanges

Zainab Cheema
(Florida Gulf Coast University)

Victoria M. Muñoz
(Adelphi University)

While Anglo-Iberian studies has uncovered Shakespeare and his peers' rich connections to Iberia, the scholarship's racial stakes remain underexplored. This seminar engages with England's literary relations with Spain and Portugal via Premodern Critical Race Studies. Papers may address contexts in Europe, the Americas, Asia, Africa, the Middle East through transoceanic networks, religious conflicts, indigeneity, colonial exchanges, enslavement, racial polemics, gender, disability, and ecopoetics.

33. REED at 50: Prospects and Retrospects

Peter Greenfield
(University of Puget Sound)

Alan H. Nelson
(University of California, Berkeley)

In 1976 Records of Early English Drama (REED), of the University of Toronto, received its first funding from the Canada Council. Since 1979 REED has published a total of 27 collections in 36 print volumes, and 7 collections in "born-digital" format. Papers are invited which emulate, reflect upon, profit from, or supplement REED publications. Any research in "Theater History" will be welcome, but authors will be invited to connect their arguments at some point to the REED enterprise.

34. Representation, Politics, and Performance

Andrew S. Brown
(Dalhousie University)

How did the early modern development of representative ideas and institutions transform the English stage—and vice versa? This seminar invites papers on theatrical representation and political representation, with each of these representative forms inviting a range of approaches and definitions. Potential areas of focus include sovereignty; mimesis; individual and collective personhood; domestic and international law; and constructions of race, gender, national identity, and/or social status.

35. Rethinking City Comedy

Bernadette Myers
(Washington University in St. Louis)

Robert O. Yates
(Wagner College)

This seminar invites papers exploring the flexible genre of city comedy. What forms of knowledge does the genre produce or obscure? We welcome papers on plays exemplifying the genre's conventions and those that innovate it. Topics may include understudied character types, unexplored settings, spatial theories beyond De Certeau and Lefebvre, affect, time, historical precedents, nondramatic intertexts, contemporary adaptations, or implications for historiographies of bodies and environments.

36. Rethinking Original Practices (Hybrid Session)

Benjamin Blyth
(University of Calgary)

Sarah Dustagheer
(Dalhousie University)

Original Practices (OP) emerged in the 1990s as an experiment to "discover and recreate Shakespeare's company's working practices" (Shakespeare's Globe). But what constitutes "original" performance? How has this changed over time? And is it possible to uncouple the desire to "discover and recreate" from social, cultural, and psychological structures of colonial power? This seminar reflects on thirty years of OP and asks what role, if any, it might play in future Shakespeare practice and research.

Preference will be given to international members facing travel restrictions.

37. Shakespeare, AI, and Virtuality

Alexa Alice Joubin
(George Washington University)

How do Shakespearean "worlds" and soliloquies help us understand generative AI's realms of virtuality and performativity? Techné governs all synchronous and asynchronous communication. Papers may examine pedagogy, AI's hallucination, and Shakespeare's depictions of dreams and neurodiversity; compare the anthropomorphizing of AI to animal symbolism in Shakespeare; or take up other corollaries using ecocritical, trans/queer/feminist, posthumanist, postcolonial, and/or critical race theories.



Slow Foods Nation at Larimer Square / Visit Denver & From the Hip Photo

38. Shakespeare and Belonging

Sara Morrison

(William Jewell College)

Deborah Uman

(Weber State University)

Shakespeare's plays are invested in the dynamics of interpersonal relationships, offering valuable insights into how individuals find their place within communities. We invite papers that consider how the works of Shakespeare can contribute to recent scholarship on belonging, particularly on college campuses. Papers might address questions of belonging in Shakespeare's plays, ways to deploy Shakespeare as a vehicle to promote belonging, or the dynamics of performance and belonging.

39. Shakespeare and Elite Culture: Performing Whiteness Beyond the Anglophone (Virtual Session)

Anandi Rao

(SOAS, University of London)

Francesca Clare Rayner

(Universidade do Minho, Portugal)

This session takes its cue from the volume, *White People in Shakespeare*, edited by Arthur Little Jr. While the volume focused primarily on the UK, US and the Anglophone academy, this seminar seeks to move the conversation forward by thinking about Shakespeare, whiteness, and elite culture beyond the Anglophone. We invite participants to think with translations, adaptations and other ways that Shakespeare has circulated globally. We also invite participants to think about questions of pedagogy when teaching, reading, editing, watching Shakespeare in a non-Anglophone context.

Preference will be given to international members facing travel restrictions.

40. Shakespeare and Nonsense

Adam Zucker

(University of Massachusetts, Amherst)

The experience of Shakespeare's plays and poetry on the page and in performance often occurs at the very edges of sensible meaning. This may be an intentional aspect of scripted language, an effect of manuscript transmission, or a simple result of the passage of time as language and reference become increasingly obscure to students and audiences; sometimes, however, it is the result of systemically blocked access to language for certain characters, critics, or readers. This seminar provides a forum to consider the many facets and outcomes of Shakespearean nonsense in critical, pedagogical, historical, textual, and theatrical

contexts, both as it appears in plays and poems, and as it has emerged in relation to them over time.

41. Shakespeare and Public Libraries

Brandi K. Adams

(Arizona State University)

Claire M. L. Bourne

(Pennsylvania State University)

We invite papers about the role of public libraries (local, national and international) in the preservation, circulation, and study of books and other media that transmit works by Shakespeare and early modern writers. How do public collections shape our approaches to early modern textual history? How does the presence early modern books in public collections impact the local communities that these institutions serve? What should scholarly partnerships with public libraries look like?

42. Shakespeare and the Forms of Religion

Trina Hyun

(University at Buffalo, SUNY)

Amanda K. Ruud

(Valparaiso University)

Our seminar considers intersections of religion, aesthetics, language, and performance by examining varied forms through which religion emerges in Shakespeare's corpus (rhetorics of prayer, ritual, lament, etc.). Can attention to religious forms provide new entries for understanding early modern relationships between art and religion? We welcome papers that explore religions beyond Christianity or query notions of the secular.

43. Shakespeare's Guide to Utopic Futures

Jessica Riddell

(Bishop's University)

Jayme M. Yeo

(Belmont University)

How does Shakespeare's work envision new futures by imagining the destruction, preservation, or rebuilding of possible worlds? How do these worlds articulate human relationships or political possibility? How can we enliven Shakespearean futurity for students and audiences? How do we move from embodied present to imaginative future? We invite a wide range of theoretical, pedagogical, or creative responses from those engaged in teaching, traditional scholarship, theater practice, or public work.

44. Shakespeare's Sentences

Shankar Raman

(Massachusetts Institute of Technology)

Travis D. Williams

(University of Rhode Island)

This seminar seeks contributions that explore Shakespeare and other early modern writers at the level of the sentence, including concepts of definition, structure, prose style, relation to poetic form, prescriptive and descriptive grammars, the period, *sententiae*, and the commonplace. We especially welcome experimental, exploratory, and emergent work, hoping to emphasize collaborative development of ideas and methods.

45. Silence on Stage

Maggie Vinter

(Case Western Reserve University)

What effects does silence produce in the early modern theater? Papers might consider silence as a dramatic effect in relation to silent characters, dumb shows or extras in historical or contemporary performance; silence as a cultural phenomenon in relation to religious practice, noise and music, political expression and its suppression, and categories of social identity; and/or silence as a reflection of what cannot be said or expressed, the absent, or that which is withheld.

46. The Sonic Laboratory of the Renaissance Theater

Sarah F. Williams

(University of South Carolina)

Jennifer Linhart Wood

(George Mason University)

This seminar will explore auditory experiments staged in the sonic laboratory of the early modern theater: noisy audiences, music, sound effects, and even entire soundscapes. Questions for discussion include: What physical effects do theatrical sounds create in listening bodies? What were audiences guided to hear? What did it sound like when things went wrong? How are sounds marshalled in performance(s) of gender, racial, and cultural otherness, and/or other and intersectional forms of identity?

2026 Meeting Registration Fees

For the Denver meeting, registration fees are \$270 Standard Rate and \$145 Concession Rate. Conference registration opens on 1 January 2026.

47. Speaking the Speech

Matthew Hunter
(*Texas Tech University*)

While Shakespeare's dramatic language has long been an object of scholarly interest, its status as speech has tended to receive less attention. This is a seminar about the performance, the value, and the ethics of speech in Shakespeare's plays. It invites scholars from a wide range of intellectual affiliations—from performance history and theory, to poetics and aesthetics, to histories of the book, to disability studies, to ordinary language philosophy and sociological and anthropological frameworks—to think anew about what it means to speak in Shakespeare's plays.

48. Theatrical and Environmental Encounters

Gretchen Minton
(*Montana State University*)

Chloe K. Preedy
(*University of Exeter*)

Skyscapes, landscapes, flora, birds, and insects can unexpectedly intersect with and participate in theatrical performances. Productions might also involve nonhuman animal performers, use water or fire effects, or feature natural materials and items (e.g. flowers). We invite papers that consider the ecological significance of scripted or unscripted encounters between the more-than-human environment and the plays of Shakespeare and his contemporaries in early modern or modern theatrical contexts.

49. Unearthing

Kristen Abbott Bennett
(*Framingham State University*)

Emily Rowe
(*King's College London*)

This seminar explores early modern literature's engagement with subterranean ecosystems. How do writers imagine unearthing, extraction, and decay in ways that speak to ecological, economic, and socio-political concerns? How do literary texts unearth the entanglements of material wealth and environmental consequence? Our conversations aim to examine imaginative possibilities that materials, objects, plants, and creatures beneath the surface of the earth elicit.

50. Variorum Shakespeare

Robert Stagg
(*Texas A&M University*)

Dorothy Todd
(*Texas A&M University*)

The New Variorum Shakespeare, which began its life in print in the 1870s,

is now available in digital form: see newvariorumshakespeare.org. Attempts to produce variorum editions of Shakespeare stretch back even further, to the eighteenth century. This seminar invites papers that engage with the NVS and/or the history and method of the variorum and/or digital editing of Shakespeare.

51. Whiteness and the Comic

Sarah Gray Lesley
(*University of Chicago*)

What is the relationship between comedy and whiteness in early modern literature? This seminar unpacks how comedy, as a genre and as a mode, colludes with white worldmaking. While *Midsummer Night's Dream* and *Comedy of Errors* have been central to premodern critical race studies, many comic texts and moments remain to be considered. This seminar seeks papers that probe this critical gap, exploring how Shakespearean and non-Shakespearean texts mobilize the comic to develop fictions of whiteness.

52. White Sophistry and Epistemicide in Shakespeare Then and Now

Nora Galland
(*University of Bretagne Occidentale*)

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

This seminar explores connections among rhetorical, epistemic, and material white violence in Shakespeare. If racial difference is a social construct, it is also a product of white sophistry designed to reinforce whiteness at the expense of other racialized groups. We invite papers on the ways in which the less tangible aspects of whiteness interact with the material violence of racism and genocide. How does Shakespeare foster, reinforce, or disrupt white ways of knowing, speaking, and seeing?

53. "A Whole Theater of Others": Presenting and Representing the Playgoers in Shakespeare's Playhouses

Amy Rodgers
(*Mount Holyoke College*)

William N. West
(*Northwestern University*)

Shakespeare's plays were present to playgoers in ways that we rarely encounter, and they thickly re-present experiences associated with playgoing. We invite papers on early modern playgoers' experiences—how they understood themselves, why they went to plays and what they got out of them. We welcome accounts of early performances, experiments with original practices,

speculations about perspectives that elude reconstruction—anything that asks "How is it possible then to think of the audience?"

2026 Workshops

54. Air & Breath in *Macbeth*: A Scholar-Practitioner Convergence

Theo Black
(*Cornell University*)

Christopher Marino
(*University of North Carolina, Wilmington*)

Stephanie Shirilan
(*Syracuse University*)

This interactive session on *Macbeth* investigates the shared air/breath of theatrical embodiment, lensing: air's mercurial materiality, early modern conceits of pneumatics, actor-training work, language as air-borne agents, and ecological reverberations. This workshop offers participants a guided opportunity to connect accessibly and dynamically with Shakespeare's text to investigate atmospheric studies of air/breath, exploring ways text re-materializes when "envoiced" from page to stage.

55. Book Proposal Lab

Michelle M. Dowd
(*University of Alabama*)

Karen Raber
(*University of Mississippi*)

Rebecca Totaro
(*Florida Gulf Coast University*)

In this workshop, participants will become familiar with the required components of a scholarly book proposal by reviewing proposal guidelines from key presses that support our field. With these guidelines in mind, they will also develop a draft of their own scholarly book proposal and give and receive feedback on those drafts. By the end of the workshop, members will have produced a working draft of a scholarly book proposal and a list of presses to which they can send it.



Colorado State Capitol / Visit Denver

56. Rescuing Romance (Virtual Session)

Katharine A. Craik
(Oxford Brookes University)

Ewan Fernie
(Shakespeare Institute, University of Birmingham)

This workshop ventures into the spaces between critical and creative practice. We will reflect on the established warrants for literary criticism, and when we should question their authority. We propose it is the limits of what Shakespeare himself could write, as much as his achievements, which propel a leap into full imaginative responsibility. Creative dialogue with the action and poetry of Shakespeare's romances, through "story criticism," uncovers coherent, significant and playable new stories, allowing characters to find new life in worlds outside those they were born into.

Preference will be given to international members facing travel restrictions.

57. Shakespeare and Community-Based Practice

Jennifer Feather
(University of North Carolina, Greensboro)

Lauren Shook
(University of North Carolina, Greensboro)

This workshop invites participants, at all levels of career and experience, to imagine a range of community-engaged projects that the study of Shakespeare and the early modern affords. How can scholars create mutually beneficial relationships with communities outside of the academy? Participants will share ideas for community-engaged projects and co-create a community of practice whereby workshop members can find mutual support for ongoing projects.

58. Strategic Shakespeares

Nedda Mehdizadeh
(University of California, Los Angeles)

Nora J. Williams
(BIMM University)

This workshop considers our distinct responsibilities as early modernists, not to reify Shakespeare as a savior of the Humanities, but to interrogate existing structures. Through pre- and in-workshop exercises, we invite participants to leverage Shakespeare's cultural capital strategically against outdated academic paradigms. Can tangible outcomes—innovative lesson plans, peer review guidelines, publications models, and scholarly communities—help revive our academic and humanistic networks?

59. Teaching Early Modern Gender, Sexuality, and Care of the Body

Karen Sawyer Marsalek
(St. Olaf College)

Nancy Simpson-Younger
(St. Olaf College)

Participants will workshop lesson plans and assignments that cover early modern perspectives on care of the body, gender, and sexuality. Using a set of shared primary texts, including Thomas Cogan's *Haven of Health* and recipe collections, we will co-create a range of course modules that integrate early modern literature and therapeutic discourse. We will discuss how to customize these materials for courses at different levels and with different disciplinary focuses.

Practicum

Articles in Progress

Darryl Chalk
(University of Southern Queensland)

Hillary Eklund
(Grinnell College)

Rebecca Totaro
(Florida Gulf Coast 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 2026. **Members wishing to join this practicum should email the SAA office (shakespeare@olemiss.edu) by 1 September 2025.** Members will be admitted on a first-come, first-served basis.

Professionalization

CV Review and Career Mentoring

David Sterling Brown
(Trinity College)

Emily Parise
(University of California, Irvine)

Kathryn Schubert
(University of California, Irvine)

Eunwoo Yoo
(University of California, Santa Barbara)

Are you a graduate student or early career researcher who is interested in having your CV reviewed? The SAA Graduate Committee and Dr. David Sterling Brown are excited to offer

CV Review & Career Mentoring sessions at the Denver conference. This will be an opportunity for you to receive feedback on your CV from advanced scholars and professionals (CV reviewers) who will be available in person for individual 15-minute meetings. They will assess your CV and offer guidance catered to your specific career goals. More information will be provided in the January Bulletin. If you have any questions in the meantime, please contact us at saagrad@gmail.com.

2026 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 2025.



Cherry Creek North / Visit Denver & Liz Levy

2026 Dissertation Prize Submissions

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

Dissertations submitted for the 2026 prize must have been approved between 1 September 2024 and 1 September 2025. 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 2025.

Digital Exhibits

At the 2026 SAA meeting in Denver, 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 2025.

Only current members of the SAA are eligible to register for seminars and workshops for the Denver meeting, to apply for awards and fellowships, to submit proposals for the NextGenPlen and Digital Exhibits, and to enjoy other benefits. To join or to renew your membership, visit <http://www.shakespeareassociation.org/membership>. The deadline to enroll in seminars and workshops is 15 September 2025.

Travel and Dependent Care Grants

The SAA offers conference travel grants for graduate students and 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 \$145.

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 Denver 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 2025.

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 2026 NextGen-Plen; J. Leeds Barroll Dissertation Prize; and SAA First Book Award
1 Nov.	Deadline to submit an application for a 2026 Digital Exhibit and Travel/Dependent Care Grant
1 Dec.	Deadline to apply for the Barbara Hodgdon Award, Innovative Article Award; Shakespeare Publics Award; and SAA/Huntington Fellowship
1 Jan.	Registration for the 2026 Conference opens

SAA Innovative 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 2026 would be awarded to an article appearing in 2024. 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 2025.

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 2026 and June 2027.

Barbara Hodgdon Award

This award recognizes outstanding scholarship in the field of Shakespeare and Performance, broadly conceived. Created in honor of Barbara Hodgdon (1932-2018) and inspired by her capacious and groundbreaking approach to the field, the award takes a wide view of performance and encompasses scholarship on Shakespeare's works or Shakespeare adaptations spanning diverse media, geographies, and time periods. The prize seeks to recognize work that is innovative in method and scope and that opens up new discussions or avenues of inquiry in the field of performance. Submissions should be between approximately 5,000 and 10,000 words (inclusive of notes and bibliography) and may include journal articles in regular or special issues; book chapters from edited collections or monographs; introductions to books, collections, or editions; or essays published in online forums. Work must have appeared either in print or online during the calendar year two years before the SAA meeting at which the award is presented (i.e. the prize in 2025 would be awarded to an article that appeared in 2023). Collaboratively authored submissions are welcome, but all authors are limited to one entry, which cannot be simultaneously considered for the Innovative Article Award. All authors who submit work for consideration must be SAA members in good standing. Please direct any questions about eligibility to the prize committee chaired by.

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

Deadline: 1 December 2025.

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 2025.

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 2025.

The Annual SAA/Folger Fellowship

Application materials should be submitted to the Folger directly. A call for 2026–27 non-residential fellowship applications will be announced later this year.

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

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 in their second year onward of their doctoral study. To be placed in a seminar or workshop, a graduate student must provide the name and e-mail address of their academic advisor. The advisor will then be asked to confirm their status. 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.



Hyatt Regency Denver at Colorado Convention Center

Denver 2026

The Fifty-Fourth Annual Meeting of the Shakespeare Association of America will be held at the Hyatt Regency Denver at Colorado Convention Center. Ideally situated in the heart of downtown, the Hyatt Regency offers easy access to a variety of attractions, including shopping, dining, and entertainment. The Denver Center for Performing Arts, Denver Arts Museum, and McGregor Square are just a few of the many nearby attractions within walking distance of the hotel.

Amenities at the Hyatt Regency include access to a 24-hour fitness center, an indoor pool and outdoor hot tub.

The Hyatt Regency offers a variety of on-site dining options including **Former Saint Craft Kitchen and Taps**, a restaurant and lounge that serves a daily breakfast buffet or à la carte options, along with locally-sourced lunch and dinner specialties; **Peaks Lounge**, located on the 27th floor, offers the perfect spot for cocktails and Asian-fusion bites, all served with stunning views of the Rocky Mountains and downtown Denver; and **Assembly Hall Bar + Market**, a social lounge in the hotel's lobby that offers coffee and pastries in the mornings and transitions to drinks and small bites in the evenings.

The hotel is approximately 27 miles from Denver International Airport (DEN). The hotel does not offer transportation from the airport, but there are several options for transport including the Denver Airport Rail, where travelers can use A Line, the rail service from Denver International Airport to Union Station in LODO (lower downtown) and back, courtesy of Regional Transportation District (RTD). The Denver Airport Rail has six stops along the way and takes approximately 37 minutes at a cost of \$10.50 each way. Other transportation options include taxis, or ride-sharing apps. Additionally, the hotel offers valet parking for \$67 per day and self-parking for \$55 per day.

Standard rooms are discounted to \$169.00 per night for single and double occupancy, \$184 for triple occupancy, and \$199 for quad occupancy. Mandatory state and local taxes are charged at 15.75%.

Get on the Program in Atlanta

The program proposal process for the 2026 meeting in Denver is closed. Proposals are welcome for the 2027 meeting in Atlanta Georgia, which will be held 31 March through 3 April. Full details for proposal requirements are given on the SAA's [Program Proposals](#) page. Before submitting a proposal, SAA members are encouraged to consult members of the Program Committee for 2027, 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). For information on proposing a Futures Panel see the SAA website.

Contact

Katherine Steele Brokaw, University of California, Merced (kbrokaw@umercd.edu) or **Vanessa I. Corredera, Andrews University** (correder@andrews.edu), Chairs of the 2027 Program Committee.

Deadline: 15 February 2026.

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: #shax2026.

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.