



2016 *June*

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Upcoming Deadlines

- 1 June**
Seminar selections open
- 15 September**
Seminar selections close
- 1 October**
Seminar placements announced
Dissertation submissions due
- 1 November**
Travel Grant applications due
Digital Exhibits proposals due
NextGenPlen submissions due
- 1 January**
Conference registration opens

The Forty-Fifth Annual Meeting of the Shakespeare Association of America will be held at the Hyatt Regency Atlanta in Atlanta, Georgia. The conference opens on Wednesday, 5 April 2017 and closes on Saturday, 8 April 2017. Panel sessions include:

- ♦ **Queer Natures: Bodies, Sexualities, Environments**
Plenary Organizer Karen Raber (University of Mississippi), with Joseph Campana (Rice University), Vin Nardizzi (University of British Columbia), and Laurie Shannon (Northwestern University)
(University of Sussex), Henry Turner (Rutgers University), and Jennifer Waldron (University of Pittsburgh)
- ♦ **Shakespeare and Archaeology**
Roundtable Organizer Franklin Hildy (University of Maryland), with Julian Bowsher (Museum of London Archaeology), Kevin Colls (Staffordshire University), Kate Giles (University of York), Diana Owen (Shakespeare Birthplace Trust), and Johanna Schmitz (Southern Illinois University, Edwardsville)
- ♦ **Shared Archives, New Methods: Book History and Theater History**
Panel Organizers Claire M. L. Bourne (Pennsylvania State University) and Tara L. Lyons (Illinois State University), with Tamara Atkin (Queen Mary London), Lori Humphrey Newcomb (University of Illinois), Helen Ostovich (McMaster University), and W. B. Worthen (Barnard College)
- ♦ **Shakespearean Fandom in a Digital Age**
Panel Organizer Louise Geddes (Adelphi University), with Valerie Fazel (Arizona State University), Sujata Iyengar (University of Georgia), and Stephen O'Neill (National University of Ireland Maynooth)
- ♦ **Temporalities and Technologies**
Panel Organizer Alice Dailey (Villanova University), with Rebecca Bushnell (University of Pennsylvania) and Alan Galey (University of Toronto)
- ♦ **Queer Natures: Bodies, Sexualities, Environments**
Plenary Organizer Karen Raber (University of Mississippi), with Joseph Campana (Rice University), Vin Nardizzi (University of British Columbia), and Laurie Shannon (Northwestern University)
- ♦ **The Color of Membership**
Roundtable Organizer Arthur L. Little, Jr. (UCLA), with Dennis Austin Britton (University of New Hampshire), Jean E. Howard (Columbia University), Joyce MacDonald (University of Kentucky), and Jyotsna Singh (Michigan State University)
- ♦ **Feminist Formalism in Early Modern Literary Studies**
Panel Organizers Jennifer Higginbotham (Ohio State University) and Lara Dodds (Mississippi State University), with Michelle M. Dowd (University of Alabama)
- ♦ **Imitatio Redux, or, Rethinking Sources and Influences**
Panel Organizer Laurie Maguire (University of Oxford), with James McBain (University of Fribourg) and Gary Taylor (Florida State University)
- ♦ **Kinetic Shakespeare**
Panel Organizer Linda McJannet (Bentley University), with Elizabeth Klett (University of Houston, Clear Lake), Amy Rodgers (Mount Holyoke College), and Emily Winerock (University of Pittsburgh)
- ♦ **Shakespeare after Materialism**
Roundtable Organizer James A. Knapp (Loyola University Chicago), with David Hawkes (Arizona State University), Chloe Porter

The NextGenPlen for 2017 will be organized this fall. See the following page for further information.

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New for 2016-2017

Submit your Publication to the SAA Member Publication Database

The SAA seeks to build a bibliography of published work that began life in SAA seminars, workshops, roundtables, or panels. This is to document the SAA's achievements in advancing research and scholarly publication and to serve as a comprehensive resource for SAA members.

To document your publication(s), please consult the [Member Publications page](#) of the website.

2017 Dissertation Prize

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

Dissertations submitted for the 2017 prize must have been approved between 1 September 2015 and 1 September 2016.

Applications are comprised of three parts:

- A completed online cover sheet 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.

Applicants must be SAA members in good standing. The 2017 prize will be presented at the Annual Luncheon in Atlanta.

The deadline for applications is **1 October 2016**. To submit, go to the [Dissertation Prize page](#) of the SAA website.

2017 NextGenPlen

Each SAA meeting features a plenary session of short papers by early-career presenters.

NextGenPlen papers are selected via a blind 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 a 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. The deadline for submissions is **1 November 2016**. To submit, go to the [NextGenPlen 2017 page](#) of the SAA website.



The Shakespeare Head of the Rex Crewe, at the 2016 Opening Reception, New Orleans

01. Accident and the Archives

Megan Heffernan
(DePaul University)

Whitney Trettien
(University of North Carolina)

How do archival accidents influence our textual and literary histories? Can we read meaning in the received arrangement of pre-modern compilations, commonplace books, and finding aids? What chance encounters (and new points of friction) are effected by warped scans on EEBO and erasures of blank pages from digital facsimiles? Papers might focus on confrontations between bibliography and material texts, technological glitches and oddities, or the conflicted temporalities of objects assembled over time.

02. Afterlives of Medieval Drama

Katharine Goodland
(College of Staten Island, CUNY)

This seminar invites papers on any aspect of the afterlives of medieval English drama: props, staging, notions of time and action, structures of feeling, the strategic uses of medieval drama to make political statements. Extreme violence and the complex interplay of comic and tragic were staples of medieval biblical drama, not classical sources. Where do we draw the line between medieval and Renaissance/early modern drama, and why? What are the advantages and disadvantages of periodization itself?

03. *All's Well That Ends Well*: New Approaches

Suzanne Gossett
(Loyola University Chicago)

Recent debate about the authorship of *All's Well That Ends Well* has brought renewed attention to the complexities of the play, from its undated inception to its performance possibilities. The play's generic assignment, its attitude toward gender and sexuality, its theological orientation, its textual cruxes, its uncertain attribution, and its striking variations in popularity and performance are all ripe for reconsideration. This seminar invites new thoughts on the play from any perspective.

04. Asia in the Making of Europe

Su Fang Ng
(University of Oklahoma)

Carmen Nocentelli
(University of New Mexico)

Over fifty years after Donald Lach's monumental *Asia in the Making of Europe*, this seminar seeks to reassess how Europe's encounters with the East influenced Western culture. Papers might consider works featuring Asian characters and settings; European or Asian representations of the encounter; intra-European rivalries; the appropriation of Asian knowledges into European cultures or vice versa; tactics of accommodation or adaptation; cross-cultural exchanges and networks; shared histories and mythologies.

05. Beyond Shakespeare's Genres

Jane Hwang Degenhardt
(University of Massachusetts)

Cyrus Mulready
(SUNY New Paltz)

This seminar invites participants whose interest in dramatic genre challenges or ranges beyond the classic tripartite division of the First Folio. Studies might attend to the defining influence on Shakespeare of early modern genres unnamed there; social and political conditions that made some genres popular; genres devised by later editors and critics; the models Shakespeare's canon provided the novel and its subgenres; more radical reimaginings of Shakespearean genres in new media, film, and fan fiction.

06. Bloody Talk, Talking Blood

Yan Brailowsky
(Université Paris Ouest Nanterre La Défense)

This seminar focuses on blood on the early modern stage. Studying "bloody talk" or "talking blood," papers might analyze the words, gestures, and other non-verbal cues used to express and inflict bodily violence, notably gendered bodily violence, and how this violence was performed and conceptualized in past centuries. Also welcome are presentist approaches about staging such plays now: what is acceptable to show on stage,

what is not, how lines are drawn, and what happens when they are transgressed.

07. Cognition in the Early Modern Period

Mary Crane
(Boston College)

Suparna Roychoudhury
(Mount Holyoke College)

What are the concepts and terms with which Shakespeare and his contemporaries spoke about and understood mental life? How do early modern ideas about cognition relate to classical or medieval ones? How does Shakespeare handle these in his depictions of perceiving, thinking, and feeling? What does the medium of theater add to such depictions? Papers might engage topics such as memory or madness, or else explore notions such as intuition or skill, giving attention to history, philosophy, or form.

08. Commonplacing Shakespeare, Past and Present

Jesse Lander
(University of Notre Dame)

This seminar invites contributions on the way Shakespeare's work emerges out of a culture of commonplacing and is in turn taken up and distributed as quotation. Possible topics include the early modern commonplace; how plays became a resource for sententious (and parodic) quotation, especially through print; the vexed relationship between quotation and literary value; the influence of technologies of communication on the circulation of commonplaces; viral Shakespeare on contemporary social networks.

09. Cosmological Bodies

Darryl Chalk
(University of Southern Queensland)

Rebecca Totaro
(Florida Gulf Coast University)

The relationships between and among cosmological bodies—atomic, biological, meteorological, planetary—were sources of awe and debate in early modern texts. This seminar invites thematic, theoretical, or speculative treatments of literal or metaphoric cosmological bodies in motion; of the influence of these bodies

upon each other by way of sympathies and contagion; of wonders and marvels; of Shakespeare's appropriation of Aristotelian, Lucretian, and other paradigms; of emerging cosmologies in the period.

10. Disability and Subjectivity in Shakespeare

Wes Folkerth
(McGill University)

This seminar pursues ways Disability Studies can help us explore new understandings of Shakespearean subjectivity. What do Shakespeare's representations of affliction, disability, or dependence tell us about the nature of human experience? How do engagements with Shakespeare's work by readers with disabilities, and theatrical productions which feature disability, speak back to his representations of personhood? How might non-disabled scholars incorporate these insights into their work?

11. Diversifying the Field of Shakespeare Performance

Carla Della Gatta
(University of Southern California)

Ruben Espinosa
(University of Texas, El Paso)

Our diverse histories of engaging with Shakespeare call for reconsideration of the means by which we read cultures, identity, and types of performance. This seminar invites papers that attend to a specific production, festival, genre, or style of performance, from amateur to celebrity, whether multilingual or in translation, musical adaptations as well as original practices. Especially welcome is work on "diversity" more broadly. What methodologies hold the most promise to diversify Shakespeare studies today?

12. Early Modern Performance Beyond Drama

Ineke Murakami
(University at Albany, SUNY)

Donovan Sherman
(Seton Hall University)

This seminar aims to recover traces of performance practices in early modern texts, from festival books to medical treatises. Diverse approaches are welcome, from aesthetics and semiotics to cognition and cultural studies. How can textual study account for performances outside the theater—the countless

embodied, everyday acts that transmit social knowledge? Does the early modern era offer a distinct set of practices that might challenge or invigorate broader theories of performance?

13. Early Modern Technologies of Space and Place

Laura Williamson Ambrose
(St. Mary's College)

Gavin Hollis
(Hunter College, CUNY)

How did literary, cartographic, and mechanical technologies alter the means by which landscapes and seascapes, roads and rivers, counties and colonies were measured, codified, crossed, "practiced" (de Certeau), and "produced" (Lefebvre) in early modern England? This seminar welcomes work on transportation, surveying manuals, estate plans, maps, globes, portolans, astrolabes, chronometers, sextants, and almanac calendars, as well as on theatrical devices and machinery and the use of stage space.

14. Early Modern Trans*Historicity

Simone Chess
(Wayne State University)

Will Fisher
(Lehman College, CUNY)

This seminar explores the intersections between trans* studies and early modern studies, with special attention to trans*historicity and trans*temporality. Papers might analyze representations of gender-variant bodies, characters, cultural types, or historical figures; address the use of contemporary terms and concepts for early modern phenomena; or attend to the methodological and theoretical alliances and/or tensions between early modern feminist, queer, and trans* studies.

15. Finding Fletcher

Sarah Johnson
(Royal Military College of Canada)

This seminar invites papers exploring the drama of John Fletcher. Participants might consider: particularly Fletcherian themes or concerns; collaborations with Beaumont, Massinger, Shakespeare, others; Fletcher's role in the emergence of tragicomedy; his position succeeding Shakespeare as King's Men's playwright; Fletcher's dramatic responses to plays of his contemporaries; his influence on his

contemporaries or on the drama of the next several decades; performing, editing, or teaching Fletcher.

16. Forgotten Histories

Marisa Cull
(Randolph-Macon College)

This seminar examines early modern history plays not widely considered in the critical conversation, including those authored by lesser-known talents and written or performed after the genre's vogue had passed. What do they reveal about the literary or political landscape, the material culture of theater, the printing house? How do they illuminate our sense of the genre? What possibilities do they present for performance or teaching? Papers with new insights on more prominent history plays are also welcome.

17. Global *Othello*

Seminar organized by the European Shakespeare Research Association

Juan F. Cerdá
(University of Murcia)

Douglas Lanier
(University of New Hampshire)

This seminar addresses productions of *Othello* created outside Anglophonia: stage, operatic, cinematic, and televisual performance; translations, adaptations, and appropriations; *Othello*'s reception in non-Anglophone contexts; international theatrical tours and intercultural performances; *Othello* in global digital culture. How do local interventions contribute to *Othello*'s privileged place in the "global Shakespeare" canon? What continuities and contrasts can be found? What national and transnational concerns?

18. *Hamlet*: Shifting Perspectives

Sonia Massai
(King's College London)

The complex history of the reception of *Hamlet* on stage and on the page, and across different cultures and art forms, shows the extent to which engagement with this play has shaped Shakespeare studies and its neighboring disciplines. This seminar therefore invites contributions from across different fields of enquiry—text, performance, critical and historicist approaches, other media—with a specific focus on how current work on *Hamlet* is changing established critical and creative paradigms.

19. Home Ecologies

Jennifer Munroe
(University of North Carolina, Charlotte)

Mary Trull
(St. Olaf College)

What happens when we reorient our study of “ecologies” from sweeping landscapes (terrestrial or oceanic) to the more localized material environment of the home? This seminar maintains an ecological emphasis on material bodies and objects but includes how physical environments, living and non-living, inform our understanding of exchange in and around the home in early modern texts. Papers are welcome on symbolic or material forms of exchange and diverse definitions of the “home” or “household.”

20. Law and Poetics in Shakespeare

Penelope Geng
(Macalester College)

Rebecca Lemon
(University of Southern California)

This seminar explores connections between early modern law and poetics in Shakespeare. How do the aesthetic experiences of literature relate to law? Papers might examine how the arrangement of a line, the shape of a scene, or the structure of an act stage legal practices (pleading, judgment), concepts (equity, citizenship, sovereignty), and feelings (guilt, shame, pity). Papers that theorize the relationship between historicism and formalism, book history, rhetoric, and performance are welcome.

21. Lost Plays and their Contexts

Roslyn Knutson
(University of Arkansas, Little Rock)

David McInnis
(University of Melbourne)

Matthew Steggle
(Sheffield Hallam University)

This seminar aims to develop models and techniques for thinking about lost plays and other lost early modern works. Papers might consider texts from the Lost Plays Database and lost pamphlets from the Stationers' Register; changing ideas of how playscripts relate to plays; the place of lost texts in genealogies and corpora of surviving texts; applications of our understanding of plays as collaborative and provisional to non-dramatic works; the role of digital and non-digital resources.

22. Lyric Reading

Matthew Harrison
(Albion College)

Lucia Martinez
(Reed College)

This seminar juxtaposes Renaissance scenes of lyric reading with theories of reading that might help us interpret them. What do early modern poems expect of their readers, and what do those readers expect of their poems? How might these scenes of reading help us reconsider the changing status of reading and readers in contemporary criticism? What room is there in our theories for readerly misprision? Discussion will begin with a bibliography of case studies and theoretical models.

23. John Marston: New Directions

Martin Butler
(University of Leeds)

Marston is one of the most problematic and neglected of Shakespeare's contemporaries; even the boundaries of his canon are uncertain. This seminar invites papers on any aspect of his works: the attribution and authorship of his plays; the collaborative writing; the plays in performance, especially with the boys' troupes; his relations with other writers, especially Shakespeare; intellectual influences and friendship groups; his significance for the modern reader and playgoer.

24. Material Texts and Digital Interfaces

Sarah Werner
(Washington, D.C.)

This seminar considers the relationship between materiality and digital presence. What can a material approach to digital tools teach us? What can be gained by exploring the physical attributes of a textual object through a digital interface? What happens when we think of digital facsimiles as objects in their own right, rather than as providers of transparent access to texts? How do the material conditions of creating a digital project shape its use?

25. Meta-Shakespeare

Katherine Attie
(Towson University)

This seminar focuses on “meta-ness” in the poetry and drama of Shakespeare

and his contemporaries. How and why did early modern authors consistently, even compulsively, introduce elements of self-reflexivity into their works? Possible topics include poems about poetry; plays within plays; prologues and epilogues; depictions of poets, playwrights, actors, and/or audiences; references to the playing space; invocations of manuscript and/or print culture; paratextuality; staging the book.

26. Metropolitan Shakespeare

Nina Levine
(University of South Carolina)

This seminar invites participants to explore the urban engagements of plays and performances with the aim of rethinking the “theater of a city” with Shakespeare at the center. How might Shakespeare's plays and performances have given meaning to the expanding metropolis? Or have provided a self-reflexive medium through which city residents participated in new modes of urban experience and belonging? Theoretical, historical, text-based, and performance-based approaches are welcome.

27. Mystery in Early Modern Drama

Karen Britland
(University of Wisconsin)

Marshelle Woodward
(College of St. Rose)

Shakespeare's plays explore, test, and modify ideas about mystery, from practical craft mystery, through the *arcana imperii*, to the unknowable mysteries of the divine. This seminar invites contributions that evaluate early modern dramatists' engagement with mystery, including invisibility, secrecy, stage effects, magic, the supernatural, craft knowledge, religion. How do dramatists create mystery? Are certain literary forms particularly amenable to the mysterious? When is mystery subjected to satire?

28. Negative Affects in Shakespeare

Drew Daniel
(Johns Hopkins University)

Many of the most characteristic Shakespearean affects are negative in valence: hatred, despair, aversion, jealousy, envy, grief, and heartbreak. But what characterizes them as negative? Their outcome? Their objects? These content questions lead to critical questions. Must we repair such negativity?

Can we attend to negativity as negativity and allow it to remain useless or harmful? Or must critical attention necessarily transvalue and redeem its objects? How might genre modulate negativity?

29. New Directions for Historicism

Neema Parvini
(University of Surrey)

How might post-new-historicist scholarship differentiate itself from early “pre-theory” empiricist versions of history? How can we bring contemporary modes of theoretical inquiry to bear on the archival turn? How might materialist and textualist histories be productively entangled? Should we distinguish between history and literature? How do object-criticism, the new economic criticism, and ecocriticism complicate those distinctions? This seminar engages future directions for historicist theory and practice.

30. New Shakespearean Economies

William Junker
(University of St. Thomas)
Laura Kolb
(Baruch College, CUNY)

Notions of “the economic” appeared in political theory, husbandry manuals, Utopian literature, account books, religious tracts. This seminar invites papers on overlooked aspects of period economic discourse: how were buying, selling, borrowing, lending, and negotiating conceptualized, lived, and represented on the Renaissance stage? Especially welcome are readings of plays that are not typically associated with money, and work that applies later economic theory to early modern texts in fresh ways.

31. Performance and the Paper Stage, 1640-1695

Emma Depledge
(Fribourg University)
Rachel Willie
(Bangor University)

This seminar explores restrictions on and innovations in dramatic production and publication, 1640-1695. With drama banned (1642-1660) and only two London playhouses licensed (1660-1700), performance continued at fairs, inns, and homes, and print publication exploded. Work is welcome on alternative stages and illegal theaters; drolls, ballads, civic

pageantry, court performances; touring companies; censorship; performance enacted on the page through paratext, typography, layout; theatrical annotation.

32. Queer Meter

Scott Trudell
(University of Maryland)
Thomas Ward
(United States Naval Academy)

This seminar welcomes papers about the period’s queer ways of “measuring” language. What non-normative dimensions of language do meter and versification invite and uncover? How might queer theory and gender studies allow us to return afresh to “feminine” rhyme, Sapphic verse, the Marlovian line, and other of the period’s metrical kinks? How might book history and media studies allow us to reimagine what counts as verse in the first place, and how is it queered through editing and adaptation?

33. Queer Theology in Shakespeare Studies

Melissa Sanchez
(University of Pennsylvania)

This seminar examines the intersection of sexuality and theology in Shakespeare’s work. Beyond prohibition and repression, how can religious language and logic challenge normative views of love, gender, marriage, friendship, homoeroticism, and subjectivity? How do Shakespeare’s plays illuminate the contradictions and perversities of religious ideals and institutions? What can Shakespearean texts tell us about the erotic dimension of confessional identity, faith, grace, and spiritual obligation?

34. Race and the Materiality of Early Modern Performance

Miles Grier
(Queens College, CUNY)

The early modern production of races has been located in the historical contexts of the Atlantic slave trade, racial capitalism, legal racism, and the Linnaean revolution in natural science. This seminar asks whether these supposedly nonperformative realms share materials and practices with text, theater, and other forms of culture. Papers are welcome on how attention to early modern performance—in its broadest sense—shifts the geography, temporality, and social history of race.

35. Regulating Early Modern Women’s Bodies

Seminar organized by the Society for the Study of Early Modern Women

Jessica Murphy
(University of Texas, Dallas)
Elisa Oh
(Howard University)

This seminar investigates the ways that early modern English texts and culture imagine regulating feminine bodies through virtuous exempla, cautionary tales, education and conduct books, medical diagnosis and advice, literary plots or tropes, fashion, or physical disciplines such as needlework, dance, or music lessons. How are prescriptive limitations and rebellious evasions mutually constitutive? How can we understand failed self-regulation? Diverse methodologies, theories, and texts are welcome.

36. Renaissance Afterlives Revisited

Chloe Preedy
(University of Exeter)
Joseph Sterrett
(Aarhus University)

Fictional and scholarly representations of the Renaissance respond and contribute to contemporary political and aesthetic debates, raising crucial questions about how the past has been fashioned and how it is appropriated. This seminar invites papers that examine modern representations of or allusions to the Renaissance, its works, or its people. Especially welcome is work on productions that produce the Renaissance in untraditional ways and on the academic and cultural significance of such re-imaginings.

37. Shakespeare and Black America

Patricia Cahill
(Emory University)
Kim F. Hall
(Barnard College)

This seminar seeks to shed light on the vital role of Shakespeare in Black America. It aims to recover the understudied history of performance beyond the professional stage in racially marked spaces such as homes, colleges, schools, libraries, reading clubs, churches, concert halls, and amateur theaters. It also welcomes inquiries into the present moment, the transnational reach of Shakespeare and

Black politics, and the significance of digital technologies and pedagogies for Black communities.

38. Shakespeare and Counterfeiting

Derek Dunne
(University of Fribourg)

Harry Newman
(Royal Holloway, London)

This seminar examines the role of forged and spurious forms, both literal and metaphorical, in early modern literature, considering counterfeiting as cultural practice, literary motif, and theoretical framework. Papers are welcome on positive and negative concepts of counterfeiting in the time and afterlives of Shakespeare and his contemporaries, including artistic creation or imitation; value and authenticity; theatrical practice; pirated editions; authorship and canon formation; scholarly fabrication.

39. Shakespeare and Film Form

Courtney Lehmann
(University of the Pacific)

Shakespearean film scholarship tends to privilege “literary” interpretation over technical attention to the medium. This seminar, inspired by Eisenstein’s *Film Form*, invites participants to engage directly with cinematographic language. Papers might explore the tensions between the autonomy of the aesthetic prevalent in the new formalism and the more progressive methodology known as “activist formalism.” What new directions for Shakespearean film scholarship might be prompted by a return to form?

40. Shakespeare and Geek Culture

Andrew Hartley
(University of North Carolina, Charlotte)

Peter Holland
(University of Notre Dame)

As a first step into the new field of Shakespeare geek studies, this seminar accommodates a broad range of critical approaches. Papers might consider such topics as the apparent geekiness of academia; Shakespeare’s links to other areas of geek culture (in fantasy and sci-fi fandom, for instance); the historical roots of geek culture; and the possibility that Shakespeare has, in some ways, always been associated with elements we might see as geeky: the arcane, the fantastic, or the marginal.

41. Shakespeare and Medical Humanities

Emily Detmer-Goebel
(Northern Kentucky University)

Richelle Munkhoff
(University of Colorado)

Amid renewed interest in incorporating the humanities into medical education and practice, Shakespeare is a source for what it means to be “fully human.” How can medical or bioethical issues in Shakespeare open up these issues for contemporary practitioners? How does work in medical humanities help us understand and explore early modern texts? This seminar welcomes work on scholarship, pedagogy, curriculum, institutional connections, community engagement, the role of scholarship in public humanities.

42. Shakespeare and Middleton

Rory Loughnane
(Indiana University-Purdue University Indianapolis)

This seminar considers Middleton and Shakespeare as collaborators on *Timon of Athens*; Shakespeare’s influence on Middleton in terms of plot, characterization, and theme; Middleton’s influence on Shakespeare before and after *Timon*; and Middleton as possible adapter of *Macbeth* and *Measure for Measure* (and, perhaps, other plays). Papers are welcome on the present state of (and debates about) studies in attribution, the Shakespeare and Middleton canons, and new directions for future research.

43. Shakespeare and the Creaturely World

Rebecca Ann Bach
(University of Alabama, Birmingham)

This seminar invites participants to write about nonhuman creatures and creaturely interactions in Shakespeare’s texts and Shakespeare’s time. Contributions are welcome on a world that saw both humans and animals as creatures; particular creatures; the theological dimension of the creaturely; material objects made from and by creatures; the natural world from a creaturely perspective; classifications of creatures; interactions between and among human and nonhuman creatures in texts.

44. Shakespeare in the Anthropocene

Craig Dionne
(Eastern Michigan University)

Lowell Duckert
(West Virginia University)

The 1610 “Orbis Spike,” a dip in global carbon dioxide coinciding with the commingling of Africa, Asia, Europe, and the Americas, locates Shakespeare in an epoch of human influence upon geology. What does it mean to experience Shakespeare in this context? How do his genres express themes associated with anthropogenic existence? How do his plays shape or enable a post-human awareness of this interconnection? How do his eco-aesthetics react to and potentially alter our uncertain geopolitical scene?

45. Shakespeare, Memory, and Performance

Lina Perkins Wilder
(Connecticut College)

What is the status of memory as a way of understanding the performance of Shakespeare? What is the relationship between performance studies, trauma studies, and cognitive studies? How does technology—from crowdsourcing to distance collaboration to online videos—shape our relationship to performance and its records? This seminar welcomes papers on material culture, theater archives, digital humanities, Shakespeare festivals, anniversary commemorations, reconstructed theaters, original performance practices.

46. Shakespeare, the Book, and the Longue Durée

Jeffrey Todd Knight
(University of Washington)

Zachary Lesser
(University of Pennsylvania)

With the diminished sway of New Historicism, scholars have increasingly turned from a synchronic idea of “context” to the broader, stranger chronologies in which literary works take shape. This seminar considers the particular relationship of book history to diachrony, polychronicity, deep time, and anachronism in literary study. What are the implications for our theoretical, literary-critical, periodizing, and digital practices of thinking about books as multi- or trans-historical objects?

47. Shakespearean Distortions of Early Modern Drama

Marissa Nicosia

(*Pennsylvania State University, Abington College*)

Curtis Perry

(*University of Illinois, Urbana-Champaign*)

This seminar invites papers that examine how overreliance on Shakespeare distorts understanding of early modern drama: how truisms from the Shakespeare industry shape received wisdom; how Shakespeare's stature structures thinking about periodization, audience, print and the author function, and relationships between drama and culture; aspects of drama that have been obscured by focus on Shakespeare. Also welcome are reconsiderations of Shakespeare's work from the perspective of a broader theater culture.

48. Shakespearean Migrants, Immigrants, Exiles, and Refugees

Scott Oldenburg

(*Tulane University*)

This seminar considers early modern texts in relation to both early modern and present-day migrations: the impact of Protestant refugees and provincial migrants arriving in Renaissance London; historical contexts for the Syrian refugee crisis and Mexican / U.S. border crossings; the cultural, economic, or environmental impacts of human migrations; onstage use of foreign languages; how recent performances and translations provide new contexts for thinking about Shakespeare, migration, and exile.

49. The Soundscapes of Renaissance Prose

Jennifer Richards

(*Newcastle University*)

Kate de Rycker

(*Newcastle University*)

This seminar examines cross-fertilizations between sixteenth-century drama and prose in the work of Baldwin, Nashe, Lyly, Greene, others. The aim is to enrich our understanding of the soundscapes of Renaissance literary culture.

Potential topics include friendship and collaboration; allusion and adaptation; borrowing; literary quarrels on and off the stage; satire and pastiche; marketing; print and performance. Also welcome are

contributions that open up any aspect of the orality and literacy debate.

50. Terrestrial Shakespeare

Marjorie Rubright

(*University of Toronto*)

How did Shakespeare represent the earth? This seminar encourages dialogue between approaches to the early modern globe that have focused on geography, race, empire, and economy, and those that have adopted an ecological and materialist attention to the earth and oceans. What kinds of histories are stored in land, rock, and water? What epistemic possibilities circulate in drama's terrestrial lexicon? How might a focus on the earth transform a "global" understanding of the Renaissance?

51. Testing Knowledge on Shakespeare's Stage

Benjamin Beier

(*Hillsdale College*)

Howard Marchitello

(*Rutgers University*)

This seminar welcomes papers that challenge or deepen the commonplace that Shakespeare's plays explore an epistemological skepticism. Do neo-Aristotelian, Thomistic, or emerging scientific epistemologies illuminate the plays? Do the Academic skeptics or early modern philosophers (Bacon, Descartes) add to our understanding of Shakespeare? Is drama particularly suited to skepticism or liable to be misinterpreted as skeptical? What new approaches can be brought to bear on Shakespeare and Montaigne/Pyrrhonism?

52. Theatrical Historiography

Richard Schoch

(*Queen's University Belfast*)

Amanda Winkler

(*Syracuse University*)

This seminar focuses on Shakespeare performance between the Restoration and the twentieth century, with contributions welcome from scholars (Shakespeareans, theater historians, musicologists) and practitioners (directors, actors, musicians, dancers). Papers might problematize binary reductions of Shakespeare to an artist either remotely past or perpetually present; engage directly with performance; or reflect upon research-led creative practice by means of multimedia documentation or performances.

53. Time Reckoning in Early Modern England

Alison Chapman

(*University of Alabama, Birmingham*)

Phebe Jensen

(*Utah State University*)

How can knowledge of the material practices of time-reckoning in the early modern period illuminate the work of Shakespeare and his contemporaries? Topics might include studies of clocks, hourglasses, almanacs, sundials, and astrolabes; the time-reckoning attributes of the church, court, or theater; cultural beliefs and controversies—medical, scientific, political—that informed the calendar; or the time-measuring functions of English textual forms, such as diaries, metrical poetry, or plays.

54. Traces of Reading in Shakespeare's Britain

Rebecca Munson

(*Emory University*)

Philip Palmer

(*UCLA*)

The field of early modern reading history has expanded rapidly in its texts, methods, and technologies. This seminar welcomes both traditional work on print or manuscript marginalia and new digital approaches to reading history. Papers might address reading histories and the reception of Shakespeare; representations of reading; methodological studies of marginalia as digital objects and the copy census as methodology; the future of access to commonplace books, miscellanies, and annotated book-copies.

55. Typography and the Material Text

Erika Boeckeler

(*Northeastern University*)

This seminar invites papers considering the silent commotion of typography as it generates the early modern Shakespearean playtext. What does a close *looking* practice, uniting bibliography with close reading, look like? Topics might include orthography; punctuation; white space; non-alphabetic and decorative features; metrical line printing; relationships between various forms of print and manuscript, ink and paper; new technologies for reading; contemporary editions and media; textual variants; cruxes.

56. Women, Performance, and the Dramatic Canon

Clare McManus
(University of Roehampton)

What are the consequences of early modern women's theatricality for the dramatic canon, early modern dramaturgy or performance practices, present-day Shakespearean performance, or theater history? Papers might explore the evidence base for female performance; theoretical or methodological approaches to performance, transnationality, feminism, and gender; connections to Continental practice. Fresh interpretations of Shakespeare plays in light of women's theatricality (broadly defined) are also welcome.

Only current members of the SAA are able to enroll in seminars and workshops at the Atlanta meeting. To join or renew your membership, visit <http://www.ShakespeareAssociation.org/membership>. The seminar selection deadline is **15 September 2016**.

All seminar and workshop enrollees are bound to observe SAA policies and guidelines. A member who is found to have been in violation of SAA policies will not be enrolled in a seminar or workshop.

2017 Workshops

57. Adapting Shakespeare: Contemporary Theory and Practice

Katherine Hennessey
(University of Warwick)

Paul Prescott
(University of Warwick)

This workshop seeks to attract practitioners, scholars, dramaturgs, playwrights (or any combination of those identities) for a collaborative exploration of the theory and practice of adapting Shakespeare for live performance in the twenty-first century. Participants will consider the ways in which “adaptive traits”—microscopic, medium-sized, and radical interventions—may allow a Shakespearean text to flourish in new habitats, vis-à-vis particular audiences, locations, and/or historical moments.

58. Alternatives to the Term Paper

Nova Myhill
(New College of Florida)

This pedagogically oriented workshop focuses on three types of classroom assignment that reflect methodologies central to the study of early modern drama: editing, performance, and contextualization through hypertext. Emphasizing the contingency and instability of drama, these approaches encourage students to engage with Shakespeare actively and with authority. Participants will build a website to develop a practical and theoretical bibliography, share successful assignments, and develop new ones.

59. Audience Engagement on the Shakespearean Stage

Pamela Allen Brown
(University of Connecticut, Stamford)

Nancy Selleck
(University of Massachusetts, Lowell)

Audience interplay is a key element of Shakespearean performance today and a growing historical and theoretical topic for scholars. This hands-on workshop examines the nature and effects of such interplay, articulating and testing assumptions about early modern stages and audiences that inform such practices. Participants will explore possibilities for audience address in particular scenes, learn about varieties of engagement, and consider their significance for early modern actors and audiences.

60. A Digital Textbook for DH Shakespeare

Vimala Pasupathi
(Hofstra University)

Emily Sherwood
(Bucknell University)

Participants in this workshop will collaborate on a free, online, open-access textbook for use by those looking to make digital methods a central focus of Shakespeare and early modern literature courses. Work might include reviewing related textbooks; brainstorming about the structure, content, and aesthetic features of this textbook; drafting content for chapters; developing reading and writing assignments. The workshop welcomes those who are comfortable with digital tools and those who are new to DH.

61. Playwrights in Parts

Gwilym Jones
(University of Westminster)

Will Tosh
(Shakespeare's Globe Education)

This workshop extends research into actors' parts in Shakespeare's plays to the rest of early modern drama. Were playwrights with acting experience better able to manipulate parts and cues? Are there qualities of parts playing that Shakespeare did not use? Or that belong to particular playwrights or companies? Participants will be encouraged to re-divide extant plays into their parts and to test out their findings in workshop rehearsals, generating and reflecting on discoveries through practice.

62. Shakespeare by the Numbers

Laura Estill
(Texas A&M University)

Eric Johnson
(Folger Shakespeare Library)

This workshop introduces scholars to a range of Shakespearean datasets, to techniques and best practices for interpreting data, and to digital tools to facilitate interpretation. Participants will evaluate these datasets' suitability for answering particular kinds of research questions and write brief position papers on future research possibilities, what kinds of data ought to be collected, and ideal visualization tools. Also welcome are scholars with existing projects and datasets.



Center for Civil and Human Rights, Atlanta

Graduate Student Travel Awards

Graduate students at the dissertation-writing stage are eligible to apply for conference travel grants. Each award includes a \$400 USD contribution to expenses and remission of the conference registration fee of \$90.

Applicants should submit a *curriculum vitae* and a letter, not to exceed 400 words, stating the seminar or workshop in which the student is enrolled and explaining how this seminar or workshop relates to the student's dissertation in

process. This letter should be sent to shakespeare@georgetown.edu.

Applicants should then ensure that their Directors of Graduate Studies or Department Chairs write shakespeare@georgetown.edu with the following information: (1) date of approval of the dissertation topic; (2) expected date of completion; (3) date when all other degree requirements were completed; (4) statement of departmental policy on travel support for graduate students;

(5) amount of funding (if any) the applicant will receive to attend the SAA conference. Letters of recommendation are not solicited and will not be reviewed.

Applicants must be SAA members in good standing and are expected to attend the full conference. Students may not receive a travel award more than twice.

The application deadline is **1 November 2016**. Information is available online at the [Graduate Student Travel Awards page](#).

Contingent Faculty Travel Awards

The SAA offers travel grants for contingent academics—including adjunct and limited-term faculty, lecturers, instructors, and independent research scholars—who do not have access to institutional travel funding in order to facilitate travel to the Annual Meeting.

Awardees will receive \$400 in travel support and remission of the conference

registration fee of \$150. Applicants must be SAA members in good standing, must register for Atlanta seminars and workshops, and must attend the full conference.

Applications will include: (1) a brief *curriculum vitae* documenting employment history; and (2) a cover letter, not to exceed 400 words, that

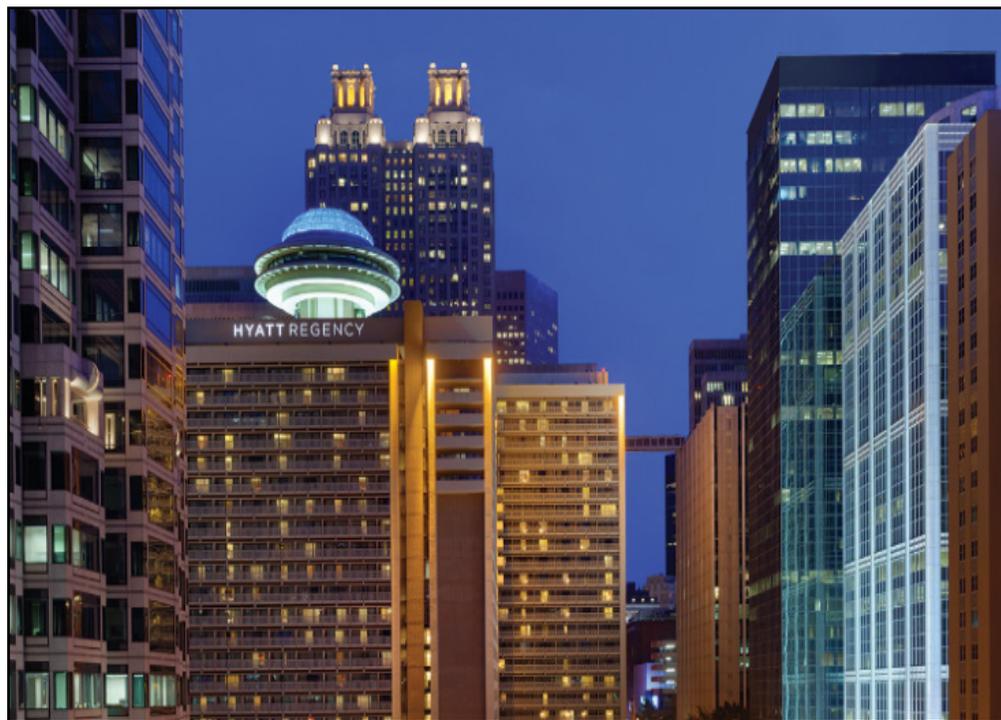
states the seminar or workshop in which the applicant is enrolled, describes how participation will advance the applicant's research, and confirms that the applicant does not have access to institutional support for conference travel.

The submission deadline is **1 November 2016**. Information is available online at the [Contingent Faculty Awards page](#).

Digital Exhibits

At the 2017 meeting in Atlanta, 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. Projects might address aspects of Shakespeare's era, Shakespeare in performance, Shakespeare in print, or Shakespeare in translation. 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.

Exhibitors who demonstrated projects at the 2016 conference are welcome to reapply for 2017. Priority, however, will be given to first-time exhibitors, and a place in the exhibit is not guaranteed. For application information, please consult the [Digital Exhibits page](#) on the SAA website.



Hyatt Regency Atlanta

Atlanta 2017

The Forty-Fifth Annual Meeting of the Shakespeare Association of America will be held at the [Hyatt Regency Atlanta](#), in Atlanta, Georgia. Located on Peachtree Street in central Atlanta, the Hyatt Regency is within walking distance of the city's top attractions, including the [Georgia Aquarium](#), the [Center for Civil and Human Rights](#), and the [College Football Hall of Fame](#). It is a half-mile from the Atlanta Shakespeare Company at the [Shakespeare Tavern Playhouse](#) and a ten-minute cab ride from the Tony Award-winning [Alliance Theatre](#) at the [Woodruff Arts Center](#).

Amenities at the Hyatt Regency Atlanta include direct access to Atlanta's airport via the MARTA train system (Peachtree Center Station), a 24-hour fitness room, a seasonal outdoor pool with a sundeck, and free WiFi throughout the hotel. Hotel and conference registrations open 1 January 2017. The SAA's discounted rate is \$140 per night for single and double occupancy, \$160 per night for triple and quadruple occupancy, and \$195 for club-level rooms.

SAA Meeting Policies

Seminar and workshop enrollments are open only to current members of the Shakespeare Association of America. Membership can be initiated or renewed on the [Membership Renewal page](#).

SAA seminars and workshops involve significant work circulated and read in advance of the conference: research papers, common readings, and bibliographies, in the case of seminars; pedagogic, scholarly, or performance exercises, in the case of workshops.

Seminars and workshops are appropriate for college and university faculty, independent postdoctoral scholars, and graduate students at the dissertation-writing stage of their doctoral work. To be placed in a seminar or workshop, a graduate student must provide the name and e-mail address of his or her thesis advisor. The advisor will then be asked to confirm the title of the student's dissertation project and to verify the student's scholarly progress. For students in programs with terminal degrees other than the Ph.D.,

advisors should explain the program as well as the student's status.

Seminar and workshop enrollments are made on a first-received, first-enrolled basis, with all registrants required to list four choices. Only those members listing four different choices can be assured that their selections 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 enrolling in 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, and to attend the seminar meeting at the annual convention. Members found to have been in violation of SAA policies (including those given on page 12 regarding sexual harassment, the use of social media, and academic integrity) are ineligible to participate in seminars and workshops.

Meeting Registration

For the Atlanta meeting, registration fees are \$150 for faculty and \$90 for graduate students. After the pre-registration deadline (2 March 2017), prices increase to \$180 for faculty and \$125 for graduate students.

Guest passes are available to those accompanying SAA members, at the rate of \$65 per guest. This entitles the guest to attend the Annual Reception and other conference activities, including coffee breaks and special events. Guest tickets to the Annual Luncheon may be purchased for an additional \$50 per guest.

Conference registration opens on **1 January 2017**.



Shakespeare Tavern Playhouse, Atlanta

Get on the Program

The program proposal process for the 2017 meeting in Atlanta is closed. Proposals are welcome for the 2018 meeting in Los Angeles, 28-31 March.

Full details for proposal requirements are given on the [Program Proposals page](#). Before submitting a program proposal, SAA members are encouraged to consult members of the Program Committee for 2018, 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.

Suggest a "Futures" Panel

The SAA is pleased to announce "Shakespearean Futures," a three-year initiative in which we dedicate one panel session each year to exploring institutional conditions affecting our intellectual and professional lives, strategic challenges, and opportunities for disciplinary transformation.

For the 2017 conference in Atlanta, a roundtable on "The Color of Membership" will consider how scholars of color shape the intellectual and institutional hermeneutics through which Shakespeare scholarship takes place. For the 2018 conference in Los Angeles, we invite members to suggest topics for development by contacting Heidi Brayman (see below).

Contact

[Heidi Brayman](#) (University of California, Riverside), chair of the 2018 Program Committee.

Deadline for Proposals

15 February 2017.



A record number of SAA members gathered together to commemorate the 400th anniversary of Shakespeare's death with a jazz funeral at the Annual Reception.

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 his or her sex. It is unwanted attention that a recipient experiences as offensive or disruptive to her or his wellbeing. Sexual harassment can include crude behavior (such as offensive statements, jokes, or gestures); dismissive or insulting modes of address (such as referring to a woman not by her first 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 her or his gender or gender expression. It singles out some members of the community as acceptable targets and as unworthy of respect. 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.

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.

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. That said, many of us are new to social media, and the conventions around its use are still forming. Here are three basic principles for using Twitter and other social media at the SAA.

Consent

Recording devices and Twitter broadcast work and comments that have traditionally been relatively closely held. Audio and video 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. As such, we encourage participants to consider their comments to be public, avoiding remarks that would be inappropriate in other professional spaces.

Fair Quotation

Live-tweeting often represents itself as a transcript of spoken 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 45th Annual Meeting is #shakeass17.

Academic Integrity

The Shakespeare Association of America thrives on the circulation of new and emerging ideas. The special atmosphere of its annual conference derives in part from its distinctive ways of bringing scholars of all ranks and many kinds of affiliation together for a free exchange of ideas. Unusual openness requires a high degree of academic trust. Given the circulation of work-in-progress that 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.

Always obtain permission before citing unpublished work heard or read at the conference.

Never recirculate work in your own scholarship or teaching without the author's permission.

Treat seminar abstracts in the same way as papers read or circulated.

Follow the SAA's Social Media Guidelines for digital distribution, in real time or in retrospect, of the content of panels or seminars.