

SAA Bulletin

Shakespeare Association of America

2017 *January*

Contents

Letter from the President	2
Meeting Schedule	3
Conference Registration	8
SAA Policies.....	9

Deadlines

1 January

Conference Registration opens
Hotel Registration opens
Vote on SAA Officers opens
Vote on Constitution opens

15 February

Program Proposals for 2018 due
Vote on SAA Officers closes
Vote on Constitution closes

1 March

Hotel Registration closes
Conference pre-registration closes
(late registrations at a higher rate)
Last day for registration refunds

5 April

Conference opens in Atlanta

The Forty-Fifth Annual Meeting of the Shakespeare Association of America will be held at the Hyatt Regency Atlanta from 5 to 8 April 2017.

Wednesday, 5 April

4:00 p.m. Advance Registration.
5:00 p.m. General Business Meeting for all SAA Members.
6:00 p.m. Cash Bar for all Members and Registered Guests.
7:00 p.m. Play Reading sponsored by *Shakespeare Bulletin*.

Thursday, 6 April

8:00 a.m. Registration and Book Exhibits.
10:00 a.m. Fifteen Seminars; One Workshop; Eight Digital Exhibits.
1:30 p.m. Panel Session: "NextGenPlan."
3:30 p.m. Thirteen Seminars; Three Workshops.
6:00 p.m. Annual Reception for all Members and Registered Guests.

Friday, 7 April

8:00 a.m. Registration and Book Exhibits; Graduate Student Breakfast.
9:00 a.m. Plenary Session: "Queer Natures: Bodies, Sexualities, Environments."
11:00 a.m. Panel Session: "The Color of Membership."
1:00 p.m. Annual Luncheon.
3:30 p.m. Fourteen Seminars; Two Workshops.
9:00 p.m. Performance Screening: The Royal Shakespeare Company's *The Tempest*.

Saturday, 8 April

8:00 a.m. Information and Book Exhibits.
9:00 a.m. Panel Sessions: "Feminist Formalism"; "Shared Archives, New Methods: Book History and Theater History"; "Shakespearean Fandom in a Digital Age."
11:00 a.m. Panel Sessions: "*Imitatio* Redux"; "Shakespeare after Materialism."
2:00 p.m. Panel Sessions: "Kinetic Shakespeare"; "Shakespeare and Archaeology"; "Temporalities and Technologies."
4:00 p.m. Sixteen Seminars.
6:00 p.m. Scholars of Color Social.
9:30 p.m. A *West Side Story* Sing-Along followed by the Closing Dance.

SAA Officers

President

Heather James
University of Southern California

Vice-President

Wendy Wall
Northwestern University

Immediate Past President

Mario DiGangi
Lehman College, CUNY

Trustees

Gina Bloom
University of California, Davis

Heidi Brayman
University of California, Riverside

Natasha Korda
Wesleyan University

Julia Reinhard Lupton
University of California, Irvine

Evelyn Tribble
University of Otago

William N. West
Northwestern University

Executive Director

Lena Cowen Orlin
Georgetown University

Assistant Director

Bi-qi Beatrice Lei
National Taiwan University

Program Associate

Donna Even-Kesef
University of California, San Francisco

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

Letter from the President



Last spring we commemorated the 400th anniversary of Shakespeare's death in New Orleans, a city that knows how to remember the dead through the living arts of theater and music. We joined in the Jazz Funeral for Shakespeare and then headed out to the Howlin' Wolf's Den, the Maple Leaf Bar, or the Candlelight Lounge for more. We listened as Wendell Pierce talked about the vital role of the theater in NOLA after Katrina, and then told us of his dream of returning to Shakespeare to perform Richard III, Macbeth, and — the most daunting — Falstaff. We enthusiastically celebrated our second Scholars of Color Social. We went home with caught beads from Mardi Gras throws, thanks to Catherine Loomis, and personal copies of the first collection of essays, *Shakespeare in Our Time*, edited by Dympna Callaghan and Suzanne Gossett.

This spring we will meet to exchange and engage in ideas about scholarship, teaching, and arts that touch on Shakespeare in

a changed political climate. The controversial and divisive presidential election in the United States and the vote for Brexit in the UK are destined to have long-reaching effects on the public and personal lives of many of our members and students. Diversity, intellectual openness, and academic rigor are hallmarks of our institution that we cannot take for granted. We must work hard to protect them and think harder about our own resources. How do we as scholars, teachers, and performers best prepare for an ideological environment in which power is strong on tactics and tweets but weak on reason and empathy? The question is not whether we intervene, but how. To my mind, as I write to you in December 2016, we start with the integrity of the classroom and the audacity of the theater. Shakespeare is a part of this. There is no part of Shakespeare studies without a role.

It seems fitting and even serendipitous that such urgent questions come to us as we prepare to meet in Atlanta, a city steeped in the histories of the Civil War and Civil Rights Movement. We will not find, as we did in New Orleans, that we may easily flow out of the hotels and into the streets where the arts and festivity await us. New Orleans was to us a living version of *Henry IV, Part 1*, and it is up to us to honor the history of Atlanta with the hopes, dreams, pragmatism, and wit it deserves. *Henry IV, Part 2* was always my favorite, anyway. I don't mean among the *Henriad*. I mean the whole enterprise: what would bring a playwright and poet to write a greater but more melancholy work to speak against its charismatic and money-generating forebear?

Our upcoming meeting marks a change of focus from William Shakespeare: the major anniversary of his death has passed, after all, and the commemorative anniversary of the First Folio is still to come. In recent years, presidents of the SAA have focused on our current membership and history. This year, however, our eyes are on the prize of the future. The first step is the fulfillment of the major revision of the SAA's Constitution that we undertook last year. We reviewed and clarified procedures of governance, and they were endorsed by the SAA membership. In this Bulletin, we propose a revision to the SAA's Constitution to include a diversity statement as an expression of the SAA's core values and mission. Please vote.

In Atlanta, our upcoming convention features three plenary sessions dedicated to the possible futures of the SAA. We continue with the NextGenPlen, which features newer and emerging voices in our profession. Saturday morning begins with a plenary session on "Queer Natures" before continuing to a second plenary on "The Color of Membership," the first of three paper sessions on "Shakespearean Futures" to be held over the next three years. My great hope is that we will fill the halls, coffee shops, bars, and streets with conversation, much of it flowing over from the remarkably diverse range of papers and seminars organized by the Program Committee for SAA 2017.

A handwritten signature in black ink that reads "Heather James". The signature is written in a cursive, flowing style.



Atlanta Program Schedule

Wednesday, 5 April

4:00 to 7:00 p.m.

ADVANCE ONSITE REGISTRATION

5:00 to 6:00 p.m.

GENERAL BUSINESS MEETING

For all SAA members.

6:00 to 7:30 p.m.

CASH BAR

Open to all registrants for the Forty-Fifth Annual Meeting and registered guests.

7:00 to 10:00 p.m.

PLAY READING

Sponsored by *Shakespeare Bulletin*.



All are welcome at *Shakespeare Bulletin*'s jolly participatory reading of Thomas Middleton's *A Game at Chess* following the SAA's general members' meeting. There will be a cash bar and a buffet of light snacks to fuel the game from opening gambit to checkmate, as Middleton brilliantly skewers the politicians and public figures of his time. This scintillating satire remains relevant today.

Thursday, 6 April

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

REGISTRATION BOOK EXHIBITS

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

SEMINARS AND WORKSHOPS

Accident and the Archives

Megan Heffernan (*DePaul University*)
Whitney Trettien (*University of North Carolina*)

Adapting Shakespeare: Contemporary Theory and Practice

Katherine Hennessey (*University of Warwick*)
Paul Prescott (*University of Warwick*)

Afterlives of Medieval Drama

Katharine Goodland (*College of Staten Island, CUNY*)

All's Well That Ends Well:

New Approaches

Suzanne Gossett (*Loyola University Chicago*)

Bloody Talk, Talking Blood

Yan Brailowsky (*Université Paris Ouest Nanterre La Défense*)

Cognition in the Early Modern Period, Part One

Mary Crane (*Boston College*)
Suparna Roychoudhury (*Mount Holyoke College*)

Lyric Reading

Matthew Harrison (*Albion College*)
Lucia Martinez (*Reed College*)

Mystery in Early Modern Drama

Karen Britland (*University of Wisconsin*)
Marshelle Woodward (*College of St. Rose*)

New Directions for Historicism

Neema Parvini (*University of Surrey*)

Queer Theology in Shakespeare Studies

Melissa Sanchez (*University of Pennsylvania*)

Race and the Materiality of Early Modern Performance

Miles Grier (*Queens College, CUNY*)

The Soundscapes of Renaissance Prose

Jennifer Richards (*Newcastle University*)
Kate De Rycker (*Newcastle University*)

Terrestrial Shakespeare

Marjorie Rubright (*University of Toronto*)

Testing Knowledge on Shakespeare's Stage

Benjamin Beier (*Hillsdale College*)
Howard Marchitello (*Rutgers University*)

Time Reckoning in Early Modern England

Alison Chapman (*University of Alabama, Birmingham*)
Phebe Jensen (*Utah State University*)

Typography and the Material Text

Erika Boeckeler (*Northeastern University*)

10:00 a.m. to 1:30 p.m.

DIGITAL EXHIBITS

DH Shax: An Open-Source Textbook for Digital Methods in Shakespeare Studies

Vimala Pasupathi (*Hofstra University*)
Emily Sherwood (*Bucknell University*)
Heather Froehlich (*University of Strathclyde*)

Digital Recipes and EMROC

Hillary Nunn (*University of Akron*)
Rebecca Laroche (*University of Colorado, Colorado Springs*)
Amy Tigner (*University of Texas, Arlington*)

Digital Renaissance Editions: Critical Companion and Performance Database

Brett Greatley-Hirsch (*University of Leeds*)
Sarah Neville (*Ohio State University*)
Aaron T. Pratt (*Trinity University*)

Early Modern London Theatres (EMLoT)

Tanya Hagen (*University of Toronto*)
John Estabillio (*University of Toronto*)

EarlyPrint: Curating and Text Mining Early Printed English

Anupam Basu (*Washington University*)
Martin Mueller (*Northwestern University*)
Joseph Loewenstein (*Washington University*)

Atlanta Program Schedule

Playing the Knave: Shakespeare Performance Videogame

Gina Bloom (*University of California, Davis*)

Shakespeare and the Players: Digital Postcard Exhibit

Justin Shaw (*Emory University*)

Kayla Shipp Kamibayashi (*Emory University*)

Visualizing English Print, 1450-1700

Jonathan Hope (*University of Strathclyde*)

1:30 to 3:00 p.m.

PANEL SESSION

NextGenPlen

Session Organizers: Members of the NextGenPlen Committee for 2017

Chair: Wendy Wall (*Northwestern University*)

Performing Blackface Pregnancy at the Stuart Court: Queen Anna of Denmark and *The Masque of Blackness*

Sara B. T. Thiel (*University of Illinois, Urbana-Champaign*)

Nonsense and Rebellion

Rebecca L. Fall (*Northwestern University*)

Shakespeare and the Implications of Paratextual Attribution

Amy Lidster (*King's College London*)

Zora Neale Hurston and Humoral Theory: Comparing Racial Concepts from Early Modern England and Post-Abolition America

Kyle Grady (*University of Michigan*)

3:30 to 5:30 p.m.

SEMINARS AND WORKSHOPS

Alternatives to the Term Paper

Nova Myhill (*New College of Florida*)

Cognition in the Early Modern Period, Part Two

Mary Crane (*Boston College*)

Suparna Roychoudhury (*Mount Holyoke College*)

Early Modern Technologies of Space and Place

Laura Williamson Ambrose (*St. Mary's College*)

Gavin Hollis (*Hunter College, CUNY*)

Forgotten Histories

Marisa Cull (*Randolph-Macon College*)

Global *Othello*

Organized by the European Shakespeare Research Association

Juan F. Cerdá (*University of Murcia*)

Douglas Lanier (*University of New Hampshire*)

John Marston: New Directions

Martin Butler (*University of Leeds*)

Lost Plays and Their Contexts

Roslyn Knutson (*University of Arkansas, Little Rock*)

David McInnis (*University of Melbourne*)

Matthew Steggle (*Sheffield Hallam University*)

Playwrights in Parts

Gwilym Jones (*University of Westminster*)

Will Tosh (*Shakespeare's Globe Education*)

Queer Meter

Scott Trudell (*University of Maryland*)

Thomas Ward (*United States Naval Academy*)

Regulating Early Modern Women's Bodies

Organized by the Society for the Study of Early Modern Women

Jessica Murphy (*University of Texas, Dallas*)

Elisa Oh (*Howard University*)

Shakespeare and Counterfeiting

Derek Dunne (*Université de Fribourg*)

Harry Newman (*Royal Holloway London*)

Shakespeare and Geek Culture

Andrew Hartley (*University of North Carolina, Charlotte*)

Peter Holland (*University of Notre Dame*)

Shakespeare and the Creaturely World

Rebecca Ann Bach (*University of Alabama, Birmingham*)

Shakespeare, the Book, and the Longue Durée

Jeffrey Todd Knight (*University of Washington*)

Zachary Lesser (*University of Pennsylvania*)

Shakespeare by the Numbers

Laura Estill (*Texas A&M University*)

Eric Johnson (*Folger Shakespeare Library*)

Shakespearean Distortions of Early Modern Drama

Marissa Nicosia (*Pennsylvania State University, Abington*)

Curtis Perry (*University of Illinois, Urbana-Champaign*)

6:00 to 8:00 p.m.

ANNUAL RECEPTION

Open to all registrants for the Forty-Fifth Annual Meeting. Guest passes are available to those accompanying SAA members, at the rate of \$65 per guest, to attend the Reception and such other conference activities as coffee breaks and special events. Guest tickets to the Annual Luncheon may be purchased for an additional \$50 per guest.

Friday, 7 April

7:30 to 8:30 a.m.

SHAKESPEARE YOGA

Kate Moncrief (*Washington College*)

Open to all registrants for the Forty-Fifth Annual Meeting and registered guests.

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

REGISTRATION

BOOK EXHIBITS

8:00 to 9:00 a.m.

GRADUATE STUDENT BREAKFAST

Hosted by the Trustees of the Association.

9:00 to 10:30 a.m.

PLENARY SESSION

Queer Natures: Bodies, Sexualities, Environments

Session Organizer: Karen Raber

Chair: Mario DiGangi (*Lehman College, CUNY*)

Love in a Time of Swarm

Joseph Campana (*Rice University*)

Fruits and Vegetables

Vin Nardizzi (*University of British Columbia*)

Atlanta Program Schedule

Equeer

Karen Raber (*University of Mississippi*)

“Nature’s Changing Course”: The Question of Sonnet 18

Laurie Shannon (*Northwestern University*)

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

PANEL SESSIONS

The Color of Membership

Session Organizer: Arthur L. Little, Jr.

Chair: Michael Witmore (*Folger Shakespeare Library*)

“Ain’t She a Shakespearean?” Lessons from Giovanni on Shakespeare

Dennis Britton (*University of New Hampshire*)

White Bodies in Plain Sight: Morrison, Shakespeare, and a Theater of Love and Cruelty

Arthur L. Little, Jr. (*University of California, Los Angeles*)

“Colorblind”: Shakespearean Academia versus the Poetics of Diversity on the British Stage

Jyotsna Singh (*Michigan State University*)

Self-Conscious Whiteness

Jean E. Howard (*Columbia University*)

Race and the Making of Shakespeare

Joyce MacDonald (*University of Kentucky*)

1:00 to 3:00 p.m.

ANNUAL LUNCHEON

Presiding: Heather James (*University of Southern California*)

Open to all registrants for the Forty-Fifth Annual Meeting. Guest tickets are available for those accompanying SAA members, at the rate of \$50 per guest. Because catering arrangements are made in advance of the conference, luncheon tickets are not always available to onsite registrants.

3:30 to 5:30 p.m.

SEMINARS AND WORKSHOPS

Asia in the Making of Europe

Su Fang Ng (*University of Oklahoma*)

Carmen Nocentelli (*University of New Mexico*)

Audience Engagement on the Shakespearean Stage

Pamela Allen Brown (*University of Connecticut, Stamford*)

Nancy Selleck (*University of Massachusetts, Lowell*)

Cosmological Bodies

Daryl Chalk (*University of Southern Queensland*)

Rebecca Totaro (*Florida Gulf Coast University*)

A Digital Textbook for DH Shakespeare

Vimala Pasupathi (*Hofstra University*)

Emily Sherwood (*Bucknell University*)

Early Modern Trans*Historicity

Simone Chess (*Wayne State University*)

Will Fisher (*Lehman College, CUNY*)

Home Ecologies

Jennifer Munroe (*University of North Carolina, Charlotte*)

Mary Trull (*St. Olaf College*)

Law and Poetics in Shakespeare

Penelope Geng (*Macalester College*)

Rebecca Lemon (*University of Southern California*)

Meta-Shakespeare

Katherine Attie (*Towson University*)

Negative Affects in Shakespeare, Part One

Drew Daniel (*Johns Hopkins University*)

Performance and the Paper Stage, 1640-1695

Emma Depledge (*Université de Fribourg*)

Rachel Willie (*Liverpool John Moores University*)

Renaissance Afterlives Revisited

Chloe Preedy (*University of Exeter*)

Joseph Sherrett (*Aarhus University*)

Shakespeare and Black America

Patricia Cahill (*Emory University*)

Kim F. Hall (*Barnard College*)

Shakespeare and Middleton

Rory Loughnane (*University of Kent*)

Shakespeare in the Anthropocene

Craig Dionne (*Eastern Michigan University*)

Lowell Duckert (*West Virginia University*)

Shakespeare, Memory, and Performance

Lina Perkins Wilder (*Connecticut College*)

Traces of Reading in Shakespeare’s Britain

Rebecca Munson (*Emory University*)

Philip Palmer (*University of California, Los Angeles*)

9:00 to 11:15 p.m.

PERFORMANCE SCREENING

The Tempest



For the Royal Shakespeare Company’s 2016 *Tempest*, director Gregory Doran set out to “match the magic of Shakespeare’s imagination.” In partnership with Intel and The Imaginarium (the latter co-founded by Andy Serkis), Doran breaks ground technologically but also plays to traditional strength with the superb performances of a cast headed by Simon Russell Beale as Prospero. As Ariel, Mark Quartley is both puppeteer and marionette thanks to performance-capture wizardry that pairs him with his digital avatar on stage in real time. The real “magic” is that the effects wizardry does not overshadow a profoundly human and deeply moving production.



Atlanta Program Schedule

Saturday, 8 April

7:30 to 8:30 a.m.

SHAKESPEARE YOGA

Anna Riehl Bertolet (*Auburn University*)

Open to all registrants for the Forty-Fifth Annual Meeting and registered guests.

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

INFORMATION BOOK EXHIBITS

9:00 to 10:30 a.m.

PANEL SESSIONS

Feminist Formalism

Session Organizer: Jennifer Higginbotham
Chair: Evelyn Gajowski (*University of Nevada, Las Vegas*)

Judith Shakespeare's Brother

Michelle M. Dowd (*University of Alabama*)

The End of Women's Writing

Jennifer Higginbotham (*Ohio State University*)

Margaret Cavendish's Forms and Fancies

Lara Dodds (*Mississippi State University*)

Shared Archives, New Methods: Book History and Theater History

Session Organizers: Claire Bourne and Tara Lyons
Chair: Lucy Munro (*King's College London*)

Remediating Sixteenth-Century Drama: Gismond of Salerne in Script and Print

Tamara Atkin (*Queen Mary London*)

Asides: Performance and Print

Claire Bourne (*Pennsylvania State University*)

Drama Collections: Archives of Performance to Print

Tara Lyons (*Illinois State University*)

Machining Performance

W. B. Worthen (*Barnard College*)

Plays, Ballads, and the Cycle of Remediation

Lori Humphrey Newcomb (*University of Illinois, Urbana-Champaign*)

Response

Helen Ostovich (*McMaster University*)

Shakespearean Fandom in a Digital Age

Session Organizer and Chair: Louise Geddes (*Adelphi University*)

Shakespeare and the Transformative Principle

Sujata Iyengar (*University of Georgia*)

Shakespeare / Hiddleston / Coriolanus: Rhizomatic Crossings in Fanfiction

Stephen O'Neill (*National University of Ireland, Maynooth*)

A Network of Our Own: Shakespeare and the Acafan

Valerie Fazel (*Arizona State University*)

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

WORKSHOP FOR TEACHERS

Sarah Enloe (*American Shakespeare Centre*)

With actors from the Shakespeare Tavern Playhouse.



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

PANEL SESSIONS

Imitatio Redux

Session Organizer: Laurie Maguire
Chair: Urvasi Chakravarty (*George Mason University*)

"To recreate owre selves": Academic Drama and Imitation

James McBain (*Université de Fribourg*)

Who Read What When? Bad Data, Bad Quartos, Bad Chronologies, Bad Attributions

Gary Taylor (*Florida State University*)

Stage Networks: Othello, Volpone, and King Lear

Laurie Maguire (*University of Oxford*)

Shakespeare after Materialism

Session Organizer: James Knapp
Chair: Patricia Akhimie (*Rutgers University, Newark*)

Post-Reformation Materialisms

Jennifer Waldron (*University of Pittsburgh*)

Insubstantial Materiality

Chloe Porter (*University of Sussex*)

Towards an Ethics of Representation

David Hawkes (*Arizona State University*)

Materialism, Idealism, Realism

Henry Turner (*Rutgers University*)

After Materialism:

Beyond the Dualist Opposition?

James Knapp (*Loyola University Chicago*)

2:00 to 3:30 p.m.

PANEL SESSIONS

Kinetic Shakespeare

Session Organizer: Linda McJannet
Chair: Sheila Cavanagh (*Emory University*)

"Walk softly, and look sweetly, and say nothing": Female Agency on the Early Modern Dance Floor

Emily Winerock (*University of Pittsburgh*)

Or Not to Be: Dancing beyond Hamlet in Christopher Wheeldon's Misericordes/Elsinore

Elizabeth Klett (*University of Houston, Clear Lake*)

Hybrid Shakespeare: Physical Theatre Adaptations

Linda McJannet (*Bentley University*)

Response

Amy Rodgers (*Mount Holyoke College*)

Atlanta Program Schedule

Shakespeare and Archaeology

Roundtable Organizer: Franklin Hildy
Chair: Kate Giles (*University of York*)

Julian Bowsher (*Museum of London Archaeology*)

Kevin Colls (*Staffordshire University*)

Franklin Hildy (*University of Maryland*)

Diana Owen (*Shakespeare Birthplace Trust*)

Joanna Schmitz (*Southern Illinois University, Edwardsville*)

Temporalities and Technologies

Session Organizer: Alice Dailey
Chair: William Germano (*Cooper Union*)

Gaming Shakespeare: The History Plays as Cybertext

Rebecca Bushnell (*University of Pennsylvania*)

Little, Little Graves: Shakespeare's Photographs of Richard II

Alice Dailey (*Villanova University*)

Moving Parts: Digital Shakespeare Texts and the Temporality of Artifacts

Alan Galey (*University of Toronto*)

4:00 to 6:00 p.m.

SEMINARS

Beyond Shakespeare's Genres

Jane Hwang Degenhardt (*University of Massachusetts, Amherst*)
Cyrus Mulready (*SUNY New Paltz*)

Commonplacings Shakespeare, Past and Present

Jesse Lander (*University of Notre Dame*)

Disability and Subjectivity in Shakespeare

Wes Folkerth (*McGill University*)

Diversifying the Field of Shakespeare Performance

Carla Della Gatta (*University of Southern California*)

Ruben Espinosa (*University of Texas, El Paso*)

Early Modern Performance beyond Drama

Ineke Murakami (*University at Albany, SUNY*)

Donovan Sherman (*Seton Hall University*)

Finding Fletcher

Sarah Johnson (*Royal Military College of Canada*)

Hamlet: Shifting Perspectives

Sonia Massai (*King's College London*)

Material Texts and Digital Interfaces

Sarah Werner (*Washington, D.C.*)

Metropolitan Shakespeare

Nina Levine (*University of South Carolina*)

Negative Affects in Shakespeare, Part Two

Drew Daniel (*Johns Hopkins University*)

New Shakespearean Economies

William Junker (*University of St. Thomas*)

Laura Kolb (*Baruch College, CUNY*)

Shakespeare and Film Form

Courtney Lehmann (*University of the Pacific*)

Shakespeare and the Medical Humanities

Emily Detmer-Goebel (*Northern Kentucky University*)

Richelle Munkhoff (*University of Colorado*)

Shakespearean Migrants, Immigrants, Exiles, and Refugees

Scott Oldenburg (*Tulane University*)

Theatrical Historiography

Richard Schoch (*Queen's University Belfast*)
Amanda Eubanks Winkler (*Syracuse University*)

Women, Performance, and the Dramatic Canon

Clare McManus (*University of Roehampton*)

6:00 to 7:30 p.m.

SCHOLARS OF COLOR SOCIAL

Sponsored by the Folger Shakespeare Library.

The Third Annual Social continues the tradition of celebrating diversity in the SAA community. All registrants for the Forty-Fifth Annual Meeting are welcome to attend, as are their registered guests.

9:30 to 10:30 p.m.

SING-ALONG: WEST SIDE STORY



This *West Side Story* Theme Party will commemorate the 60th anniversary of the Broadway production with clips, songs, and a cash bar. Costumes, swing dresses, and petticoats are welcome. Following the Sing-Along, all are invited to the SAA/Malone Society Dance.

10:30 p.m. to 1:00 a.m.

CLOSING DANCE

Tickets may be purchased with conference registration or at the door for \$15.

Special Events in Atlanta

THATCamp: Shakespeare!

On Wednesday, 5 April, the Folger Shakespeare Library and the University of Georgia will host a one-day, participant-driven event at the University of Georgia's DigiLab. THATCamp (The Humanities and Technology Camp) welcomes faculty, graduate students, and independent scholars and programmers working in online publication, games, mapping, social media, and

online pedagogies, as well as those who would like to learn more about digital tools, projects, and new initiatives in Shakespeare studies. Participants in this open, inexpensive "unconference" need not know how to make tools to attend; the emphasis will be on how we use them. To register, go to www.shakespeare2017.thatcamp.org. The participant fee is \$15 per person. The THATCamp Shakespeare shuttle, which departs the Hyatt Regency Atlanta at 8:00 a.m. and returns participants to the hotel in the evening, costs \$25 per person.

The Duchess of Malfi

Also on Wednesday, at 7:30 p.m., the Resurgens Theatre Company presents *The Duchess of Malfi* at the Shakespeare Tavern Playhouse, a half-mile walk from the Hyatt Regency Atlanta. Tickets are discounted \$20 for SAA members. Resurgens undertakes to recover "scores for lost voices," an enhanced prosodic approach to verse-speaking. Performances may include same-sex casting, thematic doubling, universal lighting, and audience interaction. Visit <http://www.resurgentheatre.org>.

Register for Atlanta

Conference registration is now open. For those who register by the 1 March 2017 deadline, the registration fee is \$150 for faculty and independent scholars and \$90 for graduate students. After 1 March, the cost of registration increases to \$180 and \$125, respectively. Registration fees are non-refundable after 1 March.

The Meeting Registration Fee entitles each SAA member to attend all sessions, seminars, workshops, and events in Atlanta, including the General Business Meeting on Wednesday evening, the Annual Reception on Thursday evening, the Annual Luncheon on Friday, the Scholars of Color Social on Saturday evening, and film screenings.

Guest passes are available to those accompanying SAA members, at the rate of \$65 per guest. Each pass entitles one 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.

[Register for the 2017 Meeting.](#)

Hyatt Regency Atlanta

Hotel registration is now open. The Hyatt Regency Atlanta is the first of the famous atrium-tower hotel buildings designed by John C. Portman, Jr. and the first with a revolving restaurant on the top floor. Opened in 1967, the hotel was expanded by the additions of the Ivy Tower in 1971 and the International Tower in 1982. In the 1981 film *Sharky's Machine*, stuntman Dar Robinson set a record for the highest filmed freefall jump from a building—220 feet—at the Hyatt Regency Atlanta. The record still stands.

The Hyatt Regency is located on Peachtree Street 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.

The SAA's discounted hotel rate is \$140 per night for single and double occupancy, \$160 per night for triple and quadruple occupancy, and \$195 for club-level rooms. Mandatory state and local taxes are 16%, and the State of Georgia recently introduced a \$5 per night hotel occupancy fee. Amenities include a 24-hour fitness room, a seasonal outdoor pool, and free WiFi. The SAA rate is offered from 1 January to 1 March 2017, based on availability.

[Reserve your room at the Hyatt Regency Atlanta.](#)

Transportation

By Train

MARTA (the Metro Atlanta Rapid Transit Authority) connects the Atlanta airport (also known as the Hartsfield-Jackson Atlanta International Airport) to downtown Atlanta. MARTA trains depart from the baggage claim area of the airport's Domestic Terminal. Take a northbound MARTA train to the Peachtree Center Station, one stop north of the Five Points transfer station. Then ride an escalator up to the Peachtree Center Mall and look for signs for the covered walkway to the Hyatt Regency Atlanta.

With a \$1.00 Breeze Card, the fare is \$2.50. The ride takes approximately twenty minutes.

By Airport Shuttle

The ticket counter for the airport SuperShuttle is located in the south-side baggage claim area of the Domestic Terminal. SuperShuttle costs \$16.50 one way and \$33.00 round trip.

Room Share

The SAA assists members seeking roommates. E-mail shakespeare@georgetown.edu with dates and requirements.

Childcare

The concierge of the Hyatt Regency Atlanta recommends Guardian Child Care Services, located within walking distance of the hotel at 34 Peachtree Street, SW. Phone 877.755.6522.

Events in Atlanta

The 46th Annual Writers' Festival at Agnes Scott College, scheduled for 6 and 7 April, features readings by Patrick Phillips, Claudia Rankine, and Kayla Miller. For more information, consult <https://www.agnesscott.edu/writersfestival/>. The Shakespeare Tavern performs *The Canterbury Tales*; go to <http://www.shakespearetavern.com/>.

Program Proposals

Proposals are now being accepted for the SAA's Forty-Sixth Annual Meeting in Los Angeles, California, on Easter weekend, 28-31 March 2018. The submission deadline for all proposals is 15 February 2017.

Proposals are accepted only from postdoctoral scholars who are members in good standing of the SAA. No member may speak on an SAA panel more than once in any three-year period. There are no similar restrictions on seminar or workshop leadership; SAA members may propose to lead a seminar or workshop in the year

immediately following one in which they have spoken on an SAA panel or in which they have led an SAA seminar or workshop. Dissertation candidates are eligible to speak on panels but not to lead seminars or workshops. No SAA member should submit more than one program proposal in any given year or be part of more than one proposal in a year.

Proposing a Seminar or Workshop

SAA seminars should open a number of pathways into a subject, recognizing that the seminar meeting is an occasion for focused discussion of written work completed in advance. Materials should be submitted by the proposed leader(s) with a description of issues to be raised or practices to be modeled. Audio-visual equipment, data projectors, and internet access are not generally provided for seminars and workshops. If the proposed program relies upon equipment and services, these should be requested and described in the proposal.

Proposing a Panel Session

Paper panels, roundtables, and other public sessions should engage topics of current interest and general appeal for the SAA membership. Materials should be submitted by the session organizer and should include the names of the speakers or participants along with descriptions of their proposed contributions. While the traditional format has been three 20-minute papers per session, the SAA welcomes proposals for other formats for engaging important ideas and issues. For 2018, submissions are encouraged on the subject of "Shakespearean Futures"; these should address institutional conditions that affect our intellectual lives, strategic challenges, and opportunities for disciplinary transformation.

Submitting a Proposal

Members of the 2018 Program Committee are happy to advise on the crafting of competitive proposals. Please consider consulting:

Heidi Brayman (Chair): heidib@ucr.edu
Anston Bosman: abosman@amherst.edu
Michelle Dowd: mmdowd1@ua.edu
Farah Karim-Cooper: Farah.K@shakespeares-globe.com
Carla Mazzio: cjmazzio@buffalo.edu

To be considered, completed proposals must be submitted via the SAA's online form, to be found on the SAA's [Program Proposals webpage](#). For any difficulty with the form, contact shakespeare@georgetown.edu.

Deadline for Proposals: 15 February 2017

Proposed Amendment to the Constitution

Last year, SAA members voted to adopt revisions to our Constitution that clarified matters of structure and governance.

This year, the Trustees propose a further amendment to the description of our core values, adding to the “purposes of the Association” the following clause:

“To pursue inclusive and diverse policies of membership that recognize the importance of categories such as race, ethnicity, national origin, religion, sexual orientation, gender, age, and ability, as well as the variety of professional conditions that obtain for tenured and tenure-track faculty, contingent faculty, and graduate students.”

All SAA members are encouraged to [vote on the proposed amendment](#) and in the election of officers for 2017.

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, and to honor the SAA’s policies on Academic Integrity and Sexual Harassment, as well as its guidelines regarding the use of Social Media. 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.

Academic Integrity Policy

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: SAA members should follow the guidelines given below for digital distribution, in real time or in retrospect, of the content of panels or seminars.

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: #shakeass17

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/>.