The Forty-Sixth Annual Meeting of the Shakespeare Association of America will be held at the Westin Bonaventure Hotel in Los Angeles from 28 to 31 March 2018.

**Wednesday, 28 March**
- 4:00 p.m. Registration.
- 5:00 p.m. General Business Meeting for All SAA Members, followed by Cash Bar.
- 7:00 p.m. Performance: *Shakespeare and the Alchemy of Gender*.

**Thursday, 29 March**
- 8:00 a.m. Registration and Book Exhibits.
- 10:00 a.m. 16 Seminars; Digital Exhibits.
- 1:30 p.m. Panel Session: “NextGenPlen.”
- 3:30 p.m. 16 Seminars; Actors From The London Stage Performance Workshop.
- 6:00 p.m. Interview with Peter Sellars.
- 7:00 p.m. Annual Reception.

**Friday, 30 March**
- 8:00 a.m. Registration and Book Exhibits; Graduate Student Breakfast.
- 9:00 a.m. Panel Session: “Indigenous Shakespeare and Cultural Translations.”
- 11:00 a.m. Panel Sessions: “Future Philologies” and “Shakespeare, Technology, and the Future of Performance.”
- 1:00 p.m. Annual Luncheon.
- 3:30 p.m. 16 Seminars; Actors From The London Stage Performance Workshop.
- 6:00 p.m. Presentation by Michael Almereyda.
- 8:00 p.m. Performance: AFTLS *The Taming of the Shrew*.

**Saturday, 31 March**
- 8:00 a.m. Information and Book Exhibits.
- 9:00 a.m. Plenary Session: “The End of Study.”
- 11:00 a.m. Roundtable: “Shakespeare beyond the Research University”; Panel Session: “Slavery, Service, and Fictions of Consent.”
- 2:00 p.m. Panel Sessions: “Making Shakespeare in the World: Access, Amateurs, and Authority” and “Shakespeare on Film: New Directions.”
- 4:00 p.m. 16 Seminars; Actors From The London Stage Performance Workshop.
- 6:00 p.m. Scholars of Color Social.
- 8:00 p.m. Performance: AFTLS *The Taming of the Shrew*.
- 10:30 p.m. The SAA / Malone Society Dance.

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**SAA Officers**

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

We live in tempestuous times.

Last year in Atlanta, rough winds did shake the SAA. Refusing to be bested by tornadoes that held about one fifth of our members hostage, people packed a ballroom where the “Queer Natures” plenary panelists brilliantly tracked swarming desires and intemperate ecologies. Before the buzz had died down, the audience then experienced the first incarnation of “Shakespearean Futures,” a three-year program of panel sessions dedicated to exploring the institutional and disciplinary conditions of Shakespeare studies. “The Color of Membership” opened a transformative conversation about race and inequality that reverberated throughout the conference and beyond, with a tweetstorm testifying to “electrifying” discussions in a “room afire.” Those not in the room where it happened joined these dialogues through online streams.

Shakespearean Futures, online streaming, NextGenPlen, Scholars of Color Social, Digital Exhibits, the Business Meeting (which is, in fact, a town hall designed to enhance communication between the Board of Trustees and the members): these recent SAA innovations seek to put into practice our core commitment to fostering an inclusive forum for the exchange of ideas. Since its inception in the 1970s, the SAA has made its distinctive seminar format – which encourages an egalitarian mode of intellectual exchange – the centerpiece of the annual meeting. As the climate of the SAA has changed (our size doubling between 2004 and 2012; our professional and institutional conditions altering; and our membership diversifying), we have been challenged to explore new ways to realize that commitment.

At the same time, the arts and humanities face significant threats in what Shakespeare might call the “wreckful siege of battering days.” In the face of national and global upheavals this year, the SAA has taken a few actions to protect our mission. We joined an amicus brief arguing against policies that would restrict scholars from crossing national borders to participate in academic dialogue. We urged support for the NEH and NEA (and were pleased to see this funding continued this year), and lobbied against a US bill that made graduate student tuition taxable. Because of dire threats to our teaching, scholarship, and creative work, the Board voted to align with the Joint Advocacy initiative of the American Council of Learned Societies so as to enhance the impact our advocacy can have. Although our members vary in their interests, methodologies, politics, and intellectual modes, we are united in our joyous passion for humanistic inquiry about Shakespeare’s works, theater, and the early modern world. And we are committed to safeguarding that inquiry.

Our members have admirably risen to the occasion to alleviate the vulnerability many feel. Last year, donations of over $19,000 allowed the SAA to award additional conference travel grants for graduate students and contingent faculty. Member donations also permitted us to keep SAA dues exceptionally low (just compare to other conferences!). And President Heather James spearheaded an initiative to create two short-term research fellowships exclusively for SAA members, in tandem with the Huntington Library and the Folger Shakespeare Library.

Thanks to the Herculean labors of the 2015-16 Strategic Planning Committee and the Sexual Harassment Committee (with special kudos to Chairs Jean Howard and Valerie Traub), the SAA has: 1) added a diversity statement to our constitution; 2) created a sexual harassment policy; 3) convened a Diversity and Inclusion Committee; and 4) designed a way to compile demographic data about our membership (which sounds banal, but actually is a crucial step toward future-looking actions). We know that our 3,000 members (1,300 of whom are active this year) include theater practitioners, tenure-line professors, cultural organization researchers, librarians, graduate students, postdoctoral fellows, visiting faculty, contingent faculty, and independent scholars. But we simply must get a more precise sense of who we are, what we do, and what we value.

The orbit of the SAA has, of course, been rocked by news that Lena Cowen Orlin will step down from her position as Executive Director in 2018. It is with heavy, but immensely grateful, hearts that we reflect on her devoted stewardship of our organization for the last 22 years. Lena’s tireless work and unwavering belief in the SAA’s potential have bequeathed us a precious gift for the future: the SAA’s ability to thrive and evolve – even though we may be tempest-tossed.

One silver lining emerged during April’s storms: a flurry of texts and tweets from those grounded in airports, testifying to how much they cherish their SAA communities. And so knowing, as Shakespeareans do, that surprising developments can follow tempests, I invite you to the luminous program that awaits us in Los Angeles.

Wendy Wall
Los Angeles Program Schedule

**Wednesday, 28 March**

**4:00 to 7:00 p.m.**

REGISTRATION

**5:00 to 6:00 p.m.**

GENERAL BUSINESS MEETING
Open to all SAA members.

**6:00 to 7:00 p.m.**

CASH BAR
Open to all registrants for the Forty-Sixth Annual Meeting and registered guests.

**7:00 to 8:30 p.m.**

Sponsored by *Shakespeare Bulletin*

PERFORMANCE

*Shakespeare and the Alchemy of Gender*
Written and performed by Lisa Wolpe, Artistic Director of the Los Angeles Women's Shakespeare Company.

*Shakespeare Bulletin* invites all conference registrants and their guests to enjoy a performance of Lisa Wolpe’s internationally acclaimed one-woman show. Wolpe blends genres and bends genders in this highly personal performance, both reprising and reframing her own star turns in Shakespeare’s male roles. The one-hour show is followed by a talkback session.

**Thursday, 29 March**

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

REGISTRATION

BOOK EXHIBITS

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

SEMINARS AND WORKSHOPS

- Alternative Times and Possible Futures, Part One
  - J. K. Barret (University of Texas)
  - Katherine Eggert (University of Colorado)

- First-Generation Shakespeare
  - Rebecca Olson (Oregon State University)

- The Languages of Tudor Englishness
  - Alan Stewart (Columbia University)

- Mobs, Protests, and Street Fights in Shakespeare
  - David George (Urbana University)

- The New Changeling
  - Gordon McMullan (King’s College London)
  - Kelly J. Stage (University of Nebraska)

- Old and New Materialisms
  - Liza Blake (University of Toronto)
  - Jacques Lezra (University of California, Riverside)

- Publicity and the Early Modern Stage
  - Allison K. Deutermann (Baruch College, CUNY)

- Rethinking the Global in “Global Shakespeare”
  - Susan Bennett (University of Calgary)
  - Sonia Massai (King’s College London)

- Scholar-Practitioner Shakespeare
  - Chad Allen Thomas (University of Alabama, Huntsville)
  - Amy Rodgers (Mount Holyoke College)

- Shakespeare and Gesture
  - Miranda Fay Thomas (Shakespeare’s Globe)
  - Evelyn Tribble (University of Otago)

- Shakespeare and the Modern Novel
  - Douglas Trevor (University of Michigan)

- Sites of Resistance in the Early Modern Theater
  - Robin Bates (Lynchburg College)

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

DIGITAL EXHIBITS

- Social Media as Tools for Teaching Close Reading
  - Jonathan Burton (Whittier College)

- Six Degrees of Francis Bacon
  - Daniel Allen Shore (Georgetown University)

- Machine Learning Image Association Tool (Arch-V): English Broadside Ballad Archive
  - Patricia Fumerton (University of California, Santa Barbara)
  - Carl G. Stahmer (University of California, Davis)

- MIT Global Shakespeares: A New Interface
  - Alexa Alice Joubin (George Washington University)
  - Cristiane Busato Smith (Arizona State University)

**The Timing of the Shrew and Its Afterlife**

Coppélia Kahn (Brown University)
Linda Woodbridge (Pennsylvania State University)

“Third Wave” Interdisciplinarity in Shakespeare and Biblical Studies

Lori Anne Ferrell (Claremont Graduate University)
Tammi J. Schneider (Claremont Graduate University)

Where Is Myth?

Wendy Hyman (Oberlin College)

Women and Complaint in the English Renaissance

Sarah C. E. Ross (Victoria University of Wellington)
Rosalind Smith (University of Newcastle)

Shakespeare and Gesture

Miranda Fay Thomas (Shakespeare’s Globe)
Evelyn Tribble (University of Otago)

Shakespeare and the Modern Novel

Douglas Trevor (University of Michigan)

Sites of Resistance in the Early Modern Theater

Robin Bates (Lynchburg College)
Los Angeles Program Schedule

Visualizing Used Books
Whitney Trettien (University of Pennsylvania)

The Records of Early English Drama: Launching REED Online and the Globe for Early Modern London Theatres
John Charles Estabillo (University of Toronto)

Remixing the Humanities: A Podcast
Devori Kimbro (University of Tennessee, Chattanooga)
Geoffrey Way (Washburn University)
Michael Noschka (Paradise Valley Community College)

The Christopher Marlowe Project
Kristen Abbott Bennett (Stonehill College)

1:30 to 3:00 p.m.
PLENARY SESSION
The 2018 NextGenPlen
Session Organizers: Members of the NextGenPlen Committee for 2018

“For her sake”: Queer Pregnancy in A Midsummer Night’s Dream
Alicia Andrzejewski (Graduate Center, CUNY)

Matisse in the Playhouse
Elizabeth E. Tavares (Pacific University)

Audiences Writing Race in Shakespeare Performance
Lauren Eriks Cline (University of Michigan)

Sultanic Drag in Ben Jonson’s Epicoene
Corinne Michelle Zeman (Washington University)

In That Dimension Grossly Clad: Transgender Rhetoric & Representation in Shakespeare
Sawyer K. Kemp (University of California, Davis)

PERFORMANCE WORKSHOP
Actors From The London Stage
The five actors of the AFTLS Spring 2018 Tour lead an interactive workshop demonstrating performance-based teaching techniques for the college classroom. Open to all conference registrants and registered guests.

3:30 to 5:30 p.m.

SEMINARS AND WORKSHOPS
Alternative Times and Possible Futures, Part Two
J. K. Barret (University of Texas)
Katherine Eggert (University of Colorado)

Early Modern Cultures of Taste
Matthew Hunter (Texas Tech University)
Sam Fallon (Wesleyan University)

Locating (and Dislocating) Voices in Shakespeare
Bruce R. Smith (University of Southern California)

Macbeth: New Directions, Part One
Deborah Willis (University of California, Riverside)

Remediations of Early Modern Drama
Sally Barnden (King’s College London)
Nora J. Williams (Emerson College)

The SAA, Shakespeare, and Us
Steve Mentz (St. John’s University)
Carla Della Gatta (University of Southern California)

Scrapbook Shakespeare
Rob Conkie (La Trobe University)
Paul Salzman (La Trobe University)

Shakespeare across the Mediterranean
Sponsored by the European Shakespeare Research Association
Sabine Schülting (Freie Universität Berlin)

Shakespeare and Twenty-First-Century Poetics
Linda Gregerson (University of Michigan)

Shakespeare, Marx, Our Moment
Hugh Grady (Arcadia University)
Jean E. Howard (Columbia University)

Shakespearean Negativity
Andrew Griffin (University of California, Santa Barbara)
James Kearney (University of California, Santa Barbara)

Speculative Shakespeare
Louise Geddes (Adelphi University)
Valerie Fazel (Arizona State University)

The Subject of Elizabeth(s)
Kaara Peterson (Miami University of Ohio)

Thinking Theology with Shakespeare
Jay Zysk (University of Massachusetts, Dartmouth)

Warring Grecians, Turks, Afric Moors, and Others
Lisa Barksdale-Shaw (Saginaw Valley State University)

Writing, Shaping, and Publishing the Scholarly Book
William Germano (Cooper Union)
Los Angeles Program Schedule

6:00 p.m. to 7:00 p.m.
INTERVIEW WITH PETER SELLARS
Open to all registrants for the Forty-Sixth Annual Meeting and their guests.

7:00 to 8:30 p.m.
ANNUAL RECEPTION
Open to all registrants for the Forty-Sixth Annual Meeting and their guests. Each guest must have an SAA name tag in order to attend; guest tags may be purchased on the conference registration form.

Friday, 30 March

7:30 a.m. to 8:30 a.m.
SHAKESPEARE YOGA
Kate Moncrief (Washington College)
Open to all registrants for the Forty-Sixth Annual Meeting and their guests.

8:00 a.m. to 6:00 p.m.
REGISTRATION AND 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.
PANEL SESSION
Indigenous Shakespeare and Cultural Translations
Session Organizer: Scott Manning Stevens
Centers of Power: Indigeneity, Shakespeare, and Colonialism
Scott Manning Stevens (Syracuse University)
Leo Mana, Reo Rangatira: Power in Hawaiian and Maori Appropriations of Shakespeare
Laura Lehua Yim (San Francisco)

11:00 a.m. to 12:30 p.m.
PANEL SESSIONS
Future Philologies
Session Organizer: Jeffrey Masten
Philology’s Queer Children
Jeffrey Masten (Northwestern University)
Shakespeare’s Orpheus and the Sinews of Philology
Jenny C. Mann (Cornell University)
Shakespeare and the Philologies of Race
Ian Smith (Lafayette College)
Shakespeare, Technology, and the Future of Performance
Session Organizer: Pascale Aebischer
Tricksy Spirits: Technology and Presence at the RSC
Pascale Aebischer (University of Exeter)
Types of Filmed Liveness in the Shakespearean Archives
M. J. Kidnie (Western University)
Shakespeare Studies and/as Media Studies
Katherine Rowe (Smith College)

1:00 to 3:00 p.m.
ANNUAL LUNCHEON
Open to all registrants for the Forty-Sixth Annual Meeting. Member tickets are included in registration envelopes. Additional guest tickets may be purchased in advance.

3:30 to 5:30 p.m.
PERFORMANCE WORKSHOP
Actors From The London Stage
The five actors of the AFTLS Spring 2018 Tour lead an interactive workshop demonstrating performance-based teaching techniques for the college classroom. Open to all conference registrants and registered guests.

SEMINARS AND WORKSHOPS
Connecting Faculty, Schools, and Communities through Shakespeare
Ann C. Christensen (University of Houston)
Laura Turchi (University of Houston)
Foucault beyond New Historicism
Jennifer R. Rust (Saint Louis University)
Intermedia Approaches to Early Modern Song
Katherine R. Larson (University of Toronto)
Sarah F. Williams (University of South Carolina)
Macbeth: New Directions, Part Two
Deborah Willis (University of California, Riverside)
Object Lessons in Renaissance Personhood
Kevin Curran (Université de Lausanne)
Queer Affects, Part One
Mario DiGangi (Graduate Center, CUNY)
Reproductive Knowledge in Early Modern England
Sara Luttfring (Pennsylvania State University, Behrend)
Shakespeare and Donne
Elizabeth D. Harvey (University of Toronto)
Timothy M. Harrison (University of Chicago)
Shakespeare and Service Courses
Kelly Neil (Spartanburg Methodist College)
Shakespeare and the Global South
Sandra Young (University of Cape Town)
Pompa Banerjee (University of Colorado, Denver)
Shakespeare Improv
Tom Bishop (University of Auckland)
Stephen Purcell (University of Warwick)
Los Angeles Program Schedule

Shakespeare in the Health Humanities
Cora Fox (Arizona State University)

Technology, Philosophy, Performance
Lisa S. Starks (University of South Florida, St. Petersburg)

Time and Emotion
Sarah Lewis (King's College London)
Kristine Johanson (Universiteit van Amsterdam)
Thomas J. Moretti (Iona College)

Transcribing and Interpreting Digital Recipe Manuscripts
Amy L. Tigner (University of Texas, Arlington)
Hillary M. Nunn (University of Akron)

Women, Gender, and Book History
Valerie Wayne (University of Hawai‘i)

6:00 p.m. to 7:00 p.m.
PRESENTATION BY MICHAEL ALMEREYDA
Open to all registrants for the Forty-Sixth Annual Meeting and their guests.

8:00 to 10:30 p.m.
PERFORMANCE
Actors From The London Stage

Saturday, 31 March

7:30 a.m. to 8:30 a.m.
SHAKESPEARE YOGA
Any Riehl Bertolet (Auburn University)
Open to all registrants for the Forty-Sixth Annual Meeting and their guests.

8:00 a.m. to 12:00 noon
INFORMATION AND BOOK EXHIBITS

9:00 to 10:30 a.m.
PANEL SESSION
The End of Study
Session Organizer: Scott Newstok
Crafty
Scott Newstok (Rhodes College)

MONUMENTAL
John Guillory (New York University)

RELATABLE
Marjorie Garber (Harvard University)

9:00 a.m. to 12:00 p.m.
WORKSHOP FOR TEACHERS
Sarah Enloe (American Shakespeare Center)
The presentation will cover “directorless” Shakespeare and the process of moving cue scripts and collaboration from rehearsal to the classroom. Open to all registrants for the Forty-Sixth Annual Meeting and their guests.

11:00 a.m. to 12:30 p.m.
ROUNDTABLE
Shakespeare Beyond the Research University
Session Organizers: Sharon O’Dair (University of Alabama) and Deborah Uman (Saint John Fisher College)
Denise Albanese (George Mason University)
Katherine Boutry (West Los Angeles College)
Marisa R. Cull (Randolph-Macon College)
Timothy Francisco (Youngstown State University)
Emily Isaacson (Heidelberg University)

11:00 a.m. to 12:00 p.m.
PANEL SESSION
Slavery, Service, and Fictions of Consent
Session Organizer: Rebecca Lemon
Pejorative “Slave,” Political “Slavery”
Mary Nyquist (University of Toronto)
Schoolroom Slavery: Kinship, Consent, and the Pedagogy of Bondage
Urvashi Chakravarty (George Mason University)
Addiction and Consent; or, What You Will
Rebecca Lemon (University of Southern California)

2:00 to 3:30 p.m.
PANEL SESSIONS
Making Shakespeare in the World: Access, Amateurs, and Authority
Session Organizer: Katherine Brokaw
Shakespeare in Yosemite: Making Eco-Theater with Students, Amateurs, and a Park Ranger
Katherine Brokaw (University of California, Merced)
Los Angeles Program Schedule

Shakespeare with Inmate Actors: Rediscovering the Texts with Unlikely Practitioners
Lesley Currier (Marin Shakespeare Company)

Shakespeare beyond Text: American Sign Language as Practice and Mode of Inquiry
Peter Novak (University of San Francisco)

Shakespeare on Film: New Directions
Session Organizer: Douglas Lanier

“An élan of the soul”?: Toward a Feminist Counter Cinema in Deepa Mehta’s Water
Courtney Lehmann (University of the Pacific)

Post Cinematic Teen Shakespeare
Douglas Lanier (University of New Hampshire)

Outside Looking Inside Out: Non-Anglophone Conversations with Shakespeare on Film
Alfredo Michel Modenessi (Universidad Nacional Autónoma de México)

4:00 to 6:00 p.m.

PERFORMANCE WORKSHOP
Actors From The London Stage
The five actors of the AFTLS Spring 2018 Tour lead an interactive workshop demonstrating performance-based teaching techniques for the college classroom. Open to all conference registrants and registered guests.

SEMINARS AND WORKSHOPS

Continental Shakespeare
Karen Newman (Brown University)

Jonson and Shakespeare
Lynn Meskill (Université Paris Diderot, Sorbonne Cité)

Margaret Cavendish Now
Sponsored by the Society for the Study of Early Modern Women
Lara Dodds (Mississippi State University)

Media, Interface, and Cognition
Paul Budra (Simon Fraser University)
Clifford Werier (Mount Royal University)

Microhistory and the Literary Imagination
Steve Hindle (Huntington Library)

Performing the Humoral Body
Amy Kenny (University of California, Riverside)

The Problem of Life
Christine Varnado (University at Buffalo, SUNY)

Queer Affects, Part Two
Mario DiGangi (Graduate Center, CUNY)

Recuperating Laughter in Early Modern Comedy
Andrew McConnell Stott (University of Southern California)

Resurrecting Shakespeare (and His Sisters)
Emma Whipday (University College London)

Revisiting Genre Theory
Edward Gieskes (University of South Carolina)

Shakespeare and Peace
Lawrence Manley (Yale University)

The Shakespearean Everyday
Jessica Rosenberg (University of Miami)

Taking Notes in/on Shakespeare
Sponsored by The Society for the History of Authorship, Reading, and Publishing
Scott Schofield (Huron University College)

Teaching Shakespeare at the Performance
Jessica Winston (Idaho State University)

Theatrical Families, 1560-1660
Eva Griffith (London)
David Kathman (Chicago)

6:00 to 7:30 p.m.

The Fourth Annual SCHOLARS OF COLOR SOCIAL AND CASH BAR
Co-sponsored by the Folger Shakespeare Library. Open to registrants for the Forty-Sixth Annual Meeting and their guests.

8:00 to 10:30 p.m.

PERFORMANCE
Actors From The London Stage

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

CLOSING DANCE
This year, the dance is free to all registrants for the Forty-Sixth Annual Meeting and their guests, in tribute to its founder, Thomas L. Berger. The Malone Society Dance was founded in 1992.
Register for 2018

Conference registration is now open. For those who register by the 23 February deadline, the registration fee is $150 for faculty and independent scholars and $90 for graduate students. After 23 February the cost of registration increases to $180 and $125 respectively. The Meeting Registration Fee entitles each SAA member to attend all sessions, seminars, and workshops in Los Angeles, as well as the Business Meeting on Wednesday evening, the Book Exhibits, the Welcome Reception on Thursday evening, the Digital Exhibits on Thursday, the Annual Luncheon on Friday, and all performances.

Register for the Annual Meeting.

Westin Bonaventure

For its Forty-Sixth Annual Meeting, the SAA convenes at the Westin Bonaventure Hotel in the heart of downtown Los Angeles. Amenities at the Westin Bonaventure include access to a 24-hour fitness studio, an outdoor pool, and free WiFi to guests.

Hotel registration is now open. The SAA's discounted rate is $155 per night for single or double occupancy. Mandatory state and local taxes are 15.565%. Reservations may be made via the exclusive SAA link below.

Make a reservation.

Explore rooms and amenities.

Room Share

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

Henry V

A Noise Within, a Pasadena-based mainstream repertory theater, offers SAA discounts for Henry V on Sunday, April 1, at 2:00 p.m. For more details, visit the company's website at http://www.anoisewithin.org/ or contact the theater at pmboxoffice@anoisewithin.org and 626.356.3104.

Transportation

Los Angeles International Airport is eighteen miles from the Westin Bonaventure hotel.

Airport Taxis

Taxis can be found curbside at Los Angeles International Airport on the Lower/Arrival Level islands in front of each terminal under the yellow sign indicating “Taxis.” Average fares are $45 from LAX to downtown Los Angeles.

Public Transport

The Westin Bonaventure is three blocks from the 7th Street/Metro Center stop of the Los Angeles Metro. To reach the Westin Bonaventure using the Metro, take the free Green Line “G” Shuttle from the airport, board the Green Line headed towards Norwalk, and transfer to the Blue Line at Willowbrook to 7th Street/Metro Center. The base fare for one ride is $1.75.

Program Proposals

Proposals are now being accepted for the SAA's Forty-Seventh Annual Meeting in Washington, DC, from 17 to 20 April 2019. The submission deadline for all proposals for the 2019 Meeting is 15 February 2018.

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 in panel sessions 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. Audiovisual equipment, data projectors, and internet access are not generally provided for seminars and workshops. If the proposed program relies upon equipment and services, these must 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 2019, 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

Those interested in submitting a proposal should consult the SAA website for further information and guidelines. Members of the 2019 Program Committee are happy to advise on the crafting of competitive proposals. Please consider consulting them before submitting a proposal. To be considered, completed proposals must be submitted via the SAA's online form, to be found on the SAA's Program Proposals webpage.

2019 Program Committee

Erika T. Lin, Chair: elin1@gc.cuny.edu
Ruben Espinosa: respinosa2@utep.edu
Heather Hirschfeld: hhirschf@utk.edu
Jonathan Hope: jonathan.r.hope@strath.ac.uk
Tiffany Werth: twerth@sfu.ca
William West: w-west@northwestern.edu

2018-2019 Ballot

Trustees Heather James, Natasha Korda, and William N. West retire in 2018. Three new officers will be elected for three-year terms beginning at the Los Angeles conference. Review the ballot and vote here.

Image Directory

Page 3: Lisa Wolpe; the Huntington Library.
Page 4: Los Angeles skyline; the Tower Theatre.
Page 6: Actors From The London Stage; the Westin Bonaventure Hotel.
Page 7: Actors From The London Stage; Los Angeles City Hall.
Page 8: The Westin Bonaventure Hotel.
The SAA’s Sexual Harassment Policy

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

Definitions

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

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

Respect

All of the spaces into which our professional meetings extend are professional, and the values of respect, equity, and non-discrimination should inform conduct in the seminar room and on the dance floor, over coffee, and over drinks. All members should aspire to treat each member as having an equally valuable contribution to make. For more, see http://www.shakespeareassociation.org/about/saa-policies.

Social Media Guidelines

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

Consent

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

Professional Tone

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

Fair Quotation

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

The SAA Hashtag

The hashtag of the Shakespeare Association’s 46th Annual Meeting is #Shax2018.

Academic Integrity

The SAA thrives on the circulation of new and emerging ideas. The special atmosphere of the Annual Meeting derives in part from its distinctive ways of bringing scholars of all ranks and many kinds of affiliations together for a free exchange of ideas. Unusual openness requires a high degree of academic trust. Given the circulation of work-in-progress the conference fosters, it is important for all members to follow established citation and copyright guidelines in handling the intellectual property of others, including all abstracts, papers, and talks presented at the SAA.

Permission

Permission should always be obtained before citing unpublished work heard or read at the conference.

Circulation

SAA members should never circulate others’ work in their own scholarship or teaching without the author's permission.

Seminar Abstracts

Abstracts, shared at the conference and uploaded on the SAA website, should be treated in the same, respectful way as papers read or circulated.

Social Media Guidelines

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

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