

SAA Bulletin

Shakespeare Association of America



2017 *June*

SAA News

- Transitions in SAA Staffing 2
- New Fellowship Opportunities 2
- 2018 Seminars and Workshops 3

Planning for SAA 2018

- Actors From The London Stage ... 10
- Digital Exhibit Proposals 10
- NextGenPlen Submissions 10
- Travel Grants for Students 11
- Travel Grants for Contingents 11
- Dissertation Prize Submissions 11
- Hotel and Registration Charges 12
- Meeting Policies 12

Looking Forward

- Get on the Program for 2019 12

The Forty-Sixth Annual Meeting of the Shakespeare Association of America will be held at the Westin Bonaventure in downtown Los Angeles. The conference opens on Wednesday, 28 March and closes on Saturday, 31 March 2018. Panel sessions include:

- ◆ **The End of Education**
Plenary Organizer Scott Newstok (Rhodes College), with Marjorie Garber (Harvard University) and John Guillory (New York University)
- ◆ **Future Philologies**
Panel Organizer Jeffrey Masten (Northwestern University), with Jenny C. Mann (Cornell University) and Ian Smith (Lafayette College)
- ◆ **Indigenous Shakespeare and Cultural Translations**
Plenary Organizer Scott Manning Stevens (Syracuse University), with L. Lehua Yim (San Francisco), Terence Reilly (University of Alaska, Fairbanks), and James Lujan (Institute of American Indian Arts)
- ◆ **Making Shakespeare in the World: Access, Amateurs, and Authority**
Panel Organizer Katherine Brokaw (University of California, Merced), with Lesley Currier (Marin Shakespeare Company) and Peter Novak (University of San Francisco)
- ◆ **Shakespeare beyond the Research University**
Roundtable Organizers Sharon O'Dair (University of Alabama) and Deborah Uman (St. John Fisher College), with Denise Albanese (George Mason University), Katherine Boutry (West Los Angeles College), Marissa Cull (Randolph-Macon College), Timothy Francisco (Youngstown State University), Emily Isaacson (Heidelberg University), Fayaz Kabani (Allen University), and Daniel Vitkus (University of California, San Diego)
- ◆ **Shakespeare on Film: New Directions**
Panel Organizer Douglas Lanier (University of New Hampshire), with Courtney Lehmann (University of the Pacific) and Alfredo Michel Modenessi (Universidad Nacional Autónoma de México)
- ◆ **Shakespeare, Technology, and the Future of Performance**
Panel Organizer Pascale Aebischer (University of Exeter), with M. J. Kidnie (Western University) and Katherine Rowe (Smith College)
- ◆ **Slavery, Service, and Fictions of Consent**
Panel Organizer Rebecca Lemon (University of Southern California), with Mary Nyquist (University of Toronto) and Urvashi Chakravarty (George Mason University)

SAA Officers

President

Wendy Wall
Northwestern University

Vice-President

Ayanna Thompson
George Washington University

Immediate Past President

Heather James
University of Southern California

Trustees

Gina Bloom
University of California, Davis

Heidi Brayman
University of California, Riverside

Farah Karim-Cooper
Shakespeare's Globe

Natasha Korda
Wesleyan University

Erika T. Lin
Graduate Center, CUNY

William N. West
Northwestern University

Executive Director

Lena Cowen Orlin
Georgetown University

Assistant Director

Bi-qi Beatrice Lei
National Taiwan University

Programs Manager

Clare Mulligan
Georgetown University

Programs Associate

Donna Even-Kesef
University of California, San Francisco

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



This past year's conference will be memorable both to those who managed to make their way to Atlanta and those who were defeated by the freak tornadoes that disrupted travel throughout North America. I found myself deeply moved by how hard people worked to triumph over cancelled flights, long hours in airports, and perilous driving conditions. It was testimony to the importance we attach to coming together in shared commitment to learning and teaching.

Thus it is with mixed emotions that I have submitted my resignation to the SAA's Board of Trustees. I expect to see the SAA through the upcoming conference in Los Angeles, our forty-sixth. I will then have spent twenty-two years as executive director of the organization.

The SAA was founded in 1972 by Leeds Barroll, who was inspired to launch an annual gathering focused on a single literary figure—this was unusual at the time—but not to limit the conversations to that figure. Ever since, we have taken “Shakespeare” as the organizing rubric for his works, his times, other early modern writers, his afterlife, his myriad meanings worldwide. Ann Jennalie Cook, who became executive secretary in 1975, devised the conference seminar—another revolutionary invention—assembling small working groups on the basis not of status or affiliation but of ideas and inquiry. My model was Nancy Elizabeth Hodge, who became executive secretary in 1987 and who—in a signal achievement—made the SAA a destination conference for Shakespeareans from many countries outside the United States. I have been honored to be the custodian of the core values I inherited: intellectual aspiration, egalitarian practice, inclusivity grounded in mutual respect.

The SAA has been fortunate in its elected board members, who have zealously pursued principles of democratic governance and who have undertaken continuous evolution and renewal. Much of our organization's change and growth is owed to the dedication and determination of the talented people who have been SAA staff over the years: Terry Aylsworth, Sarah Greenleaf Whittier, Lee Tydings, Michele Osherow, Janice Delaney, Bailey Yeager, Joseph Navitsky, Caroline Reich, and, as I write, Donna Even-Kesef, Bi-qi Beatrice Lei, and Clare Mulligan.

Speaking on behalf of the SAA team, I must express our great gratitude for the collaborations we have enjoyed with the SAA membership. When I began in 1995, the SAA did not have an email address or a website, much less a hashtag; now, we are bound together by mediums of exchange that extend and enrich our annual in-person encounters. Yes, the organization has grown a great deal over the years, but it has never gotten too large for us not to develop cherished personal connections with many hundreds of you. Thank you for bringing your best energies to the communal project that is the Shakespeare Association of America. It has been a privilege to serve as your executive director.



The SAA is pleased to acknowledge two new fellowship partners: the Huntington Library and the Folger Shakespeare Library. Each will welcome an inaugural SAA fellow with a \$3,000 award for a one-month residency between June 2018 and June 2019.

The Annual SAA/Huntington Fellowship

Applicants must be SAA members in good standing. Each application is comprised of (1) a *curriculum vitae* of no more than three pages; (2) the names and contact information for two referees; and (3) a project proposal not to exceed 1,500 words. The proposal should include, in approximately 1,000 words, a description of the project and its significance, as well as, in approximately 500 words, a description of the specific Huntington materials to be consulted and an outline of the plan of work for the fellowship period.

Application materials should be submitted to the SAA directly [here](#). The Huntington Library offers short-term fellowships for residencies of one, two, and three months. Applicants for the SAA one-month fellowship are not prohibited from applying to the Huntington directly for additional months or for other library fellowships.

Deadline: **1 November 2017**.

The Annual SAA/Folger Fellowship

Applicants must be SAA members in good standing and must hold terminal degrees in their field. Each application is comprised of (1) a *curriculum vitae* of no more than two pages; (2) the names and contact information for two referees; (3) a 250-word abstract of the proposed project; (4) a 1,000-word description of the project that puts particular emphasis on the intended use of Folger collections; (5) a one- to two-page list of Folger primary sources, rare materials, or digital assets to be consulted.

Application materials should be submitted to [the Folger](#) directly. The Folger Library welcomes applications for residencies of one, two, and three months. From a pool of successful applicants, one will be designated the SAA/Folger fellow.

Deadline: **1 March 2018**.

For information about conference travel grants for graduate students and contingent faculty, see page 11.

SAA Staff Transition

Those who attended the Atlanta conference met our new Programs Manager, Clare Mulligan. Clare comes to us from the National Abortion Federation. She has studied at Shakespeare's Globe, and her skills as an improv artist will be on display in Los Angeles.

On behalf of the SAA Board of Trustees, President Wendy Wall is issuing a call for applications for the position of executive director. Details will soon be released in a message to all members.

2018 Seminars

01. Alternative Times and Possible Futures

J. K. Barret
(University of Texas)

Katherine Eggert
(University of Colorado)

This seminar invites papers on how early modern writers project alternative temporalities and on the resources (philosophical, theological, technological, historical, magical, linguistic, literary), aims, and effects of doing so. Possible topics: potential/possibility; emotions or relations invested in the future; certainty/uncertainty (contingency, fortune, luck, opportunity, probability, inevitability, etc.); technologies—including literary techniques—for crafting future or alternative time.

02. Continental Shakespeare

Karen Newman
(Brown University)

Before the First Folio saw print in 1623, it was advertised in an English reprint of the Frankfurt Book Fair catalogue (1622). English players visited Paris, the Low Countries, Germany, Vienna, Prague, and Gdansk; Germans adapted English drama (*Titus* and *Hamlet*). The First Folio was in libraries of major continental humanists, of recusant colleges, and of the French finance minister Fouquet and his king, Louis XIV. This seminar invites work on English drama on the continent, 1580 to Voltaire.

03. Early Modern Cultures of Taste

Matthew Hunter
(Texas Tech University)

Sam Fallon
(SUNY New Paltz)

This seminar invites papers that examine the role of taste in early modern literature and culture: how “taste” emerges as a form of cultural distinction and aesthetic judgment in the early modern period; how gustatory taste relates to cultural taste; how affects like pleasure and disgust arise from and invite such judgments. Especially welcome are new connections between performance studies and material culture, aesthetics and studies of the senses, affect theory and the sociology of culture.

04. First-Generation Shakespeare

Rebecca Olson
(Oregon State University)

Many first-generation students are drawn to Shakespeare's perceived cultural capital; this seminar brainstorms about the ways our courses and scholarship can effectively support underprepared students and promote more inclusive academic communities. Papers might address best practices for helping academically trailblazing students become more confident readers; Shakespeare's own status as a working-class poet; or the particular challenges and rewards of being a first-generation early modernist.

05. Foucault beyond New Historicism

Jennifer R. Rust
(Saint Louis University)

This seminar invites papers that put Foucault's *College de France* lectures of the late 1970s into dialogue with early modern literary works. How does late Foucault intersect with recent research on law, political theology, biopolitics, religion? Topics might include: governmentality, pastoral power, counter-conduct, parrhesia, biopower, analytics of “race struggle,” prehistories of liberalism or neoliberalism, or assessments of Foucault's engagement with figures such as Machiavelli or Hobbes.

06. Intermedia Approaches to Early Modern Song

Katherine R. Larson
(University of Toronto)

Sarah F. Williams
(University of South Carolina)

How might intermedia tools animate song's least tangible, yet essential, facets: its generic multidimensionality; its ability to register multiple meanings and permeate boundaries in unexpected ways; and its rootedness in the air? This seminar welcomes contributions that explore intermedia resources for the study and performance of song, engage directly with specific formats for presenting song, or consider the usefulness of digital initiatives for capturing music from a historical perspective.

07. Jonson and Shakespeare

Lynn Meskill
(Université Paris Diderot, Sorbonne Cité)

This seminar seeks to rectify Jonson's role as either prologue or foil in Shakespeare criticism; it aims to make a breach in the wall separating these two giants of the early modern stage. Participants are invited to compare works rather than biographies and to move beyond traditional labels to explore, for instance, *Every Man in His Humour* as a predecessor of *Othello*, the roles for criminals in each author's plays, or the influence of Jonson's masques on plays other than *The Tempest*.

08. The Languages of Tudor Englishness

Alan Stewart
(Columbia University)

This seminar invites literary and historical papers on the shifting grounds of “Englishness”: terms for English (*natural, true, native*) and non-English (*stranger, alien, refugiate, savage*); the making of “new” Englishness (denization, naturalization); new origin stories for Englishness (chronicles, chorographies). Papers might address language acquisition or refusal, property regulation, marriage and inheritance strategies, writings of exile and displacement, discourses of race and nativism.

09. Locating (and Dislocating) Voices in Shakespeare

Bruce R. Smith
(University of Southern California)

This seminar focuses on the positioning of voices in space and time as they appear in Shakespeare's plays, poems, and life-documents. Core readings to be considered are from Barthes, Fernyhough, and *Keywords in Sound*. Paper topics might include voices in the air, in the head, in the chest, in the ears, on the platform, in vacancy, on the page, in echo-effects, in ventriloquism, in recordings, in the ether.

10. *Macbeth*: New Directions

Deborah Willis
(University of California, Riverside)

This seminar invites new work on *Macbeth* from any angle. Can recent studies of early modern emotions and affect, sensations and strangeness, the occult and the demonic, queer time and queer space (among other topics) open up the possibility of fresh insights into this play? What do contemporary productions on stage, film, or in new media tell us about *Macbeth*'s continuing power and significance? Papers on adaptations of *Macbeth* in any period or in other arts are also welcome.

11. Margaret Cavendish Now

Lara Dodds
(Mississippi State University)

Sponsored by the Society for the Study of Early Modern Women

This seminar invites papers on any aspect of Cavendish's drama, poetry, natural philosophy, fiction, and / or the relations among them. Also welcome are polemical or programmatic answers to the questions: Why Margaret Cavendish now? What does it mean to read Cavendish in the twenty-first century? Which critical traditions are most useful for her: autobiography, feminism, political philosophy, others? How has her new prominence transformed our understanding of early modern literature and culture?

12. Media, Interface, and Cognition

Paul Budra
(Simon Fraser University)

Clifford Werier
(Mount Royal University)

This seminar investigates links between media properties and the interfaces which structure a play in consciousness. Such interfaces include historically mediated design features of books, evolving theatrical technologies, cinematic, digital, and virtual reality platforms, and other delivery mechanisms. Historical phenomenology, reading theory, media, and cognitive ecologies and interface design theory may be applied to questions related to the medium of the play and its interface with the mind.

13. Microhistory and the Literary Imagination

Steve Hindle
(Huntington Library)

This seminar seeks to explain why microhistorical method has proved so attractive to historians and literary scholars of the late medieval and early modern periods; to elaborate on the relationship between various national schools of microhistory; to analyze the advantages and disadvantages of an approach to historical study by narrowing the scale of observation to the most minute of cultural contexts; and to consider the insertion of the voice of the investigator into the narrative.

14. Mobs, Protests, and Street Fights in Shakespeare

David George
(Urbana University)

This seminar invites papers on stage weapons, stage blood, fight training, the use of extras, and other evidence for how civil disturbances were performed in plays by Shakespeare and his contemporaries. Also welcome is work on connections between London protests and London theater, the audience taste for stage violence and government concern about provoking unrest, how playwrights represented rioters' motivations. Discussions of modern stage and screen handling of riot scenes are also pertinent.

15. The New *Changeling*

Gordon McMullan
(King's College London)

Kelly J. Stage
(University of Nebraska)

This seminar invites papers addressing *The Changeling* and its afterlife from any angle: canons, authorship, genres, histories, spaces, sexualities, performances, editions. What difference does it make, ten years after the *Oxford Middleton*, to read a play often examined in isolation in the context of all the texts created by Middleton and his collaborators? What are the impacts of editing and criticism on performance, and vice versa? What futures might we imagine for *Changeling* criticism?

16. Object Lessons in Renaissance Personhood

Kevin Curran
(Université de Lausanne)

What can we learn about Renaissance notions of personhood by working from the outside in rather than the inside out? This seminar takes personhood as not just a legal expression of agency and sentience, but also a legal fiction designed to curate interactions among people, property, and institutions. How do things like liberty, responsibility, and consent manifest themselves at the level of substance, form, and environment? Papers might address props, animals, tools, furniture, food, plants, more.

17. Old and New Materialisms

Liza Blake
(University of Toronto)

Jacques Lezra
(University of California, Riverside)

How "new" are the new materialisms? This seminar welcomes essays that bring classical and early modern texts (philosophy, poetry, drama) into conversation with contemporary materialisms. Topics might include: the reception of Lucretius's *De Rerum Natura*; philosophies of matter in Shakespeare's plays; plasticity (Catherine Malabou); seventeenth-century matter and atom poems; aleatory materialism; philosophies of chance; vitalisms; ideas of "objects" before Harman and object-oriented ontology.

18. Performing the Humoral Body

Amy Kenny
(University of California, Riverside)

This seminar considers how the humoral body was evoked, enacted, and embodied on the early modern stage by exploring the intersection of performance studies and humoral theory. How were the humors represented on stage? What was the relationship between the body of the actor and humoral discourse? How did actors theatricalize an inner state for an audience? Papers are welcome on performing interiority, historical phenomenology of the humors, or the semiotics of humoral discourse on stage.

19. The Problem of Life

Christine Varnado
(University at Buffalo, SUNY)

How do things—organisms, substances, materials, bodies—make more of themselves? How does matter become alive, and propagate itself, in the material universes figured by and in Shakespeare's plays and other early modern texts? Taking reproduction as a problem—that is, something not “natural,” essential, or inevitable but instead deeply strange—this seminar welcomes work analyzing the mechanisms and models of reproduction in early modern literature from diverse theoretical perspectives.

20. Publicity and the Early Modern Stage

Allison K. Deutermann
(Baruch College, CUNY)

Before mass media, who was famous, how did they get that way, and what did fame entail? This seminar examines theater's role in the cultivation and consumption of publicity. The aim is to investigate the cultural uses to which famous individuals were put, as well as the networks of communication and modes of representation through which fame developed. With well-known performers, celebrity characters, and notorious playgoers (i.e., Mary Frith), what does a taxonomy of early modern publicity look like?

21. Queer Affects

Mario DiGangi
(Graduate Center, CUNY)

In *Queer Phenomenology*, Sara Ahmed defines “queer orientations” as those that “don't line up” with conventional heterosexual norms. What might queer orientations look like in early modern England, before a regime of sexual orientations? How do queer affects—“slantwise” or “misaligned” relations of touch, proximity, or sensation—manifest in early modern texts, and with what effects? How might an attention to such relations contribute to new strands of thought in Shakespeare studies?

22. Recuperating Laughter in Early Modern Comedy

Andrew McConnell Stott
(University at Buffalo, SUNY)

What did we lose when we began taking comedy seriously—that is, as a window onto social norms, ideological pressures, political expression? How do we recover comedy's humor, and what obstacles must we overcome to read comedy on its own terms? Papers might treat archaic wordplay, obscure references, reconstructed comic experience, the archaeology of early modern laughter, the ephemerality of performance, audience incomprehension, laughter's absence in critical responses, comedy in the classroom.

23. Remediations of Early Modern Drama

Sally Barnden
(King's College London)

Nora J. Williams
(University of Exeter)

How is our engagement with early modern drama conditioned by the media landscapes we inhabit? How have the technological innovations of the last two hundred years affected interpretation, adaptation, and archiving? Addressing the need for interdisciplinary scholarship that moves beyond “fidelity debates,” this seminar welcomes papers on topics across the range of media that adapt, appropriate, and interpolate these plays, including film, television, digital and social media, and visual cultures.

24. Reproductive Knowledge in Early Modern England

Sara Luttfriing
(Pennsylvania State University, Behrend)

This seminar investigates reproductive knowledge on the early modern page and stage. Papers might consider reproduction's role in perpetuating familial lines, social hierarchies, and public institutions; the opacity of biological processes; how epistemological authority was negotiated on the basis of gender, class, religion, and political allegiance; medical treatises; pamphlets didactic and obscene; the subjects of impotence, menstruation, conception, pregnancy, parturition, lactation.

25. Rethinking the Global in “Global Shakespeare”

Susan Bennett
(University of Calgary)

Sonia Massai
(King's College London)

The wealth of performances and events around the world in 2016 provided overwhelming evidence of Shakespeare's impact. This seminar addresses not specific performances or events but the kinds of discourses they generate. What ideas constructed the field of global Shakespeare and what ideas are extending or revising work in this area? Are there theoretical approaches in other disciplines that productively engage the complexity of Shakespeare today? Is the term “global” still fit for purpose?

26. Revisiting Genre Theory

Edward Gieskes
(University of South Carolina)

This seminar explores genres as dynamic and contradictory spaces whose internal structures and external boundaries are constantly in flux. Rosalie Colie described them as “tiny subcultures with their own habits, habitats, and structures of ideas as well as their own forms.” How do generic categories operate in relationship to shifting “habitats” for early moderns? How do such social changes get refracted into generic changes? How might we account for the period's productivity in generic innovation?

27. The SAA, Shakespeare, and Us

Steve Mentz
(St. John's University)

Carla Della Gatta
(University of Southern California)

It is a good time to be Shakespeare—but not necessarily a good time to be us. What does it mean to be a Shakespearean or SAA member facing diminished professional prospects? What utopian or dystopian futures can we envision for our profession and the SAA? This seminar invites critique and communication around systemic conditions, institutional reform, political climate, and structural change. What steps can we take to make our dreams a reality and avoid our worst nightmares?

28. Scholar-Practitioner Shakespeare

Chad Allen Thomas
(University of Alabama, Huntsville)

Amy Rodgers
(Mount Holyoke College)

This seminar brings together scholar-performers—academics who perform in, direct, or are otherwise involved in Shakespeare performance—to ask how we might overcome traditional barriers fortified by specialized epistemologies and lexicons. How do book work, blocking, and rehearsal exercises challenge scholars' understandings? How might scholarly work inform performance outside of historical consultation? How does performing Shakespeare provide new perspectives on “the archive” and “evidence”?

29. Scrapbook Shakespeare

Rob Conkie
(La Trobe University)

Paul Salzman
(La Trobe University)

What does the scrapbooking of Shakespeare reveal about the uses to which he is put across time and place? Work might feature patchwork play scripts (described by Tiffany Stern), cut-and-paste editing (practiced by Halliwell-Phillips), theatrical archives (such as the Folger), radical dramaturgies (like that of Marowitz), social media (including Pinterest and Instagram). Scrapbooking might also be used to explore performance, pedagogy, editing, biography, and authorship in Shakespeare studies.

30. Shakespeare across the Mediterranean

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

For centuries, the Mediterranean has constituted both a dynamic cultural contact zone and a divide between Europe, North Africa, and the Middle East. The seminar invites contributions that deal with trans-Mediterranean journeys in Shakespearean drama, but also with the travels of the plays themselves in translation and adaptation. Particularly welcome are papers that discuss how Shakespeare's plays, and stage productions of these plays, address today's issues of migration across the Mediterranean.

31. Shakespeare and Donne

Elizabeth D. Harvey
(University of Toronto)

Timothy M. Harrison
(University of Chicago)

This seminar invites papers that probe the relationship between Donne and Shakespeare with particular attention to language, rhetoric, and poetics. How do they employ theatricality, poetic forms, and modes? How do they treat shared sources (Ovid, Petrarch, Montaigne)? How do they represent the inhabitation of other forms of being? In what ways do they examine love, infidelity, jealousy, erotic desire, gender impersonation? What epistemological frameworks do they bring to bear on their works?

32. Shakespeare and Gesture

Miranda Fay Thomas
(Shakespeare's Globe)

Evelyn Tribble
(University of Otago)

This seminar considers the use of gesture in early modern drama: in performance, in its reception, or on film. In what ways is gesture used to communicate emotion, opinion, intent, ceremony, or even disrespect on the Renaissance stage? How does Shakespeare's work engage with us beyond words, using the language of the body? Participants might engage with the seminar from the approach of historicism, performance studies, cognition, psycholinguistics, or as practitioners.

33. Shakespeare and Modernism on the Stage

Jennifer Low
(New York University)

This seminar considers theatrical intersections of Shakespeare and High Modernism. Some Modernist directors were proponents of realism or early original practices theater; others helped bring Symbolism, Surrealism, or Expressionism to birth. Participants might write about Modernist aesthetics, influences, or historicism as well as staging, audiences, actors, or directors. Did the desire to “make it new” result in a coherent body of stage work or a cluster of disparate and competing movements?

34. Shakespeare and Peace

Lawrence Manley
(Yale University)

Maggie Vinter
(Case Western Reserve University)

This seminar invites work on Shakespeare and peace, including concepts and definitions of peace; peace as personal or interpersonal felicity and as moral, religious, social, legal, or political ideal. Possible topics include the invocation of peace in praise, prayer, and greeting; peace and peacefulness in character, form, and genre; dramaturgical aspects of peace on stage; early modern geopolitics; sources and motives of early modern pacifism; Shakespeare in the history of pacifism and peacemaking.

35. Shakespeare and Service Courses

Kelly Neil
(Spartanburg Methodist College)

This seminar reconsiders a task—teaching Shakespeare in introductions to literature and surveys—that is often seen as ancillary to research and upper-level teaching. Papers might explore approaches or challenges to teaching Shakespeare to freshmen, sophomores, non-majors, and non-traditional students in such courses, as well as to the institutional cultures of community colleges, junior colleges, and baccalaureate colleges. Reports of classroom experience should be informed by critical analysis.

36. Shakespeare and the Global South

Sandra Young
(University of Cape Town)

Pompa Banerjee
(University of Colorado, Denver)

The resonances of contemporary global Shakespeares signal solidarities across vast differences, as theater makers probe the subversive in Shakespeare. This seminar invites papers that consider how nontraditional Shakespeare practice opens up new avenues of thought and social critique. Can cultural theory take its lead from the ways Shakespeare has been reimagined for a new moment, as we reckon with global cultural politics and appeals to ethnicity to police the borders between privilege and alterity?

37. Shakespeare and the Modern Novel

Douglas Trevor
(University of Michigan)

How might we assess the impact of Shakespeare's writings on the modern novel? Are there dominant modes (thematic or characterological) and forms (realistic, genre, or experimental fiction) by which this influence has been most felt? What is the Shakespearean effect on these reimaginings (in terms of style, for example)? Participants are invited to consider novels in the Hogarth Shakespeare series (Tyler, Atwood) or other modern novels that engage with the Shakespearean corpus (McEwan's *Nutshell*).

38. Shakespeare and Twenty-First-Century Poetics

Linda Gregerson
(University of Michigan)

How can we map Shakespeare's continuing force field in the realm of contemporary poetics? By "Shakespeare," we mean not only the plays, poems, and ongoing legacy of theatrical production, but also: scholarly contestation, textual analysis, popular appropriation, material artifacts, biographical obsession. This seminar welcomes the widest range of contributions: explications of individual poets or poetic devices, theoretical analyses of method, creative experiments on Shakespearean themes.

39. Shakespeare, Marx, Our Moment

Hugh Grady
(Arcadia University)

Jean E. Howard
(Columbia University)

On the two-hundredth anniversary of Marx's birth, this seminar explores how his ideas have influenced the field's understanding of Shakespeare's works and can continue to inform the engaged criticism urgently needed now. Topics might include Marx's critical legacy in Shakespeare studies; Marxism's relationship to feminism, cultural materialism, presentism, ecocriticism, early modern race studies, the new economic criticism; and its usefulness for critical projects that speak to the present.

40. The Shakespearean Everyday

Jessica Rosenberg
(University of Miami)

This seminar addresses everyday life as a sphere of experience and expertise, taking a special interest in temporalities of habit and repetition that do not normally register on historical timescales (including the diurnal, hourly, weekly, and seasonal). What is at stake in exploring the formal and political composition of ordinary life? In what new ways might we understand the performative or creative work done by everyday practices? Papers may draw on drama, poetry, material and popular culture.

41. Shakespearean Negativity

Andrew Griffin
(University of California, Santa Barbara)

James Kearney
(University of California, Santa Barbara)

This seminar asks questions about affect and knowledge in Shakespeare's plays by exploring his representations of negativity. Here, negativity is understood to be a feeling, an ethical position, a way of understanding humanity: the misanthrope, the pessimist, and the cynic feel bad about the world, think poorly of humanity, and mistrust the future. How do Shakespeare's plays deal with such negativity? What is the relationship between pessimism and politics? Is there hope for the misanthrope?

42. Sites of Resistance in the Early Modern Theater

Robin Bates
(Lynchburg College)

What kinds of resistance are represented in early modern plays? How does the repeated performance of a moment of opposition create meaning for the location being represented, or how might it implicate the site of performance as itself a location of resistance? What do early modern performances of oppression, encroachment, and invasion suggest about how resistance succeeds or fails? This seminar welcomes geocritical, ecocritical, performance theory, political, cultural studies approaches—and more.

43. Speculative Shakespeare

Louise Geddes
(Adelphi University)

Valerie Fazel
(Arizona State University)

This seminar explores the impact that speculative realism has on the Shakespearean aesthetic. Due to its pluralized identity across media, Shakespeare acquires an agency that is well-suited to posthumanist speculative criticism. Creative and critical work for the seminar might use performance, appropriations, networks, and gaming to explore non-causal networks that emerge within and across the works, the text as actant, or Shakespeare as an active agent in twenty-first-century thought.

44. The Subject of Elizabeth(s)

Kaara Peterson
(Miami University of Ohio)

This seminar invites new work on Shakespeare in the age of Elizabeth I — and Elizabeth II. How did the Virgin Queen's forty-five-year reign create distinct pictures of virginity, Amazons, Tudors, female rule? How was her court influenced by the popular culture of the stage, as political actors or private individuals? How have Elizabeth II's six decades on the throne shaped Shakespearean theater? What new trends inform the Elizabethan stage since 1952? Papers may explore either Elizabethan era.

45. Taking Notes in/on Shakespeare

Scott Schofield
(Huron University College)

Sponsored by the Society for the History of Authorship, Reading, and Publishing

This inaugural SHARP/SAA seminar offers an intensive investigation of notetaking by encouraging discussion between scholars of text, performance, editing, and the various makers of Shakespeare on paper and screen. Papers might consider the notes of individual annotators, the scholarship of early modern reading practices (such as interleaving and commonplacing), and how it might inform notetaking in the classroom, multimodal notetaking, or the future of commentary in online social settings.

46. *The Taming of the Shrew* and Its Afterlife

Coppélia Kahn
(Brown University)

Linda Woodbridge
(Pennsylvania State University)

Shakespeare's most controversial play poses stubborn questions about gender roles, the extent of patriarchal power, the use of metadrama to stage taming as illusion or pretense. Starting with Garrick's *Catherine and Petruccio*, adaptations have registered social changes that drive continued controversy. Papers are invited on the play and its rewritings in film, ballet, opera, drama, narrative, satire, parody. New perspectives on race, gender, and specific political issues are especially welcome.

47. Teaching Shakespeare at the Performance

Jessica Winston
(Idaho State University)

In the pedagogical criticism, little attention has been paid to the teaching of live stage productions of early modern drama, whether as a tool for teaching the text or as an art form to be analyzed in its own right. How do we help students or the public to "read" live performance? What approaches do teachers and theater educational staff use? What are the merits of teaching with live theater versus digital relays or film? How do we address challenges of access (logistics, finances, disability)?

48. Technology, Philosophy, Performance

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

W. B. Worthen
(Barnard College)

What are the interactions between philosophy and technology in Shakespearean performance? How do performances mediate inquiry through technologies of acting, writing, design? How are structures derived from modern philosophy applied to understanding performance? How might they be rethought to engage the theater's means of materialized inquiry? Essays should engage an intersection of philosophy and performance, focusing on theoretical or material aspects of theater practice and technology.

49. Theatrical Families, 1560-1660

Eva Griffith
(London, UK)

David Kathman
(Chicago, Illinois)

To what extent did families contribute to the economics and development of early theater? How should evidence of their contributions be found and presented? This seminar invites papers exploring theater-connected families active between the mid-sixteenth and the mid-seventeenth centuries, including but not limited to families of actors, playhouse owners, stationers, tire makers, livery company members, inn holders, and patrons. Reviews of the documents useful for family research are also welcome.

50. Time and Emotion

Sarah Lewis
(King's College London)

Kristine Johanson
(Universiteit van Amsterdam)

Thomas J. Moretti
(Iona College)

From the momentary "hap" of happiness, to the idea that old age engendered melancholy, to the sense of temporal distance inherent in nostalgia, emotions in early modern literature were significantly and variously temporal. Papers might explore intersections of the temporal and the emotional in late Elizabethan and early Stuart literature within such contexts as early modern physiology, religion, medicine, textual production, performance, literary form, age, race, ethnicity, gender, and class.

51. Thinking Theology with Shakespeare

Jay Zysk
(University of Massachusetts, Dartmouth)

In Reformation England, theology is as much about issues of hermeneutics as it is about doctrine and belief. This seminar asks how Shakespeare draws on theology not only as a set of doctrinal positions but also as a theoretical resource that frames questions about time, history, humanity, and dramatic representation. Papers are welcome on the interplay between literature and theology, theology's reach beyond religion, and theology in its theoretical, historical, and epistemological permutations.

52. Warring Grecians, Turks, Afric Moors, and Others

Lisa Barksdale-Shaw
(Saginaw Valley State University)

From Shakespeare's Goths in *Titus* to Marlowe's Scythians in *Tamburlaine*, the early modern stage offers characters who are both "others" and warriors. How does analyzing both conditions offer another lens to read the Blackamoor? Papers might consider race, gender, culture, and nationality. How did drama imitate or deviate from earlier depictions of militant men and women? What methodologies—psychological, scientific, legal, or political—might apply? How do other texts depict the warring others?

53. Where Is Myth?

Wendy Hyman
(Oberlin College)

Revising the question, "if the Mona Lisa is in the Louvre in Paris, where is *Hamlet*?" this seminar asks "where is myth?" What sort of thing is a myth on Shakespeare's stage? How do we understand the relationship between ostensibly "real" and "fictional" beings? What need we know of genre, stagecraft, and textual transmission? Papers may deploy Other Worlds theory, actor-network theory, and theories of mimesis and figuration to explore the epistemological and metaphysical ruptures of mythology.

54. Women and Complaint in the English Renaissance

Sarah C. E. Ross
(Victoria University of Wellington)

Rosalind Smith
(University of Newcastle)

Complaint is a powerful and ubiquitous Renaissance rhetorical mode, expressing erotic, religious, and political protest and loss. It often foregrounds the voice and body of a lamenting woman, but "female complaint" has largely been understood as male literary ventriloquy. This seminar focuses on women writers and the gendered politics of complaint, exploring how the voices of the disenfranchised, railing against their circumstances, helped to shape Renaissance literary and social cultures.

55. Women, Gender, and Book History

Valerie Wayne
(University of Hawai'i)

This seminar brings work on women's participation in book production and questions of gender into conversation with recent scholarship on the early modern book trade concerning Shakespeare and his contemporaries. Research on women as printers, publishers, booksellers, stationers, patrons, and readers is especially welcome, along with discussions of gender in relation to book history. We will also share information on databases and websites that are particularly helpful for doing this work.

58. Shakespeare Improv

Tom Bishop
(University of Auckland)

Stephen Purcell
(University of Warwick)

Shakespeare and his contemporaries inherited a late-medieval tradition of dramatic performance in which drama and game were cognate activities, and traces of this heritage may be found in the theatrical culture of the early modern period. This workshop proposes that there is much to be learned from "reverse engineering" early modern drama, approaching it as a form of improvisatory game. It combines archival and performance-based approaches to explore the forms and pressures of Shakespearean improv.

61. Transcribing and Interpreting Digital Recipe Manuscripts

Amy L. Tigner
(University of Texas, Arlington)

Hillary M. Nunn
(University of Akron)

For this workshop, participants will transcribe a Folger recipe manuscript with the aims of increasing their paleographic skills, learning the Folger transcription platform Dromio, and generating research projects: blog posts, syllabi, contextual essays, video demonstrations, digital humanities applications. What challenges are associated with physical objects encountered in digital form, documents without known authors, texts created by underrepresented populations, manuscripts in the classroom?

2018 Workshops

56. Connecting Faculty, Schools, and Communities through Shakespeare

Ann C. Christensen
(University of Houston)

Laura Turchi
(University of Houston)

This workshop offers a framework for professional and personal interest in pedagogy, social activism, youth culture and the arts, as well as a practicum to develop collaborative programming around Shakespeare in participants' own institutional and local contexts. Advance work includes readings in key texts; Internet searches for local Shakespeare curricula, funding sources, and publication venues; strategies for identifying potential collaborators; and ways of reporting on findings and goals.

59. Shakespeare in the Health Humanities

Cora Fox
(Arizona State University)

Exploring the ways Shakespearean texts and performances are used in health humanities training, research, and practice, this workshop considers best practices in an emergent field. Building an archive of successes and failures as well as a sourcebook for health humanities curricula, participants might consider Shakespeare's role in empathy "training," Shakespearean performance in health promotion practices, or how Shakespeare functions in healthcare institutions and pre-professional programs.

62. Writing, Shaping, and Publishing the Scholarly Book

William Germano
(Cooper Union)

Led by the author of *Getting It Published* and *From Dissertation to Book*, this workshop focuses on moving from research to manuscript to book. Participants should be at work on a book-length research project. Each will provide a publication proposal (description, table of contents, market analysis). The workshop leader will provide written feedback on the proposal's voice, presentation, argumentation, and evidence. Participants will also read and review work by fellow workshop members.

57. Resurrecting Shakespeare (and His Sisters)

Emma Whipday
(University College London)

This hands-on workshop explores how archival research and contemporary creative practice can "resurrect" vanished or overlooked aspects of Shakespeare's theatrical world, from lost plays and performance contexts to the work and experiences of women. Using non-performance texts that record forms of performance (church court records, broadside ballads, witchcraft trials), participants will collaborate in a new form of "verbatim theater" that resurrects Shakespeare's world (and that of his sisters).

60. "Third Wave" Interdisciplinarity in Shakespeare and Biblical Studies

Lori Anne Ferrell
(Claremont Graduate University)

Tammi J. Schneider
(Claremont Graduate University)

This workshop offers scholars of Shakespeare and scholars of the Hebrew Bible and New Testament a rare chance to work closely with and learn from each other, comparing hermeneutical methods and theories of interpretation in genuinely cross-disciplinary conversation. Navigating the philological and historical issues raised in both current Biblical and current Shakespeare textual studies, participants will work on issues of shared longstanding interest: monarchy, monogamy, and monotheism.



Actors From The London Stage

Following a hugely successful residency at the 2014 SAA in St. Louis, Actors From The London Stage is delighted to return in 2018 with their unique approach to teaching and playing Shakespeare. A series of on-your-feet performance workshops will introduce SAAers to exciting new ideas about active approaches to teaching Shakespeare in the classroom. The AFTLS troupe will also undertake their usual tour de force: a full play performed by just five actors. The challenge for Los Angeles is *The Taming of the Shrew*.



AFTLS in *Richard III*, 2016.



AFTLS in *A Midsummer Night's Dream*, 2015-2016.

Digital Exhibits

At the 2018 SAA meeting in Los Angeles, 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 have demonstrated projects in earlier conferences are welcome to reapply for 2018. Priority, however, will be given to first-time exhibitors, and a place in the Exhibits is not guaranteed. For application information, please consult the [Digital Exhibits page](#) on the SAA website.

The application deadline is **1 November 2017**.

2018 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 2017**.

[NextGenPlen2018 application](#)

Committee Volunteers Welcome

Much SAA governance is conducted through work on the following standing committees: Nominating, Program Planning, Fellowships and Travel Awards, Digital Strategies, Barroll Dissertation Prize, and NextGenPlen Selection. Committees are constituted anew every year, each chaired by a member of the Board of Trustees and comprised of members-at-large. For every conference there is also a Local Arrangements Committee. If you would like to volunteer your service to the SAA, tick the box on the membership dues form; your name will be forwarded to the year's committee heads. Alternatively, notify us by writing the SAA office at shakespeare@georgetown.edu.

Graduate Student Travel Awards

Graduate students at the dissertation-writing stage are eligible to apply for conference travel grants. Awardees will receive \$400 in travel support and remission of the conference registration fee of \$90.

Applicants must be SAA members in good standing; must participate in the Los Angeles program as panelists, seminar members, or workshop members; and must attend the full conference. Students may not receive an SAA travel award more than twice.

Applications are comprised of two parts:

- ♦ a brief *curriculum vitae*.
- ♦ a cover letter, not to exceed 400 words, that describes the student's progress towards the degree, states the conference role the applicant will undertake, and describes how participation relates to the student's dissertation in process.

Applications are submitted on the SAA website for a deadline of **1 November 2017**. Further information is available online at the [Graduate Student Travel Awards page](#).

Contingents and Independents Travel Awards

The SAA offers conference 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. 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 participate in the Los Angeles program as panelists, seminar or workshop leaders, or seminar or workshop members; and must attend the full conference.

Applications are comprised of two parts:

- ♦ a brief *curriculum vitae* documenting employment history.
- ♦ a cover letter, not to exceed 400 words, that states the conference role the applicant will undertake, describes how participation will advance the applicant's research, and confirms that the applicant does not have access to institutional support for conference travel.

Applications are submitted on the SAA website for a deadline of **1 November 2017**. Further information is available online at the [Contingent Faculty Awards page](#).

2018 Dissertation Prize Submissions

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

Dissertations submitted for the 2018 prize must have been approved between 1 September 2016 and 1 September 2017. Applicants must be SAA members in good standing.

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.

The deadline for applications is **1 October 2017**.

To submit, go to the [Dissertation Prize page](#) of the website.

Only current members of the SAA are eligible to register for seminars and workshops for the Los Angeles meeting, to apply for awards and fellowships, to submit proposals for the NextGenPlen and Digital Exhibits, and to enjoy other membership benefits. To join or to renew your membership, visit <http://www.shakespeareassociation.org/membership>. The deadline to enroll in seminars and workshops is 15 September 2017.

Submit Your Publication to the SAA Member 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 submit your publication(s), please consult the [Member Publications page](#) of the website.

SAA Meeting Policies

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

Seminars and workshops are appropriate for college and university faculty, independent postdoctoral scholars, and graduate students 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 registrations will be processed. No member may enroll in more than one seminar or workshop. Those who are presenting in panel sessions or roundtables may not also hold places in seminars or workshops.

By registering for a seminar or workshop, each SAA member agrees to produce original work, to engage directly with the topic and scholarly objectives announced by the seminar or workshop leader, to attend the seminar meeting at the annual convention, and to engage with other SAA conference members in a professional and respectful manner.

2018 Meeting Registration Fees

For the Los Angeles meeting, registration fees are \$150 for faculty and \$90 for graduate students. After the pre-registration deadline (23 February 2018), prices increase to \$180 for faculty and \$125 for graduate students. Conference registration opens on 1 January 2018.

Los Angeles 2018

The Forty-Sixth Annual Meeting of the Shakespeare Association of America will be held at the [Westin Bonaventure](#) in Los Angeles, California. Located downtown, the Westin Bonaventure is within walking distance of the [Museum of Contemporary Art](#), the [Shakespeare Center of Los Angeles](#), and the [Cathedral of Our Lady of Angels](#). Additionally, the hotel is three blocks away from the 7th Street/Metro Center stop of the Los Angeles Metro.

Amenities at the Westin Bonaventure include access to a 24-hour fitness studio, an outdoor pool, and free WiFi to guests. The BonaVista lounge, located on the 34th floor, features live performances on Friday and Saturday nights. Other dining options at the Westin Bonaventure include a steakhouse, a casual bistro, and a lounge that serves coffee, snacks, and cocktails.

There are several options for transport from Los Angeles International Airport to the Westin Bonaventure, including SuperShuttle, ShuttleOne, taxi, or public transportation. 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.

SAA Rates at the Westin Bonaventure

Rooms at the Westin Bonaventure are discounted to \$155 per night for single and double occupancy. Mandatory state and local taxes are charged at 15.565%.

Get on the Program in Washington, D.C.

The program proposal process for the 2018 meeting in Los Angeles is closed. Proposals are welcome for the 2019 meeting in Washington, D.C., 17-20 April.

Full details for proposal requirements are given on the SAA's [Program Proposals](#) page. Before submitting a proposal, SAA members are encouraged to consult members of the Program Committee for 2019, who are happy to assist with the crafting of competitive proposals.

Propose a Seminar or Workshop

SAA seminars and workshops are occasions for focused but open discussion of work completed in advance. Materials should be submitted by the proposed leader(s) with a description of issues to be raised or practices to be modeled.

Propose a Panel Session

Panels, roundtables, and other public sessions should engage topics of current interest and general appeal. Materials should be submitted by the session organizer and should include the names of the speakers or participants along with descriptions of their proposed presentations.

Propose a "Futures" Panel

The Shakespearean Futures initiative is a multi-year series of panel sessions exploring the material and institutional conditions of intellectual work, professional life, and the SAA. "Futures" panels are focused on topics that involve analysis of the broader realities that shape academic methodologies and institutions (for example: race; contingent faculty and labor; first generation academics; transnationalism and globalization; disability and access; inequalities related to gender, class, sexual identities, and religion; new technologies; funding changes).

The initiative aims to enhance member outreach through a tripartite structure. (1) Prior to the annual meeting, session leaders may encourage dialogue on that year's topic by soliciting questions for discussion, posting recommended readings, and/or inviting online exchange. (2) The conversation at the conference will build on this conversation and may employ formats designed to enhance dialogue. (3) Following the conference, session leaders may engage in further outreach, by collecting feedback, developing follow-up recommendations for Board consideration, or offering agenda items for the General Business Meeting.

The podcast for the inaugural 2017 session, "The Color of Membership," can be found [here](#). Session leaders invite you to continue the conversation at #shaxfutures17 and to offer feedback [here](#).

Contact

[Erika T. Lin](#) (Graduate Center, CUNY), Chair of the 2019 Program Committee

Deadline for Proposals: **1 February 2018**.

Seminar and Workshop Guidelines

Membership of the Shakespeare Association of America is required for participation in any SAA seminar or workshop. Enrollment in seminars and workshops is open only to those who are at the dissertation stage of research or who have achieved postdoctoral standing. Acceptance of a place in a seminar or workshop represents a commitment to complete the work of the seminar or workshop; to observe the procedures laid out by the program leader; to attend the Annual Meeting; to honor the SAA's policies on Academic Integrity, Sexual Harassment, and Social Media; and to interact professionally and respectfully both in pre-conference correspondence and in conference participation. Any member found to be in violation of these policies and guidelines will be denied a place in a seminar or workshop. The policies and guidelines are intended to preserve the SAA's historic reputation for egalitarian, ethical, and collegial governance and behavior. For more, see <http://www.shakespeareassociation.org/about/saa-policies>.

Sexual Harassment Policy

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

Definitions

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

singles out some members of the community as acceptable targets and as unworthy of respect.

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

Respect

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

Social Media Guidelines

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

Consent

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

Professional Tone

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

Fair Quotation

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

The SAA Hashtag: #shakeass18.

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.