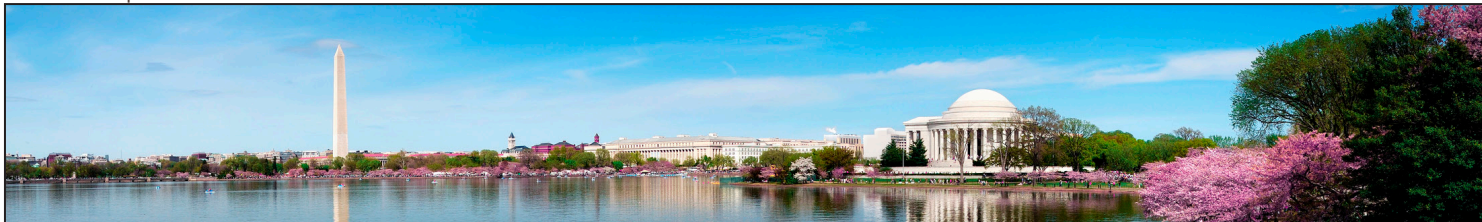


SAA Bulletin

Shakespeare Association of America



2018 *June*

SAA News

- Fellowship Opportunities 2
- 2019 Seminars and Workshops ... 3

Planning for SAA 2019

- NextGenPlen Submissions 10
- Digital Exhibit Proposals 11
- Dissertation Prize 11
- Staffing News 11
- Travel Grants 11
- Hotel and Registration 12
- Meeting Policies 12
- SAA Guidelines 13

Looking Forward

- Get on the Program for 2020 12

The Forty-Seventh Annual Meeting of the Shakespeare Association of America will be held at the Renaissance Hotel in Washington, DC. The conference opens on Wednesday, 17 April and closes on Saturday, 20 April 2019. Panel sessions include:

- ◆ **Plenary Panel: Looking Forward: New Directions in Early Modern Race Studies**
Plenary Organizer Peter Erickson (Northwestern University), with **Bernadette Andrea** (University of California, Santa Barbara), **David Sterling Brown** (SUNY Binghamton), **Kim F. Hall** (Barnard College), and **Ania Loomba** (University of Pennsylvania)
- ◆ **Shakespearean Futures: Shakespeare and a Living Wage**
Panel Organizer Amanda Bailey (University of Maryland), with **Sabrina Alcorn Baron** (University of Maryland) and **Maggie Ellen Ray** (Prince George's County Public Schools)
- ◆ **Citizen Shakespeare**
Roundtable Organizer Katherine West Scheil (University of Minnesota), with **Paul Edmondson** (Shakespeare Birthplace Trust), **Ewan Fernie** (Shakespeare Institute), **Peter Holbrook** (University of Queensland), **Zorica Becanovic Nikolic** (University of Belgrade), and **Michael Witmore** (Folger Shakespeare Library)
- ◆ **The Economics of Shakespeare Publishing**
Panel Organizer Eric M. Johnson (Folger Shakespeare Library), with **Margaret Bartley** (Bloomsbury Publishing), **Jessica Roberts Frazier** (Folger Shakespeare Library), and **Susan V. Scott** (London School of Economics)
- ◆ **From Theory to Data and Back**
Panel Organizer Jonathan P. Lamb (University of Kansas), with **Mattie Burkert** (Utah State University), **Gabriel Egan** (De Montfort University), and **Jessica Otis** (University of Virginia)
- ◆ **New Approaches to Practice and Process in Early Modern Poetics**
Panel Organizers Megan Heffernan (DePaul University) and **Jessica Rosenberg** (University of Miami), with **Frances E. Dolan** (University of California, Davis), and **Molly Murray** (Columbia University)
- ◆ **New Directions in Sound Studies**
Roundtable Organizer Keith M. Botelho (Kennesaw State University), with **Patricia Fumerton** (University of California, Santa Barbara), **Bruce R. Smith** (University of Southern California), **Simon Smith** (Shakespeare Institute), **Scott Trudell** (University of Maryland), **Lucía Martínez Valdivia** (Reed College), and **Sarah F. Williams** (University of South Carolina)
- ◆ **Rhetorics of Performance**
Panel Organizer Lucy Munro (King's College London), with **Patricia Akhimié** (Rutgers University, Newark), **Clare McManus** (Roehampton University), **Elisa Oh** (Howard University), and **Andrea R. Stevens** (University of Illinois)
- ◆ **Shakespeare and Transgender Theory**
Panel Organizer Alexa Alice Joubin (George Washington University), with **Simone Chess** (Wayne State University), **Will Fisher** (Graduate Center, CUNY), **Colby Gordon** (Bryn Mawr College), and **Lisa S. Starks** (University of South Florida, St. Petersburg)
- ◆ **Wherefore Ecofeminism?**
Roundtable Organizer Jennifer A. Munroe (University of North Carolina, Charlotte), with **Carla Freccero** (University of California, Santa Cruz), **Evelyn Gajowski** (University of Nevada, Las Vegas), **Rebecca Laroche** (University of Colorado, Colorado Springs), and **Steve Mentz** (St. John's University)

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The Shakespeare Association of America is located at and generously supported by the University of Mississippi.



Greetings from the University of Mississippi, the new home of the SAA! I'm so pleased and excited to take on the task of supporting the organization as it meets the challenges of a changing academic environment. Almost two decades ago when I enrolled in my first SAA seminar I experienced

all the qualities that make this organization unique—the collegial generosity that the seminar model invites, the encounters with fellow scholars that develop into long-lived friendships, the rich discussions generated by the panel sessions that reflect the best our profession has to offer. Over the intervening years I've enjoyed the fruits of being a member: networking with peers, developing new projects and even new fields of study, initiating writing projects, and generally sharing thoughts and ideas about our profession, about Shakespeare, and about almost any topic you can name. I now recognize that I was harvesting the bounty ensured by former Executive Director Lena Orlin's careful cultivation of the organization. We owe a collective debt to Lena for her unflappable leadership, her wisdom and her tremendous breadth of knowledge.

It's my goal to ensure that the SAA continues to be an accessible and welcoming organization and that its conference remains the highlight of the year for scholars of early modern literature. The profession faces some significant hurdles, of course, from declining institutional support for nearly everyone—especially for the growing ranks of non-tenure-track faculty—to the worsening of an always-dire situation in the job market. We are concerned about the diminished prestige of the humanities, and the consequences of their marginalization for Shakespeare studies. But we persevere. Indeed, in some ways we have never been stronger—last year's conference in Los Angeles had over a thousand registered participants, and as it progressed I saw a thriving community emerge, one that is vigorously identifying problems and solving them. The energy and commitment of our members reassures me that we can improve all things when we put our collective minds and will to the job. I hope you will join me in making that happen in these coming years. Our email is and will always be open for business and I hope you will all take the chance to contact me with your ideas and concerns at the new address, shakespeare@olemiss.edu.

A handwritten signature in black ink, appearing to read 'Karen Raber'.

Karen Raber
University of Mississippi

The SAA continues to partner with the Huntington Library and the Folger Shakespeare Library to offer two one-month research fellowship awards at \$3000 for a one-month residency between June 2019 and June 2020. See below for application information.

Congratulations to our 2017-2018 winners! The Huntington Fellowship is awarded to **Deann Armstrong** (Vanderbilt University) for her proposal, "Strange Times: English Renaissance Literature and the Erotics of the Clock"; the Folger Fellowship is awarded to **Holly Dugan** (George Washington University) for "The Famous Ape."

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 2018**.

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 2019**.

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@olemiss.edu.

2019 Seminars

01. 5PP: Players, Playwrights, Playhouses, Plays, and Parishes

Alan H. Nelson
(University of California, Berkeley)

Early Modern playhouses were built in parishes; playhouse owners, players, and playwrights often served as parish officers. Printers resided in parishes, usually in or near their shops. Records of Early English Drama (REED) has shown that parishes produced, consumed, and opposed plays and players. This seminar invites papers on parishes as sites of theatrical activity. Especially welcome will be papers citing parish documents: registers, churchwarden's accounts, vestry books etc.

02. Approaches to Aphra Behn's *The Rover*: Text, Teaching, and Performance

Elaine Hobby
(Loughborough University)
Claire Bowditch
(Loughborough University)

This seminar aims to examine Aphra Behn's best-known play, *The Rover*, from a range of perspectives, so as to develop new interpretations through the cross-fertilization of methods and contexts. We welcome diverse approaches, from book historians, theatre historians, theater directors, those teaching Behn on undergraduate survey courses, literary historians, and those wishing to relate *The Rover* to other works by Behn. How might we best approach *The Rover* in 2019?

03. Art-Religion in Shakespeare

John L. Parker
(University of Virginia)

Is there a meaningful difference in Shakespeare between religious devotion and aesthetic appreciation? Iconoclasts at the time argued that the difference, whatever it was supposed to have been, had for centuries been all but lost and that many of their contemporaries mistook the traditional, material props of Christian worship for the object of worship itself; or worse, gave to secular, aesthetic experience their fullest veneration. How does this easy slippage play out in Shakespearean drama?

04. *As You Like It*: Motley Approaches

Rob Wakeman
(Mount Saint Mary College)

Inviting a wide range of critical approaches to *As You Like It*, this seminar will explore the crosstalk among residents of Arden, female and male, high and low, human and nonhuman. What do the incongruous representations of the forest landscape tell us about the instability of erotic desire? How does the portrayal of human-animal relations inform the play's take on class consciousness? Does unified nature continuously recede past the horizon, or can we conjure a wholeness from Arden's disjointed motley?

05. Class as Intersectional Phenomenon in Shakespeare

Laurie Ellinghausen
(University of Missouri, Kansas City)

This seminar aims to explore class as an intersectional phenomenon in the texts of Shakespeare and his contemporaries. Papers treating dramatic and non-dramatic genres, as well performance contexts, are welcome. How do imaginative texts use other social categories - such as race, religion, or gender - to complicate conventional ideologies of blood, wealth, and occupation? How do non-English settings, within or outside the British Isles, place particular pressure on English class hierarchies?

06. Collecting Shakespeare

Aaron T. Pratt
(University of Texas, Austin)

1619 saw the publication of a group of nine playbooks (ten plays) either by or attributed to William Shakespeare. These, the so-called Pavier Quartos, represent the book trade's first major attempt to position Shakespeare as an author to be collected. This seminar takes their 400th anniversary as an opportunity to consider ways individuals and institutions have collected Shakespeare and other early modern texts in commercial editions and custom assemblages, in excerpts and complete works, and in manuscript, print, and digital forms.

07. Desire and the Nonhuman

Jean E. Feerick
(John Carroll University)

Shannon Elizabeth Kelley
(Fairfield University)

This seminar addresses wonder, desire, and love for nonhuman life across plant, animal, and mineral kingdoms. How did humans express desire for creatures, plants, or landscapes? And how did nonhuman life express melancholia, joy, or eros? What cognitive and passionate exchanges rippled across species "divisions," and how does such evidence recalibrate narratives of the early modern period? Possible critical approaches include psychoanalysis, queer theory, disability studies, and ecocriticism.

08. Disability and Its Intersections

Allison P. Hobgood
(Willamette University)

Jonathan Hsy
(George Washington University)

How does premodern disability studies intersect with critical race studies, queer theory, and other minoritarian modes of analysis? This seminar invites "crosstalk" among premodernists working on disability and identitarian intersections. It brings together medievalists and early modernists across discipline and periodization schemes to examine how disability interacts with race and other identities, and it centers intersectional approaches that transform our understandings of the past.

09. Early Modern Disability Methodologies

Genevieve Love
(Colorado College)

Katherine Schaap Williams
(New York University, Abu Dhabi)

This seminar encourages participants to push early modern disability studies beyond *Richard III*, and beyond Shakespeare, to consider disability representations and methodologies that exceed the indexing of subjective or historical experience. We invite papers that theorize the future of early modern disability studies, thinking about disability in relation to, for example, form, theatricality, temporality, affect, poetics, textual studies, periodization, and aesthetics.

10. Early Modern Sexual Knowledge

James M. Bromley
(Miami University)

This seminar focuses on the construction and obstruction of early modern sexual knowledge. How does sexual knowledge circulate in/through early modern literature and culture? How do absences and asymmetries of knowledge shape representations and interpretations of early modern sex? Papers might consider early modern representations of the nexus of sex and knowledge and/or examine the present-day conditions that foster and frustrate efforts to produce knowledge about early modern sex.

11. Ecomaterialism and Performance

Todd Andrew Borlik
(University of Huddersfield)

Randall Martin
(University of New Brunswick)

This seminar invites papers that traverse the crossroads of ecocriticism and performance studies. Contributors will be encouraged to explore the confluence of place, matter, and motion in theatrical performance to consider how the Shakespearean stage can enact a new environmental ethics. We especially solicit papers that approach Shakespearean drama as encompassing more-than-human assemblages or ensembles that blur the distinctions between person, place, and thing.

12. Environments of Justice

Chris Barrett
(Louisiana State University)

Sarah Higinbotham
(Emory University)

This seminar invites work on the intersections of environment and justice in sixteenth- and seventeenth-century British literature and its contexts. How do the representations of place, nature, animals, and ecology intertwine with law and legal discourse? Topics might include the administration of justice in green spaces; the laws of the forest; litigation and public discourse of pollution, deforestation, or other landscape interventions; animal trials and animal justice; and more.

13. Fellowship in Shakespeare's Time

Nathan Szymanski
(Simon Fraser University)

Stephen Guy-Bray
(University of British Columbia)

This seminar aims to recover early modern ideas of fellowship as they overlap with or are distinguished from ideas of friendship, alliance, competition, and rivalry in the period. We welcome diverse approaches to the above topic, from queer and philological to affective and historical. How might early modern ideas of fellowship (and cognate terms and ideas, including "fellowships" between women) animate or challenge broader theories of same-sex relations in the period?

14. First-Personal Shakespeare

Sara Coodin
(University of Oklahoma)

Ambereen Dadabhoy
(Harvey Mudd College)

From Montaigne's remarks on selfhood in "Of Friendship" to Othello's plea to "speak of me as I am," the first-personal has both underwritten claims to knowledge and been seen as a source of limitation. In what ways are claims to authority and moral insight grounded in or troubled by the first-personal in the work of Shakespeare and his critical interpreters? How has the first-personal been viewed as a locus for bias or ethnic difference? Papers are welcome on both early modern and modern contexts.

15. Iberian Romance and Its English Afterlives

Joyce Boro
(Université de Montreal)

Louise Wilson
(Liverpool Hope University)

This seminar examines the impact of Iberian romance on the literary culture of early modern England with a particular focus on the interconnections between the romances, their translations, and the drama of Shakespeare, Beaumont, Fletcher, and others. The aim is to open up transnational approaches to early modern drama and popular reading. Potential topics include: the romances as dramatic intertexts; publication and reading; translation and transmission; transnationalism and national identity.

16. Invisible Presences: Detecting the Unseen in Renaissance Drama

Jonathan A. Walker
(Portland State University)

Andrew Sofer
(Boston College)

Invisible and unseen phenomena in drama create perceptual, affective, and epistemological tensions with the ocular proofs of the stage. This seminar probes the relationship between onstage and offstage action and spaces; between dramatic and narrative forms, time, and ways of knowing; and between materially absent but dramatically essential events and what playgoers see and hear. Participants may consider how unseen events make their way to the stage and into the consciousness of playgoers from any critical or theoretical direction they choose.

17. Jacobean Hispanophilia and English Drama

Eric John Griffin
(Millsaps College)

Alexander Samson
(University College London)

This seminar seeks papers that explore what the drama of the Jacobean period reveals about 17th century England's fascination with things Spanish, whether in the literary sphere or in other cultural fields. We are particularly interested in papers that work comparatively, between English dramas and their Spanish sources, or between Jacobean views of Spain and earlier Elizabethan constructions of Spain by Shakespeare and other playwriting contemporaries.

18. The King's Men and Their Playwrights

James J. Marino
(Cleveland State University)

Meghan C. Andrews
(Lycoming College)

This seminar examines drama written for the King's/Lord Chamberlain's playing company by playwrights other than Shakespeare. Papers are invited on non-Shakespearean plays in light of a range of topics, such as the company's repertory, membership, status, and resources. Contributors may also consider Shakespeare's plays in dialogue with the rest of this company's repertory and corporate history.

19. Law, Literature, and Constitutional Authority

Stephanie Elsky
(Rhodes College)

Rayna Kalas
(Cornell University)

This seminar will explore literature's involvement in constitutional principles, crises, and debates. What is the constitution's life beyond political institutions? Is there a connection between premodern and modern constitutionalism? Possible topics: common law and the "ancient constitution"; rights and liberties; collective authority and consent; race and nation; rhetorics of "native" and "foreign"; literary form in relation to law and/or governance; constitutions and periodization.

20. London as Theatrical Space

Tracey Hill
(Bath Spa University)

Andrew Gordon
(University of Aberdeen)

Theater history is a field that is generating much fresh knowledge and interpretation. It thus seems timely to explore the reciprocity of theater/performance and London space. This seminar seeks to go beyond the citation of topographical references in stage plays to consider theatrical and spectacular uses of space more directly. We are interested in work that reflects on the nature of urban performance and how that impacts on our understanding of early modern theatricality.

21. London Incorporated: Theater and Institutional Life

Christi Spain-Savage
(Siena College)

Jordan Windholz
(Shippensburg University)

This seminar invites papers on the material or discursive exchanges between the theater and London civic or economic institutions. Essays might trace the material relationships between London playhouses and the prisons, hospitals, halls, or churches of their respective neighborhoods. Also welcome are papers that address this topic more broadly: how were discourses within institutions shared, absorbed, or transformed by other institutions and what was the theater's role in this process?

22. Manuscripts and Early Modern Drama

Ivan Lupić
(Stanford University)

Misha Teramura
(Reed College)

What can manuscripts say about the production, performance, transmission, and reception of early modern drama? Possible topics include: playhouse documents and manuscript plays; authorship and anonymity; scribes, censors, patrons, collectors, playgoers; manuscripts and the dramatic canon; the editing of manuscript drama; excerpts and marginalia; forgeries. What are the challenges of producing scholarship based on manuscript sources? What role does technology play in manuscript studies? Can dramatic manuscripts be studied in transnational contexts?

23. Minor Affects and Feelings in Early Modern Environments

Triphthi Pillai
(Coastal Carolina University)

This seminar focuses on minor feelings and affective hinterlands in early modern environments. How are minor feelings like boredom, irritation, unhappiness, playfulness, and willfulness connected to affective experiences of temporal and spatial belonging and unbelonging? How do minor affects inform broader notions of objecthood and personhood? Participants are encouraged to adopt and/or combine diverse theoretical, historical, and aesthetic approaches to explore any variety of minor affects or feelings.

24. Modern Scholarly Editions: Challenges and Opportunities

Martin Butler
(University of Leeds)

Jennifer Richards
(Newcastle University)

This seminar invites papers on how the idea of the "complete works" has changed for Shakespeare and other writers. What opportunities, obstacles and pressures are now encountered by collected editions? What are the consequences of the need to make authors look new? How has digital or multiple-platform editing changed the landscape? Can the ethos of single-author editions survive new thinking about collaboration, revision and production? What might be the future shape of a collected works?

25. Navigating Early Modern Interfaces

Meaghan J. Brown
(Folger Shakespeare Library)

This seminar invites participants to think about the history of information organization in the early modern period and how early modern books and other informational objects are being remediated and reused in digital environments. Beyond transcribed texts, how do users encounter maps, volvelles, wax tablets, and tally-sticks online? How can the functional affordances of a range of early modern media inform new digital interfaces for exploring and understanding early modern cultures online?

26. Occult Agents in Shakespeare

Mary Floyd-Wilson
(University of North Carolina)

Early modern texts often attribute effects, behaviors, and actions to a host of subtle influences, such as stars, planets, demons, spirits, air, and poison. This seminar examines the role of invisible forces in early modern literature. How might the presence of secret sympathies, hidden devils, or "auspicious stars" shape our understanding of personhood, gender, or emotion? How does drama represent the unseen? Theological, scientific, environmental, political, and theatrical approaches welcome.

27. #OpenSecrets

Marjorie Rubright
(University of Massachusetts, Amherst)

Kathryn Vomero Santos
(Texas A&M University, Corpus Christi)

What constitutes the "open secret" in Shakespeare? In the wake of the #MeToo movement this seminar calls for rigorous reevaluation of what Shakespeare's works offer to feminist critics. What might it mean to read for "movements" rather than "moments" of sexual empowerment? As feminism becomes more intersectional and amplifies a wider range of voices, we seek fresh methodological approaches to guide future directions of feminist Shakespearean scholarship, teaching, and community engagement.

28. **Performing Women / Performing Gender in the Age of Shakespeare and Beyond**

Melinda Gough
(*McMaster University*)

What new questions are generated about gender in plays by Shakespeare and his contemporaries once we take seriously the documentary evidence now available concerning early modern women's performance history? How can knowledge of women's performance in Italy, Spain, France, and northern Europe, and of encounters between continental mixed-gender and all-male English companies through travel or contact at court, change how we approach these plays as students and teachers, literary critics, editors, and/or theater practitioners?

29. **Pleasure and Interpretation in Shakespeare and Spenser**

Leah J. Whittington
(*Harvard University*)

Joe Moshenska
(*University of Oxford*)

Scholars of literature have recently sought alternatives to hermeneutic suspicion, arguing that criticism can be characterized by openness, receptivity, and pleasure. This seminar turns to Shakespeare and Spenser—a pairing that seems both inescapable and elusive—and asks how their works shed light on the risks and pleasures of interpretation. We seek methodologically self-conscious papers that address these two authors, emphasizing the role of affect, emotion, pleasure, and sensation.

30. **Populist Shakespeare Today**

Andrew R. Bretz
(*Queen's University*)

Wes D. Pearce
(*University of Regina*)

At this moment of resurgent populist politics around the English-speaking world, different social groups are re-casting Shakespeare as a populist (as opposed to popular) playwright. These efforts reconceive the plays of Shakespeare as populist plays for everyone and not the singular domain of the elite, yet in doing so they query the denotation of politically charged terms such as "elite" and "popular." We welcome all papers on the implications of Shakespeare understood as "the people's playwright."

31. **Print, Conservation, and Waste**

Sarah Wall-Randell
(*Wellesley College*)

Lina Perkins Wilder
(*Connecticut College*)

This seminar examines waste, re-use, conservation, and loss in print culture. Papers may consider conservation in the literal sense of the re-use of old material, as when "waste" paper like medieval manuscript leaves turns up used as paste-downs or spine-liners in printed books, for example, or when old rags are re-used to make paper; or engage with the more metaphorical re-use of content, as when writers re-tell old fictions, and when books are reprinted in new editions and different formats.

32. **Provincial Shakespeare**

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

Marissa Greenberg
(*University of New Mexico*)

This seminar reclaims the provincial as a theoretical framework. Rather than seeing Shakespeare as cosmopolitan, we begin with the provincial—defined variously as regional, microcultural, and borderland. Using a transhistorical approach, we examine the provincial in Shakespeare's period and our own. We invite position papers that provoke new ways of thinking provincially about Shakespeare and locality, identity, performance, adaptation, pedagogy, social difference, and political activism.

33. **Race and/as Affect in Early Modern Literature**

Carol Mejia LaPerle
(*Wright State University*)

What is the affective experience of processes of racialization in early modern literature? The seminar invites papers exploring the affective economies that contribute to depictions of race, constructions of difference, performances of foreignness, emotions in global engagements, and sensations that attend early modern racial ideologies. In our research and teaching, how does feeling race and racializing emotions inform and intersect with religion, gender, class, sexuality, and (dis)abilities?

34. **Race: Comparative and Transnational Approaches**

Noémie N'Diaye
(*Carnegie Mellon University*)

Emily Weissbourd
(*Lehigh University*)

This seminar examines race and ethnicity in early modern English culture from comparative and transnational perspectives. Papers might address the difference and resemblance between English and continental racial cultures; the circulation, (mis)translation, and repurposing of racial tropes across cultures; and the role of visual, musical, and performance cultures in fostering a transnational dissemination of racial ideas and representations. Co-authored and interdisciplinary papers are welcome.

35. **Refuge in Shakespeare's Europe**

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

This seminar invites papers exploring the intersection of Shakespeare and Europe's refugee crisis. Participants might consider how we can ethically apply Shakespeare to humanitarian crisis. Is there a principle of refuge and empathy for the displaced in Shakespeare? What European values, histories and futures are modeled there? Historical and theoretical contributions are welcome, as are those that address a range of media and practices that forge direct engagements with stories of refuge.

36. **Shakespeare and Cultural Appropriation**

Vanessa I. Corredera
(*Andrews University*)

Geoffrey Way
(*Washburn University*)

This seminar considers varied forms of cultural appropriation, or misappropriation, within and of Shakespeare. What cultures does Shakespeare use or mis-use? Where can we locate cultural appropriation in modern re-tellings of Shakespeare? What cultures appropriate Shakespeare and why? What can these cultural appropriations tell us about the commodity of Shakespeare to particular cultures, or the commodity of particular cultures to Shakespeare? We invite wide-ranging methods and approaches.

37. Shakespeare and “Minor” Dramatists

Tom Rutter
(University of Sheffield)

David McInnis
(University of Melbourne)

This seminar considers the relationship between Shakespeare and “minor” dramatists of the early modern period (including “anon”). This may take the form of influence, collaboration, company affiliation, critical reception, etc.; papers may also challenge the categories of “major” and “minor,” address processes shaping canon-formation, or contest the marginalization of specific dramatists. The convenors are willing to consider proposals on minor dramatists that do not relate them to Shakespeare.

38. Shakespeare and the District

Richard Finkelstein
(University of Mary Washington)

Maya Mathur
(University of Mary Washington)

The seminar addresses the influence of Shakespeare's legacy on Washington's institutions; and how race and class have shaped Shakespeare's legacy in the capital, both in productions of his works and perceptions of his cultural status. We invite papers on Shakespeare and the presidency; Shakespeare and government institutions; Shakespeare in Washington's schools; appropriations set in Washington; the repertory and funding of the city's theaters; and segregation and Shakespeare.

39. Shakespeare and Visual Cultures, Old and New

Howard Marchitello
(Rutgers University, Camden)

Stephen Orgel
(Stanford University)

This seminar examines visual Shakespeare across historical periods and forms—painting, portraiture, sculpture, photography, film, digital media, graphic novels—and their venues: the museum, the book, the Internet. Diverse theoretical approaches are encouraged—iconology, phenomenology, aesthetics, systems theory. Essay topics may include image-specific studies, as well as studies meant to embrace or to contest theoretical understandings of visual cultures and their strategies and goals.

40. Shakespeare at Scale

Brett D. Greatley-Hirsch
(University of Leeds)

Anupam Basu
(Washington University)

We invite theoretical papers on, and case studies of, the quantitative study of Shakespeare, his works, and/or those of his contemporaries at scale (macro, meso, micro). Topics other than authorship attribution are welcome, including (but not limited to) numerical studies of language, form, genre, and style, computational analysis of literary and theatrical networks, and quantitative histories of editing, publishing, curriculum, criticism, and performance.

41. Shakespeare in Central and Eastern Europe

William Ingram
(University of Michigan)

Halyna Olexiyivna Pastushuk
(Ukrainian Catholic University)

In Central and Eastern Europe, Shakespeare's plays, while used for political ends, have a life beyond politics. We ask scholars of (and from) these countries to reflect upon current Shakespearean scholarship in the region. Papers on issues of translation are welcome, as are approaches embracing literary and historical criticism, including early-modern relations between English drama and the places where it penetrated in print and performance, as occurred throughout the region.

42. Shakespeare in Film History

Gregory M. Colón Semenza
(University of Connecticut, Storrs)

In spite of increased sensitivity within Adaptation Studies to the importance of history for adaptation and appropriation, the literary text too often continues to dominate the conception and structure of most studies of literature on film. This seminar seeks to redress this imbalance by exploring how Shakespeare films have functioned and evolved in the context of the film industry. Papers are welcome on the cultural and political forces at work in various eras of film history from 1895-2018.

43. Shakespeare on the Contemporary Regional Stage

Niamh J. O'Leary
(Xavier University)

Jayme M. Yeo
(Belmont University)

This seminar focuses on Shakespeare as produced on the local stage; the impact of performance in the regional community; and the interaction of actors, academics, and audiences at the local level. How might we understand these productions' impact on our evolving sense of Shakespeare's work? What theories or vocabularies best contextualize regional productions? Topics may include reconsidering “the local,” embedded scholarship, digital mediations, specific productions, or pedagogical engagements.

44. Shakespeare, Race, and the Practical Humanities

Ian Smith
(Lafayette College)

How practical are the humanities? The seminar engages an ongoing broad cultural conversation about the practicality of the humanities by focusing on race—stubbornly real and consequential in defining identities, relationships, and our politics in today's increasingly demographically plural society. The seminar asks specifically: What role might the intersection of Shakespeare and race play while sharpening the conversation about the future and social relevance of the humanities?

45. Shakespeare the Documentary

Mark Thornton Burnett
(Queen's University Belfast)

The documentary is a genre and mode tied closely to Shakespeare. A cinematic method, documentaries offer spaces for rehabilitative projects, intercultural collaboration and theatrical experiment. How does the Shakespearean documentary address questions of politics and censorship? Are there distinct traditions? What connections are there in terms of race, gender and class? This seminar will explore relevant examples, approaches and themes, making visible an area accorded little attention.

46. Shakespearean Revulsions

Claire McEachern
(University of California, Los Angeles)

Many descriptions of our relations to literary characters rely on a vocabulary of affiliation and connection: identification, empathy, exemplarity, compassion, emulation and so on. Yet the coarser feelings also play a part in the kinds of connections we make (or do not make) to Shakespeare's characters. Envy, disgust, horror and resentment (for instance) also come into play. How might we theorize the role of such antipathies in our relation to literary character?

47. Shakespearean Skies: Weather and Climate

Sophie Chiari
(Université Clermont Auvergne)

Sophie Mary Lemercier-Goddard
(Université de Lyon)

To Shakespeare's contemporaries, the sky was both a spiritual entity and a daily object of study. This seminar will favor an eco-critical perspective, exploring representations of the sky in popular wisdom, its nature, habitat, atmosphere, its materiality for geographers, cosmographers, country people or city-dwellers, as well as the "heaven" of the playhouse. Did perceptions change over the 16th and 17th centuries, and if they did, could this suggest the advent of an epistemological change?

48. Shakespeare's Enemies

Paul D. Menzer
(Mary Baldwin University)

Jeremy Lopez
(University of Toronto)

This seminar invites proposals from scholars who wish to explore the labile properties of Shakespearean animus. We welcome essays on a particular writer's agonistic engagement with Shakespeare, historical treatments of his aesthetic offenses, or presentist critiques of his cultural dominance. Ultimately, the seminar convenes a conversation about what it has meant – at various times and places – to hold in distaste or even disdain the individual at the heart of our profession.

49. Shakespeare's Forms

Emily Shortslef
(University of Kentucky)

Erin K. Kelly
(California State University, Chico)

Drawing on the expansive notion of form outlined in Caroline Levine's *Forms* (2015), this seminar invites papers examining patterns, shapes, and configurations of any sort (words, things, people, time, physical space) in and across Shakespeare's works. What affordances and constraints do these forms offer? How do they shape theatrical performance? What social relations do they model? Papers on the implications of form for historicist, theoretical, and performance-based approaches are welcome.

50. Shakespeare's Greek

Andrew J. Fleck
(University of Texas, El Paso)

John Garrison
(Grinnell College)

How is Shakespeare in dialogue with Greek authors and ideas? Papers might discuss his reception of ancient Greek theatrical practices, thinking about the genres, formal elements of poetics, or sexual norms, as well as address questions about history and periodization. We invite a range of interpretative approaches, including gender and sexuality studies; genre studies; literary history; performance theory; philology; and theater history.

51. Shakespeare's Language: Changing Methods

Alysia Kolentzis
(St. Jerome's University)

Lynne Magnusson
(University of Toronto)

With socio-historical linguistics sketching out micro-histories of language change, with ambitious digital projects re-imagining the scale of rhetorical and stylistic analysis, with renewed interest in linguistic form deriving both from cognitive science and early modern "grammatical culture," new avenues are opening for the study of literary and dramatic language. This seminar invites papers about the language of Shakespeare and his contemporaries that engage with evolving methodologies.

52. Signs of the Sexed Body in Early Modern Drama

Kimberly A. Coles
(University of Maryland)

This seminar invites essays on the forms and signs of the sexed body in early modern drama. How should we reassess the gap between embodiment and representation at a time when political discourse repeatedly breaches the distance between sign and signified (a pussyhat as a political symbol, for example)? What is the state interest in the essential body, when the body itself is contingent in its terms? How does early modern drama reinforce or reproduce political power upon the sexed body? And how does the archive help us explore the production, uses and limits of the category of "woman"?

53. Staging Muslims and Jews in Early Modern England

M. Lindsay Kaplan
(Georgetown University)

The scholarship on representations of Muslims or Jews in early modern culture tends to view each group in isolation. However, early modern dramatic portrayals of Muslims often include Jews. How does our understanding of representations of religious alterity in early modern culture change if we consider Muslims and Jews in relation to each other? How do questions of gender/sexuality, race/religion and periodization inflect these representations?

54. Theatrical Skepticism

Anita Gilman Sherman
(American University)

Lauren Robertson
(Columbia University)

How did skepticism manifest itself in early modern playhouses? What theatrical moves incited uncertainty in audiences? This seminar investigates theatrical practices and embodied behaviors that inspired skeptical questioning. Do modes like the creative inversion of rituals, the foregrounding of gaps and silences, spectacles of wonder and specters of dissent comprise a skeptical repertoire? If so, what ethical work is this repertoire doing when it invites suspended judgment or skeptical doubt?

55. Tudor Performance: Contexts, Traditions, Afterlives

Jessica L. Winston
(Idaho State University)

Performance-oriented criticism is not yet a routine part of Tudor studies. How might such work transform the field? This seminar invites exploration of a wide range of performance-oriented approaches to Tudor drama—that is, Tudor plays from before the rise of the commercial theatres. Topics include original techniques and contexts of production, traditions of Tudor playing, and post-Renaissance afterlives in performance, for instance in readings, stagings, adaptations, and teaching.

56. The Unthinkable Renaissance

Erika Fudge
(University of Strathclyde)

This seminar will explore the limits of our engagement with the Renaissance by considering ideas, actions, and things from the period that are unthinkable to us: moments that mark the boundary between past and present cultures. What might thinking about and with what is impossible for us to comprehend from the past allow us to see about Shakespeare and the period that produced him? Is the Renaissance unthinkable really unthinkable?

57. Virtual Shakespeare

Rebecca Bushnell
(University of Pennsylvania)

This seminar explores how the intersection of digital technology and enactment can affect our thinking about Shakespeare and theater overall. It will welcome papers about Shakespeare played digitally, including videogames, virtual performance, and cybernarrative, but also ones on general or theoretical issues concerning theater and virtuality: for example, performance through avatars, live-action roleplay, and live-streaming gameplay, or modes of experimenting with narrative and interactivity.

Only current members of the SAA are eligible to register for seminars and workshops for the Washington meeting, to apply for awards and fellowships, to submit proposals for the NextGenPlen and Digital Exhibits, and to enjoy other benefits. To join or to renew your membership, visit <http://www.shakespeareassociation.org/membership>. The deadline to enroll in seminars and workshops is 15 September 2018.

58. “Washed in Lethe”: Renaissance Cultures of Remembering and Forgetting

Jonathan Baldo
(Eastman School of Music)

Isabel C. Karremann
(Universität Würzburg)

This seminar invites contributions on the workings of cultural memory in early modern England, with a particular focus on the role that acts of remembering and forgetting play in the formation and transformation of culture. Papers for this seminar will be asked to explore ways in which a medieval and Renaissance culture of memory met resistance and challenges from the spread of print culture, the growth of nationalism, and the English Reformation.

59. Webster’s *The White Devil*: New Directions

Lara Bovilsky
(University of Oregon)

The White Devil’s fascination with intersecting questions of gender, sexuality, race, nation, law, equity, religion, and the fruits of economic desperation makes it timely, as recent productions attest. This seminar invites new takes on these and other questions, such as: modern/early modern productions; ghost characters; Webster’s use of sources; the play’s adaptation across time/media; relation to other works; or indulgence of theatricality, in dumbshow, sorcery, supernatural, trial, or ceremony.

60. Women and Public Worship, 1500–1660

Micheline White
(Carleton University)

Jaime Goodrich
(Wayne State University)

This seminar invites papers that address any aspect of women’s participation in public or communal worship, whether found in literary, textual, or material sources. This includes discussions of: literary works that depict women participating in public rituals (baptisms, Churching, Processions, funerals, the Mass/ Supper); nuns or laywomen who performed in public rituals; women who wrote or sponsored liturgical or para-liturgical texts; and women who designed tombs or liturgical objects.

61. World, Globe, Planet: Macrocosmic Thinking in the Age of Shakespeare

Joseph Campana
(Rice University)

Ayesha Ramachandran
(Yale University)

This seminar takes up the problems of scale posed by the return of macrocosmic theoretical categories—world, globe, planet—in the age of Shakespeare. How did Shakespeare and his contemporaries conceive of these terms? What forms of political, social, epistemic and imaginative power are invested in these categories and what might they reveal about early forms of globalization, universal aspiration and ecological awareness?

2019 Workshops

62. Editing Editing

Leah Knight
(Brock University)

How can we edit differently, now, with authorship decentered and new media expanding representational modes? We will explore the variant potential of different editions; edit texts in contrastive ways; and stage a scene of editing a “test text” in competing forms. At issue: how can editing enhance understanding? How do materials and media demand different responses? When is editing interpreting, an edition an adaptation, an editor an author? How can editing be expressive, creative, and queer?

63. Publishing Your Book: Proposals, Presses, and the Process

Henry S. Turner
(Rutgers University)

Jane Hwang Degenhardt
(University of Massachusetts, Amherst)

A workshop on book publication, focused on monographs and with some discussion of edited collections: conceptualizing and planning the manuscript; techniques for writing a successful proposal; presses, editors, and series editors; readers and reports; contracts; challenges faced by scholars working on race, sexuality, and other topics that are underrepresented among academic presses. Participants will workshop drafts of proposals and accompanying materials.

64. Shakespeare on Our Hands

Jill Bradbury
(*Gallaudet University*)
Crom Saunders
(*Columbia College Chicago*)
Ethan Sinnott
(*Gallaudet University*)
Lindsey Snyder
(*American Shakespeare Center*)

This workshop will introduce non-signers to the history of Shakespeare in sign language and Deaf performance, basic poetic techniques of sign languages, and visual gestural communication. Activities will engage participants in experiencing how visual-gestural approaches can enhance our understanding of Shakespeare's plays. Participants will be given scenes from the plays to stage through body movement and gesture, applying the techniques learned in the workshop.

65. Teaching Shakespeare Online

Loreen L. Giese
(*Ohio University*)

Colleges and universities offer more and more online classes. While some provide IT and design help, many do not offer pedagogical support. This workshop aims to do just that by focusing on teaching Shakespeare online. Papers are welcome on all topics whether they be best practices or cautionary tales. Possible topics include: close reading, building connections, student engagement, assignments, grading, class discussions, and challenges. Participants at all levels of experience are welcome.

66. Teaching the Premodern in a Time of White Supremacy

Dorothy Kim
(*Vassar College*)
Reginald Alfred Wilburn
(*University of New Hampshire*)
Holly E. Dugan
(*George Washington University*)

This workshop will consider both theories and praxis in how to teach the premodern and especially Shakespeare Studies during a period of overt white supremacy in our national and international politics. We will consider the ethics of the curriculum in light of recent calls to decolonize it; syllabi construction; speaking and sighting of Otherness; reception and intertextuality; theory and method; current events and early modern contexts; audiovisual resonances; and other topics.

67. Writing about Shakespeare and Early Modern Drama for a Broader Public

Daniel Thomas Swift
(*New College of the Humanities*.)

How might scholars translate their work on Shakespeare and early modern drama into material for a broader public? This workshop will consider the distinction made between academic and popular writing on theatre history of early modern England. Participants will discuss differences of style and content between popular and academic studies, as well as the kinds of stories scholars tell; and how, why, and whether these differ from those told and demanded by a general reading public.

2019 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 October 2018.

[NextGenPlen2019 application](#)

The 2019 Conference will introduce two new practicums designed to provide hands-on experiences for SAA conference-goers. Members are not required to sign up for these as part of their selection of four seminar options; either or both of the practicums may be attended in addition to regular seminar enrollment by anyone registered for the conference. To join one or both of the practicums, please respond as described in the descriptions below.

Articles-in-Progress Workshop

Louise Geddes
(*Adelphi University*)

The Articles-in-Progress Workshop supports first time authors preparing their articles for submission to academic journals. Authors will submit an abstract and brief biography and be paired with a senior scholar with editorial expertise. The editors will read a draft of the article and offer feedback at an informal meeting during the conference. Please note that this workshop is offered in addition to regular seminar participation. Essays must be received by 1 February 2019. Members wishing to join this practicum should email Louise Geddes (lgeddes@adelphi.edu) by September 1. Members will be admitted on a first-come, first-served basis.

Teaching Early Drama beyond the Anglosphere

Anston Bosman
(*Amherst College*)

Barbara Fuchs
(*University of California, Los Angeles*)

This open, drop-in workshop welcomes all conference attendees curious about integrating texts originally written in languages other than English into their teaching. A recent surge in translations, editions, and performance projects makes it easier than ever to expand materials and techniques for enriching syllabi. The workshop will introduce new ideas and practices in a short core presentation, after which breakout sessions led by experts will provide opportunities for in-depth exploration. Members wishing to participate in this practicum are encouraged to email Anston Bosman (abosman@amherst.edu) to indicate their interest; the practicum leaders will then follow up on initial contact with a brief online questionnaire. However, all members are welcome to attend the practicum without prior commitment and on a drop-in basis as their conference schedule allows.

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 \$90 conference registration fee.

Applicants must be SAA members in good standing; must participate in the Washington 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 2018**. 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 Washington 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 2018**. Further information is available online at the [Contingent Faculty Awards page](#).

Staffing News

We are delighted to welcome Claire Byrne as U. Mississippi's new SAA Project Coordinator. Claire comes to us from Dublin, Ireland, where she previously worked with the Dublin City Volunteers Center and the Dublin Theater Festival. She will be assisting the Executive Director beginning in July of 2018.

2019 Dissertation Prize Submissions

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

Dissertations submitted for the 2019 prize must have been approved between 1 September 2017 and 1 September 2018. 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 2018**.

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

Digital Exhibits

At the 2019 SAA meeting in Washington, members will again be invited to demonstrate projects that draw on digital resources or that integrate digital technology into scholarship, teaching, and public work on Shakespeare and his contemporaries. Eligible projects must be scholar-generated. The SAA will supply exhibitors with basic equipment and connections (power, Internet access, and video monitors) and strongly encourages international participation.

Exhibitors who have demonstrated projects in earlier conferences are welcome to reapply for 2019. 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 2018**.

Submit Your Website to the SAA Member Database

Members are now invited to list up to two websites on their member profile page. These may be personal websites, blog sites, or other locations where member research and interests are represented. To update your profile if you are already a member, please log in and find your profile page; if you are just joining, you will be prompted to enter the websites after your institutional affiliation.

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.

2019 Meeting Registration Fees

For the Washington meeting, registration fees are \$150 for faculty and \$90 for graduate students. After the pre-registration deadline (1 March 2019), prices increase to \$185 for faculty and \$120 for graduate students. Conference registration opens on 1 January 2019.

Washington 2019

The Forty-Seventh Annual Meeting of the Shakespeare Association of America will be held at the [Renaissance Hotel](#) in Washington, DC. Located downtown, the Renaissance is within walking distance of the White House, the National Mall including many of the Smithsonian museums, and the National Archives. Additionally, the hotel is a block away from the Gallery Place-Chinatown stop of the Washington Metro.

Amenities at the Renaissance include access to a fitness studio and free WiFi to guests. Dining options at the Renaissance include a sports bar, a casual grab-and-go marketplace, and a lounge that serves cocktails and small plates.

There are several airports in the Washington, DC metro area. For transport from Ronald Reagan Washington National Airport (DCA) to the Renaissance, options include SuperShuttle, taxis, ride-sharing apps, or public transportation. To reach the Renaissance using the Metro, take the Yellow line from the airport to the Gallery Place-Chinatown stop or take the Blue line to the Metro Center stop.

Baltimore-Washington International Airport (BWI) and Dulles International Airport (IAD) do not have dedicated Metro stops. Amtrak and MARC both offer train service between BWI and downtown DC. Shuttle services, taxis, and ride-sharing apps are also options for transportation from BWI and IAD.

SAA Rates at the Renaissance

Rooms at the Renaissance are discounted to \$154 per night for single and double occupancy. Mandatory state and local taxes are charged at 14.5%.

Get on the Program in Denver

The program proposal process for the 2019 meeting in Washington is closed. Proposals are welcome for the 2020 meeting in Denver, Colorado, 15-18 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 2020, 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.

Contact

[Gina Bloom](#) (University of California, Davis), Chair of the 2020 Program Committee

Deadline for Proposals: **15 February 2019**.

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: #shax2019.

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.