The Forty-Seventh Annual Meeting of the Shakespeare Association of America will be held at the Renaissance Hotel in Washington, D.C. from 17 to 20 April 2019.

Wednesday, 17 April
4:00 p.m. Registration.
5:00 p.m. Town Hall Business Meeting for All SAA Members.
6:00 p.m. Cash Bar.
7:00 p.m. The White Devil reading with Lara Bovilsky.
7:30 p.m. Film: Casey Wilder Mott's A Midsummer Night's Dream.

Thursday, 18 April
8:00 a.m. Registration and Book Exhibits.
10:00 a.m. 18 Seminars and Workshops.
1:30 p.m. Roundtable: “New Directions in Sound Studies”; Panel Session: “Shakespeare and Transgender Theory.”
3:30 p.m. 16 Seminars; Digital Exhibits; Arden/Everywhere Performance Workshop.
6:00 p.m. Annual Reception.

Friday, 19 April
8:00 a.m. Registration and Book Exhibits; Graduate Student Breakfast.
9:00 a.m. Panel Sessions: “Rhetorics of Performance” and “From Theory to Data and Back.”
11:00 a.m. 18 Seminars and Workshops; Digital Exhibits.
1:30 p.m. Annual Luncheon.
3:30 p.m. Panel Session: “Looking Forward: New Directions in Early Modern Race Studies.”
5:15 p.m. Scholars of Color Social and Cash Bar.
7:30 p.m. Performance: The Dramatic Exploits of Edmund Kean.

Saturday, 20 April
8:00 a.m. Information and Book Exhibits.
9:00 a.m. Roundtables: “Wherefore Ecofeminism?” and “Citizen Shakespeare.”
11:00 a.m. Panel Session: “NextGenPlen.”
12:30 p.m. Roundtable: “Economics of Shakespeare Publishing.”
2:00 p.m. Panel Sessions: “Practice and Process in Early Modern Poetics” and “Shakespearean Futures: Shakespeare and a Living Wage.”
4:00 p.m. 17 Seminars and Workshops.
10:00 p.m. The Dance.
Dear Colleagues,

This year’s conference will mark my eighteenth in attendance. While this is a small amount when compared to our colleagues who have been coming since our organization’s inception in 1972, the changes I have seen are still mind boggling. In the first seminar I attended (on Titus Andronicus led by Heather James with Katherine Rowe as a respondent), we received giant packets in the mail of printed hard copies of the essays. Although PowerPoint existed, it was not widely available and renting projectors and screens at conference hotels was prohibitively expensive (okay, that hasn’t really changed much!). Therefore all visual aids were printed on paper and handed out in person. There were 430 participants in that conference in Miami with 34 seminars. As a graduate student, I thought it was an impossible task to get to know any of those scholars but looking back I see how manageable it was. If you went to dinner with a group of 20, you were actually meeting five percent of the membership. I won’t bore you by listing all the changes now, but it is important to stress that in contrast this year’s conference in Washington, DC will have over 1,200 participants and 70 seminars. You’d need to have a dinner party of 60 people to meet five percent of the membership. That’s a lot of change and growth.

There are many factors in the SAA’s growth. Some have to do with the changing nature of the profession: we have grown as other prominent organizations/conferences shrink. Some have to do with our organization’s continuous striving to be more inclusive both in terms of our membership—graduate students, contingent faculty, independent scholars, scholars of color, etc.—and in terms of the scholarship supported—historicist, archival, theoretical, performance-based, quantitative, etc. “Shakespeare” is capacious in the popular imagination, and the SAA has worked hard over its 46 years to ensure that our professional organization matches that capaciousness.

The board of trustees has been thinking about ways that the governance of the SAA might evolve to handle our organization’s growth. These structural changes range from things that will be invisible to most members (e.g., hiring an accounting firm) to ones that may become more visible (e.g., potentially increasing the size of the board). We are mindful that for many SAA is their only professional conference for the year (due to teaching loads and schedules, financial costs, personal/familial obligations, etc.), and we want to ensure that the benefits of attending continue to outweigh the costs. We are also mindful that for many SAA seems to be run like a black box without enough transparency, and we want any governance/structural changes to help foster greater transparency. As we continue to grow and evolve, I hope you will share your ideas for the organization with the board of trustees and our new executive director, Karen Raber. SAA, after all, exists for you, its members!

So what are my dreams for SAA in the next eighteen years, for SAA 2037? First, I hope it will be in Miami again! What rewards serious scholarship more than a beautiful beach with mint-based drinks? Second, I hope the average member will be able to articulate exactly how the organization is structured, organized, and operated, why it functions that way, and how to go about making suggestions and changes. Transparency goes a long way towards fostering buy-in, and I sincerely hope the SAA continues to inspire its members’ buy-in. While I do not necessarily believe that bigger is always better, I hope SAA continues to be the place where our individual and collective thinking is challenged and expanded the most. One potential danger of getting bigger is for the organization to be run in a top-down, bureaucratic fashion. But I am optimistic that the recently formed affinity groups and initiatives on social media continue to produce change both within our scholarship and within our organization.

Eighteen years ago when I attended my first SAA conference, it was inconceivable that I would be the president of this professional organization. After all, I am black woman who works in early modern race studies, and Shakespeare and race were rarely voiced in the same sentence back then. As it turns out, both Shakespeare and SAA are more capacious and robust than I imagined. Help us to foster that capaciousness to guide SAA into even more expansive directions.

Sincerely,

Ayanna Thompson
2018-2019 President
Shakespeare Association of America
Washington, D.C. Program Schedule

Wednesday, 17 April

4:00 to 7:00 p.m.
ADVANCE ONSITE REGISTRATION

5:00 to 6:00 p.m.
TOWN HALL BUSINESS MEETING
Open to all registrants.

6:00 to 7:00 p.m.
CASH BAR
Open to all registrants and their registered guests.

7:00 to 9:00 p.m.
PLAY READING
The White Devil Reading with Lara Bovilsky

7:30 to 10:00 p.m.
FILM
A Midsummer Night’s Dream

Q&A with director Casey Wilder Mott to follow screening.

A fresh and stylish reinvention of one of Shakespeare’s most beloved creations, this modern vision breathes new life into a classic tale. Directed by first-time writer-director Casey Mott, the film features performances by Hamish Linklater (Lysander), Rachael Leigh Cook (Hermia), Finn Wittrock (Demetrius), and Lily Rabe (Helena).

10:00 a.m. to 12:00 noon
SEMINARS AND WORKSHOPS

5PP: Players, Playwrights, Playhouses, Plays, and Parishes
Alan H. Nelson (University of California, Berkeley)

Approaches to Aphra Behn’s The Rover: Text, Teaching, and Performance
Claire Bowditch (Loughborough University)
Elaine Hobby (Loughborough University)

As You Like It: Motley Approaches
Rob Wakeman (Mount St. Mary College)

Class as Intersectional Phenomenon in Shakespeare
Laurie Ellinghausen (University of Missouri, Kansas City)

Desire and the Nonhuman
Jean E. Feerick (John Carroll University)
Shannon Elizabeth Kelley (Fairfield University)

Early Modern Disability Methodologies
Genevieve Love (Colorado College)
Katherine Schaap William (University of Toronto)

First-Personal Shakespeare
Sara Coodin (University of Oklahoma)
Ambereen Dadabhoy (Harvey Mudd College)

Iberian Romance and Its English Afterlives
Joyce Boro (Université de Montréal)
Louise Wilson (Liverpool Hope University)

Law, Literature, and Constitutional Authority
Stephanie Elsky (Rhodes College)
Rayna Kalas (Cornell University)

London as Theatrical Space
Andrew Gordon (University of Aberdeen)
Tracey Hill (Bath Spa University)

Thursday, 18 April

8:00 a.m. to 6:00 p.m.
REGISTRATION
BOOK EXHIBITS

9:00 a.m. to 12:00 noon
WORKSHOP
Publishing Your Book: Proposals, Presses, and the Process
Jane Hwang Degenhardt (University of Massachusetts, Amherst)
Henry S. Turner (Rutgers University)

All registrants are welcome to a participatory reading of Webster’s tragic satire, famous for its scathing depiction of Italy’s - and England’s - moral corruption.
Washington, D.C. Program Schedule

Manuscripts and Early Modern Drama
Ivan Lupić (Stanford University)
Misha Teramura (University of Toronto)

Minor Affects and Feelings in Early Modern Environments
Tripthi Pillai (Coastal Carolina University)

Shakespeare and Cultural Appropriation, Part One
Vanessa I. Corredera (Andrews University)
Geoffrey Way (Washburn University)

Staging Muslims and Jews in Early Modern England
M. Lindsay Kaplan (Georgetown University)

Teaching Shakespeare Online
Loreen L. Giese (Ohio University)

The Unthinkable Renaissance
Erica Fudge (University of Strathclyde)

Virtual Shakespeare
Rebecca Bushnell (University of Pennsylvania)

“Washed in Lethe”: Renaissance Cultures of Remembering and Forgetting
Jonathan Baldo (Eastman School of Music, University of Rochester)
Isabel C. Karremann (Universität Würzburg)

Women and Public Worship, 1500-1660
Jaime Goodrich (Wayne State University)
Micheline White (Carleton University)

12 noon to 1:30 p.m.

PRACTICUM

Teaching Early Drama beyond the Anglosphere
Anston Bosman (Amherst College)
Barbara Fuchs (University of California, Los Angeles)

Drop-in workshop open to all registrants.

1:30 to 3:00 p.m.

ROUNDTABLE

New Directions in Sound Studies
Session Organizer and Chair: Keith M. Botelho (Kennesaw State University)

Shakespeare and Transgender Theory
Alexa Alice Joubin (George Washington University)

Shakespeare and Transgender Theory
trans-Residue: Nonbinary Affect and Boy Actors’ Adult Careers
Simone Chess (Wayne State University)

A Woman’s Prick: Trans Technogenesis in Sonnet 20
Colby Gordon (Bryn Mawr College)

Trans-Cultures: Feminisms, Transgender Theory, and Shakespeare Studies
Lisa S. Starks (University of South Florida, St. Petersburg)

3:30 to 5:30 p.m.

SEMINARS AND WORKSHOPS

Collecting Shakespeare
Aaron T. Pratt (University of Texas, Austin)

Early Modern Sexual Knowledge
James M. Bromley (Miami University)

Ecomaterialism and Performance
Todd Andrew Borlik (University of Huddersfield)
Randall Martin (University of New Brunswick)

Environments of Justice
Chris Barrett (Louisiana State University)
Sarah Higinbotham (Emory University)

Fellowship in Shakespeare’s Time
Stephen Guy-Bray (University of British Columbia)
Nathan Szymanski (Simon Fraser University)

Jacobean Hispanophilia and English Drama
Eric John Griffin (Millsaps College)
Alexander Samson (University College London)

The King’s Men and Their Playwrights
Meghan C. Andrews (Lycoming College)
James J. Marino (Cleveland State University)

London Incorporated: Theater and Institutional Life
Christi Spain-Savage (Siena College)
Jordan Windholz (Shippensburg University)

Occult Agents in Shakespeare, Part One
Mary Floyd-Wilson (University of North Carolina)

Pleasure and Interpretation in Shakespeare and Spenser, Part One
Joe Moshenska (University of Oxford)
Leah J. Whittington (Harvard University)

Populist Shakespeare Today
Peter Kuling (University of Ottawa)
Wes D. Pearce (University of Regina)

Race: Comparative and Transnational Approaches
Noémie Ndiaye (Carnegie Mellon University)
Emily Weissbourd (Lehigh University)
PERFORMANCE WORKSHOP

Shakespeare and “Minor” Dramatists
David McInnis (University of Melbourne)
Tom Rutter (University of Sheffield)

Shakespeare at Scale
Anupam Basu (Washington University in St. Louis)
Brett D. Greatley-Hirsh (University of Leeds)

Shakespearean Revulsions
Claire McEachern (University of California, Los Angeles)

Webster’s The White Devil: New Directions
Lara Bovilsky (University of Oregon)

DIGITAL EXHIBITS
Jonson Character Cloud
Dori Coblentz (Georgia Institute of Technology)
David Coblentz (Independent Scholar)

Mapping Absence in Shakespeare
John Garrison (Grinnell College)
Ahon Gooptu (Grinnell College)

The MIT Merchant Module
Diana E. Henderson (Massachusetts Institute of Technology)
Mary Erica Zimmer (Massachusetts Institute of Technology)

Shakespeare at Play
Noam Tzvi Lior (University of Toronto)

To Quote or Not to Quote, Fractal Shakespeare
Derek Miller (Harvard University)

Arden/Everywhere
Using "As You Like It" as a model, New York theater director Jessica Bauman will explore how theater and performance techniques can provide pedagogical tools for creating an inclusive classroom. This workshop will include on-your-feet theater games and exercises, and personal writing prompts that connect to the plays' themes. Finally, we will explore strategies for embodying Shakespeare's verse with apprehensive students.

6:00 to 9:00 p.m.
ANNUAL RECEPTION
Open to all registrants for the Forty-Seventh Annual Meeting and their guests. Each guest must have an SAA name tag in order to attend; guest tags may be requested and purchased on the conference registration form.

Friday, 19 April
7:30 to 8:30 a.m.
SHAKESPEARE YOGA
Kathryn Moncrief, RYT-200 (Washington College).
Open to all registrants for the Forty-Seventh Annual Meeting and registered guests.

8:00 a.m. to 6:00 p.m.
REGISTRATION AND BOOK EXHIBITS
8:00 to 9:00 a.m.

GRADUATE STUDENT BREAKFAST
Hosted by the Trustees of the Association.

9:00 to 10:30 a.m.

PANEL SESSIONS
Rhetorics of Performance
Session Organizer: Lucy Munro (King’s College London)
Chair: Farah Karim-Cooper (Shakespeare’s Globe)

Shakespeare, Gender, and the Performance of the “Commonplace”
Andrea R. Stevens (University of Illinois, Urbana-Champaign)

Feats of Activity and the Tragic Stage
Clare McManus (University of Roehampton)

“Incite them to quick motion”: Kinetic Rhetoric of Colonial Subaltern Performance in The Tempest’s Disrupted Masque
Elisa Oh (Howard University)

Silent Voices: Text, Performance and the Early Modern Dumb-Show
Lucy Munro (King’s College London)

From Theory to Data and Back
Session Organizer: Jonathan P. Lamb (University of Kansas)
Chair: Hugh Craig (University of Newcastle, Australia)

What’s at Stake in Quantitative Studies about Shakespeare?
Gabriel Egan (De Montfort University)

Shakespeare in the London Stage Database
Mattie Burkert (Utah State University)

Death by Numbers: Quantitatively Analyzing the London Bills of Mortality
Jessica Otis (George Mason University)

Computational Philology
Jonathan P. Lamb (University of Kansas)
11:00 a.m. to 1:00 p.m.

SEMINARS AND WORKSHOPS

Art-Religion in Shakespeare
John L. Parker (University of Virginia)

Disability and Its Intersections
Allison P. Hobgood (Willamette University)
Jonathan Hsy (George Washington University)

Invisible Presences: Detecting the Unseen in Renaissance Drama
Andrew Sofer (Boston College)
Jonathan A. Walker (Portland State University)

Modern Scholarly Editions: Challenges and Opportunities
Martin Butler (University of Leeds)
Jennifer Richards (Newcastle University)

Occult Agents in Shakespeare, Part Two
Mary Floyd-Wilson (University of North Carolina)

#OpenSecrets
Marjorie Rubright (University of Massachusetts, Amherst)
Kathryn Vomero Santos (Trinity University)

Pleasure and Interpretation in Shakespeare and Spenser, Part Two
Joe Moschenska (University of Oxford)
Leah J. Whittington (Harvard University)

Provincial Shakespeare
Katherine A. Gillen (Texas A&M University, San Antonio)
Marissa Greenberg (University of New Mexico)

Race and/as Affect in Early Modern Literature
Carol Mejia LaPerle (Wright State University)

Shakespeare and Cultural Appropriation, Part Two
Vanessa I. Corredera (Andrews University)
Geoffrey Way (Washburn University)

Shakespeare and the District
Richard Finkelstein (University of Mary Washington)
Maya Mathur (University of Mary Washington)

Shakespeare and Visual Cultures, Old and New
Howard Marchitello (Rutgers University, Camden)
Stephen Orgel (Stanford University)

Shakespeare on Our Hands
Jill Bradbury (Gallaudet University)
Crom Saunders (Columbia College Chicago)
Ethan Sinnott (Gallaudet University)
Lindsey D. Snyder (Silver Spring, MD)

Shakespeare's Forms, Part One
Emily Shortslef (University of Kentucky)
Erin K. Kelly (California State University, Chico)

Shakespeare's Language: Changing Methods
Alysia Kolentsis (St. Jerome's University, University of Waterloo)
Lynne Magnusson (University of Toronto)

Shakespearean Skies: Weather and Climate
Sophie Chiari (Université Clermont Auvergne)
Sophie Mary Lemerrier-Goddard (Université de Lyon)

Theatrical Skepticism
Lauren Roberston (Columbia University)
Anita Gilman Sherman (American University)

World, Globe, Planet: Macrocosmic Thinking in the Age of Shakespeare
Joseph Campana (Rice University)
Ayesha Ramachandran (Yale University)

Writing about Shakespeare and Early Modern Drama for a Broader Public
Daniel Thomas Swift (New College of the Humanities)

DIGITAL EXHIBITS

Cooking in the Archives: Updating Early Modern Recipes (1600-1800) in a Modern Kitchen
Marissa Nicosia (Pennsylvania State University, Abington College)

Digital Cavendish Project - A Collaborative Scholarly Repository
Shawn William Niles (Florida Southwestern State College)

Digital Tools for Teaching Shakespeare: Offerings from the Folger Shakespeare Library
Meaghan J. Brown (Folger Shakespeare Library)
Justine Decamilis (University of Maryland)
Eric M. Johnson (Folger Shakespeare Library)
Rebecca Lee Niles (Folger Shakespeare Library)

The EMC Imprint from UCSB
Andrew Griffin (University of California, Santa Barbara)
Patricia Fumerton (University of California, Santa Barbara)

Hurly Burly Shakespeare Show!
Jess Hamlet (University of Alabama)
Aubrey Whitlock (American Shakespeare Center)

1:30 to 3:00 p.m.

ANNUAL LUNCHEON

Open to all registrants for the Forty-Seventh Annual Meeting. Additional guest tickets may be purchased in advance. Member tickets are included in registration envelopes (but may not be available to onsite registrants).

3:30 to 5:00 p.m.

PLENARY SESSION

Looking Forward: New Directions in Early Modern Race Studies
Session Organizer: Peter Erickson (Northwest University)
Chair: Ayanna Thompson (Arizona State University)
What Is at Stake in the Study of Race?
Ania Loomba (University of Pennsylvania)

“A Swarthy Group of Strangers”: Shakespeare, Islamophobia, and Race
Bernadette Andrea (University of California, Santa Barbara)

White Hands: Gesturing toward Shakespeare’s “Other Race Plays”
David Sterling Brown (SUNY Binghamton)

I Can’t Love You the Way You Want Me to: Archival Blackness
Kim F. Hall (Barnard College)

5:15 to 7:00 p.m.

SCHOLARS OF COLOR SOCIAL AND CASH BAR
Co-sponsored by the Folger Shakespeare Library. Open to registrants and their guests.

Saturday, 20 April

7:30 to 8:30 a.m.

SHAKESPEARE YOGA
Anna Riehl Bertole, RYT-200 (Auburn University).
Open to all registrants for the Forty-Seventh Annual Meeting and registered guests.

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

INFORMATION AND BOOK EXHIBITS

8:30 to 10:30 a.m.

WORKSHOP
Workshop for Teachers
Led by Sarah Enloe (American Shakespeare Center).

9:00 to 10:30 a.m.

ROUNDTABLE
Citizen Shakespeare
Session Organizer: Katherine West Scheil (University of Minnesota)
Moderator: Paul Edmondson (Shakespeare Birthplace Trust)
Zorica Bećanović Nikolić (Univerzitet u Beogradu)
Ewan Fernie (Shakespeare Institute, University of Birmingham)
Michael Witmore (Folger Shakespeare Library)

Wherefore Ecofeminism?
Session Organizer: Jennifer A. Munroe (University of North Carolina, Charlotte)
Chair: Tiffany Jo Werth (University of California, Davis)
Carla Freccero (University of California, Santa Cruz)
Evelyn Gajowski (University of Nevada, Las Vegas)
Rebecca Laroche (University of Colorado, Colorado Springs)
Steve Mentz (St. John’s University)

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

PANEL SESSION
The 2019 NextGenPlen
Session Organizers: Members of the NextGenPlen Committee for 2019

“Mark how he trembles in his ecstasy”: Space, Place, and Self in The Comedy of Errors
Jennifer J. Edwards (Shakespeare’s Globe)

The Sex Lives of Shakespearean Women
Joseph Gamble (University of Michigan)

Cosmopolitan Windsor: Translation and Seduction in Shakespeare’s “English” Comedy
Andrew S. Keener (Santa Clara University)

“I Had as Lief They Would Break Wind in My Lips”: Contested Kisses in Marston’s The Dutch Courtesan
Alex MacConochie (Boston University)

12:30 to 2:00 p.m.

ROUNDTABLE
The Economics of Shakespeare Publishing
Session Organizer and Chair: Eric M. Johnson (Folger Shakespeare Library)

The Dramatic Exploits of Edmund Kean
Written and performed by Award-winning Royal Shakespeare Company Ian Hughes, The Dramatic Exploits of Edmund Kean charts the rise and decline of the great 19th-century actor. The Dramatic Exploits of Edmund Kean celebrates the spirit of one of the most unique talents that British theater has ever produced.
Fitting the Bill: Publishing Shakespeare Successfully for Today’s Students, Scholars and Performers
Margaret Bartley (Bloomsbury Publishing)

Unlocking the Black Box of the Academic Journal
Jessica Roberts Frazier (Folger Shakespeare Library)

Metadata Misfires and Bibliographical Chaos in the Shakespeare Publication Market
Susan V. Scott (London School of Economics)

2:00 to 3:30 p.m.

PANEL SESSIONS

Practice and Process in Early Modern Poetics
Session Organizer: Megan Heffernan (DePaul University) and Jessica Rosenberg (University of Miami)
Chair: Dympna C. Callaghan (Syracuse University)
Stationers’ Forms
Megan Heffernan (DePaul University)
Fast and Loose: Limit and Liberty in Early Modern Prison Poetry
Molly Murray (Columbia University)
Romeo and Juliet and the Traffic in Small Things
Jessica Rosenberg (University of Miami)
Hester Pulter’s Dunghill Poetics
Frances E. Dolan (University of California, Davis)

Shakespearean Futures:
Shakespeare and a Living Wage
Session Organizer: Amanda Bailey (University of Maryland)
Chair: Carla Della Gatta (University of Southern California)

“By penny of observation”: Teaching Shakespeare as Contingent Faculty
Maggie Ellen Ray (Prince George’s County Public Schools)
Contingency, Gen. Ed., and the Age of Shakespeare
Sabrina Alcorn Baron (University of Maryland)
Shakespeare and the Boundaries of the Humane
Amanda Bailey (University of Maryland)

4:00 to 6:00 p.m.

SEMINARS AND WORKSHOPS

Editing Editing
Leah Knight (Brock University)
Navigating Early Modern Interfaces
Meaghan J. Brown (Folger Shakespeare Library)
Performing Women/Performing Gender in the Age of Shakespeare and Beyond
Melinda Gough (McMaster University)
Print, Conservation, and Waste
Sarah Wall-Randell (Wellesley College)
Lina Perkins Wilder (Connecticut College)
Refuge in Shakespeare’s Europe
Sponsored by the European Shakespeare Research Association
Stephen O’Neill (National University of Ireland, Maynooth)

Shakespeare in Film History
Gregory M. Colón Semenza (University of Connecticut, Storrs)
Shakespeare on the Contemporary Regional Stage
Niamh J. O’Leary (Xavier University)
Jayme M. Yeo (Belmont University)

Shakespeare, Race, and the Practical Humanities
Ian Smith (Lafayette College)

Shakespeare’s Documentary
Mark Thornton Burnett (Queen’s University Belfast)

Shakespeare’s Enemies
Jeremy Lopez (University of Toronto)
Paul D. Menzer (Mary Baldwin University)

Shakespeare’s Forms, Part Two
Emily Shortslef (University of Kentucky)
Erin K. Kelly (California State University, Chico)

Shakespeare’s Greek
Andrew J. Fleck (University of Texas, El Paso)
John Garrison (Grinnell College)

Signs of the Sexed Body in Early Modern Drama
Kimberly A. Coles (University of Maryland)

Teaching the Premodern in a Time of White Supremacy
Holly E. Dugan (George Washington University)
Dorothy Kim (Vassar College)
Reginald Alfred Wilburn (University of New Hampshire)

Tudor Performance: Contexts, Traditions, Afterlives
Jessica L. Winston (Idaho State University)

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

THE DANCE

This year, the dance is free to all registrants and their guests.
Register for 2019

Conference registration is now open. For those who register by the 1 March deadline, the registration fee is $150 for faculty and independent scholars and $90 for graduate students. After 1 March the cost of registration increases to $185 and $120 respectively. Conference registration fees are non-refundable after 25 March 2019.

The Meeting registration fee entitles each SAA member to attend all sessions, seminars, and workshops in Washington, D.C., as well as the Town Hall Business Meeting on Wednesday evening, the Book Exhibits, the Welcome Reception on Thursday evening, the Digital Exhibits on Thursday and Friday, the Annual Luncheon on Friday, and film screenings and performances.

Register online.

Room Share

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

Transportation

There are several airports in the Washington, D.C. metro area. Ronald Reagan Washington National Airport (DCA) is five miles from the Renaissance Washington hotel; transport 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 D.C. Shuttle services, taxis, and ride-sharing apps are also options for transportation from BWI and IAD.

Events in Washington, D.C.

The National Symphony Orchestra at the Kennedy Center features Gianandrea Noseda conducting a program that includes Beethoven’s Fifth Symphony, Schoenberg’s Chamber Symphony No. 2 and Brahms’s Variations on a Theme of Joseph Haydn, April 18-20. More information can be found and tickets purchased here.

The widely-acclaimed musical Junk will be playing at the Arena Stage, April 5 through May 5. More information is available here.

At the National Gallery of Art, several special installations will be in place in April. Tintoretto: Artist of Renaissance Venice is a celebration of the 500th anniversary of the birth of Jacopo Tintoretto. For a complete list of special installation, see the website.

For other events and attractions, consult the tourism department, Destination D.C.

Program Proposals

Proposals are now being accepted for the SAA’s Forty-Eighth Annual Meeting in Denver, Colorado, from 15 to 18 April 2020. The submission deadline for all proposals for the 2020 Meeting is 15 February 2019.

Proposals are accepted only from postdoctoral scholars who are members in good standing of the SAA. A previous policy prohibiting seminar or workshop leadership in successive years has been lifted. SAA members may propose to lead a seminar or workshop in the year immediately following one in which they have spoken on an SAA panel or led an SAA seminar or workshop. Dissertation candidates are eligible to speak in panel sessions but not to lead seminars or workshops.

Proposing a Seminar or Workshop

SAA seminars should open a number of pathways into a subject, recognizing that the seminar meeting is an occasion for focused discussion of written work completed in advance. Advance work in SAA workshops may involve readings, online discussions, shared syllabi, performances and pedagogical exercises, or other assignments.

Proposing a Panel Session

Paper panels, roundtables, and other formats for public discussion should engage topics of current interest and general appeal for the SAA membership. While the traditional format has been three 20-minute papers per session, the SAA welcomes proposals for other formats for engaging important ideas and issues.

Submitting a Proposal

Those interested in submitting a proposal should consult the SAA website for further information and guidelines. Members of the 2020 Program Committee are happy to advise on the crafting of competitive proposals. Please consider consulting them (via links given at the SAA’s Program Proposals webpage) before clicking on the link to the SAA’s online form for proposal submissions. For difficulties with the forms themselves, contact shakespeare@olemiss.edu.

Renaissance Washington, D.C.

For its Forty-Seventh Annual Meeting, the SAA convenes at the Renaissance Hotel in downtown Washington, D.C. The Renaissance is within walking distance of the White House, the National Mall, and the National Archives. Amenities at the Renaissance include access to a fitness studio and free WiFi to all 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.

Hotel registration is now open. The SAA’s discounted rate is $154 per night for single or double occupancy. Mandatory state and local taxes are 14.5%. Reservations may be made via the exclusive SAA link below or by calling 202.898.9000 (be sure to identify yourself as a member of the Shakespeare Association).

Make a reservation.
The SAA’s Sexual Harassment Policy

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

Definitions

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

Social Media Guidelines

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

Consent

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

Professional Tone

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

Fair Quotation

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

The SAA Hashtag

The hashtag of the Shakespeare Association’s 47th Annual Meeting is #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.

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Anita Sherman (American University)
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Elizabeth Hanson (Queen’s University)

Ad-Hoc Committee on Bylaws
Kurt Daw (San Francisco State University)
Katherine Eggert (University of Colorado, Boulder)
Adam McKeown (Tulane University)

Announcing the 2019 - 2020 SAA/Huntington Fellowship Award Winner:
John Foxe and the Erotics of Historiographic Controversy
Evan Choate (Rice University)

Voting for 2019 SAA Officers
Voting for 2019 SAA officers is now open. For a complete list of candidate biographies as well as a ballot, please visit SAA’s website.

Candidates for Vice President
Natasha Korda (Wesleyan University)
Evelyn Tribble (The University of Connecticut)

Candidates for Trustee
Holly Dugan (The George Washington University)
Arthur L. Little, Jr. (University of California, Los Angeles)
Lucy Munro (King’s College London)
Jyotsna Singh (Michigan State University)

The Annual SAA/Folger Fellowship
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.

Applicants must be SAA members in good standing and must hold terminal degrees in their field. Application materials should be submitted to the Folger directly.