

SAA Bulletin

Shakespeare Association of America



2019 *June*

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The Forty-Eighth Annual Meeting of the Shakespeare Association of America will be held at the Hyatt Regency Convention Center in Denver, Colorado. The conference opens on Wednesday, 15 April and closes on Saturday, 18 April 2020. Panel sessions include:

- ◆ **Plenary Panel: Walking the Talk: Embodied Pedagogies of Social Justice**
Plenary Organizer Marissa Greenberg (*University of New Mexico*), with Eric L. De Barros (*University of the West Indies, St. Augustine*), Kirsten N. Mendoza (*University of Dayton*), Mary Janell Metzger (*Western Washington University*), and Elizabeth Anne Williamson (*Evergreen State College*)
- ◆ **Shakespeare and Intellectual History**
Panel Organizer Patrick Gray (*Durham University*), with Lars Engle (*University of Tulsa*) and Lauren Robertson (*Columbia University*)
- ◆ **Shakespeare in the North American West**
Panel Organizer Gretchen E. Minton (*Montana State University*), with Patricia Badir (*University of British Columbia*) and Heather James (*University of Southern California*)
- ◆ **Shakespearean Futures Roundtable: Accessing Shakespeare**
Roundtable Organizers Allison P. Hobgood (*Willamette University*) and Rebecca Olson (*Oregon State University*), with Brandi Kristine Adams (*Massachusetts Institute of Technology*), Jill Bradbury (*Gallaudet University*), Perry D. Guevara (*Dominican University of California*), Jennifer Row (*University of Minnesota*), and Justin P. Shaw (*Emory University*)
- ◆ **Shakespeare, Race, and Adaption**
Panel Organizers Vanessa I. Corredera (*Andrews University*) and L. Monique Pittman (*Andrews University*), with Margo Hendricks (*University of California, Santa Cruz*) and Carol Mejia LaPerle (*Wright State University*)
- ◆ **Complain! Advocate! Revenge!**
Panel Organizer Lynn Enterline (*Vanderbilt University*), with Lorna M. Hutson (*University of Oxford*) and Emily King (*Louisiana State University*)
- ◆ **Shakespeare's Witness to Catastrophe: Reparative Reading in an Age of Collapse**
Panel Organizer Erin K. Kelly (*California State University, Chico*), with Craig Dionne (*Eastern Michigan University*), Sharon O'Dair (*University of Alabama*), and Julian Yates (*University of Delaware*)
- ◆ **Early Modern Audience and Audients**
Panel Organizers Ellen MacKay (*University of Chicago*) and William N. West (*Northwestern University*), with Richard Preiss (*University of Utah*) and Penelope S. Woods (*Queen Mary London*)

Important Note

Seminar and workshop enrollment will not open until **1 July 2019**, due to our member platform upgrade.

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

Letter from the President



A successful year of transition

2018-19 was a momentous year, in which the SAA transferred its home from Georgetown to the University of Mississippi. Enormous gratitude is due to our outgoing Executive Director Lena Orlin, our incoming Executive Director Karen Raber, and the SAA staff, who ensured a secure take-off and landing. Business transitions across state lines are complex processes that take years of preparation: multiple SAA Presidents and Trustees laid the groundwork for this successful move.

Themes from the 2019 DC Town Hall Meeting: an evolving SAA

Over the past two decades, the SAA has nearly tripled in size. When I began attending in the 1990s, the conference gathered around 400 members; 1,157 gathered in DC in April. We are now an organization with 2,784 members on our rolls, about half of whom attend the conference in any given year. Our increasing size reflects success in numerous areas: active efforts to increase diversity of those practicing Shakespeare in varied fields, an expanding geographic range, and our members' lively exploration of new modes of research and scholarly communication.

At the Town Hall in April, more than 100 members gathered informally to reflect on these changes. The SAAllies presented generative ideas about how a much larger membership can organize itself to be more welcoming. The Trustees gathered input about mentorship connections and other member needs, as the room brainstormed ideas. In sum, the conversation reflected the SAA's evolution. From an association whose early functions were to convene academics and formally recognize the circulation of their scholarship among peers, the SAA is evolving into a member services organization where networking, mentoring, professionalization, access to scholarly resources, and more are also core functions.

Work in process, 2019-2020

With the above transformations in mind, the Trustees are focusing on a key strategic question this year: How can the SAA ensure a strong sense of community and sustain the marvelous vitality of our intellectual exchanges as we evolve and grow? This is a good question to have to grapple with. Consistent with the SAA Constitution, the Trustees will be exploring it in a variety of ways. Where issues are complex and require study, we will appoint ad hoc committees. As needs for new policies are identified, we will continue to address them as **we have in recent years**. In some cases we may put matters to the membership for comment and vote.

Over the coming year, several planning initiatives will move forward:

Setting ourselves up for future financial sustainability

The SAA is fortunate to be on strong financial footing at present. That is due both to the prudent planning and stewardship of our outgoing Executive Director, Lena Orlin, and to the generous support that University of Mississippi committed for the next five years. Precisely because we are in sound financial circumstances now, this is the right moment to plan for longer-term stability, in a measured and intentional way. That is how we will continue to deliver on the SAA's commitment to ensuring access for a widening group of scholar-practitioners, including graduate students, adjunct faculty and independent scholars.

Multiple strategies are needed to ensure the health of the SAA for the long term. They include: establishing a predictable policy around dues and conference fee increases; expanded sponsorship, beyond local arrangements committees; and exploring fundraising opportunities in advance of our 50th Anniversary year, 2022.

Policy on dues and conference fees. In order to keep pace with inflation and maintain a balanced budget as membership needs change, the Trustees have **approved a policy** of modest increases to our dues structure and conference fee structures every third year, beginning June 1, 2019.

Governance

The key question of how the SAA will best maintain transparent and inclusive structures of governance at our larger size prompted the Trustees to form an ad hoc committee to study the issue. That committee reviewed the Constitutions and ByLaws of peer associations and surveyed the SAA leadership of the past five years as to their sense of the evolving needs of the organization. On the basis of their analysis, the Trustees have expanded and **formally charged the committee** to create a simpler and more robust pair of governing documents: operational ByLaws in addition to our governing Constitution. Stay tuned for future updates as their work progresses.

Dear colleagues,

I write as our semesters are wrapping up, with the intellectual energy of the SAA meeting in DC still buzzing. This letter inaugurates what I hope will be a regular year-end recap from the President, on behalf of the Trustees. For those who were not able to be at the conference, it reprises some of the themes shared at the annual Town Hall Meeting on Wednesday afternoon (April 17th), reflecting on where we are now as an organization. We have successfully completed a transition to a new institutional home. The conference is thriving, our membership is steadily growing and increasingly diverse. Much exciting work lies ahead and the Trustees aspire to approach the future of the SAA in an inclusive and transparent way.

This letter covers highlights of the year past and sketches the Trustees' main areas of work for the year ahead, as we assess and respond to evolving needs of the membership. It concludes with updates on dues, conference fees and governance matters.

The Trustees welcome your reflections and feedback via emails to shakespeare@olemiss.edu. We especially encourage input that is forward-looking: your insights about how our fields and the SAA will transform, ten and twenty years out.

Best regards,

A handwritten signature in black ink, appearing to read 'Katherine Rowe'. The signature is fluid and cursive, with a large initial 'K' and 'R'.

Katherine Rowe
2019-20 President
Shakespeare Association of America
On behalf of the Executive Committee

2020 Seminars

Enrollment opens 1 July 2019

01. Atrocity and Early Modern Drama

Sarah Elizabeth Johnson
(Royal Military College of Canada)

Georgina M. Lucas
(Shakespeare Institute, University of Birmingham)

This seminar invites papers that consider how early modern drama handles, and is used to handle, atrocities. What constitutes an atrocity? How might atrocities be staged? Are there distinctions within this category, dependent on actor, time, or victim? Who decides? Who leverages early modern drama and dramatists in post-atrocity societies? The seminar welcomes a variety of approaches to these questions, including text, television, film, performance history, and cultural studies.

02. Bad Philology

Jenny C. Mann
(Cornell University)

Brian Pietras
(Princeton University)

Early moderns could be very bad philologists, mis-translating classical works, creating false etymologies, and constructing improbable cultural histories. This seminar explores “bad philology” as an object of study and a fruitful methodology for early modern studies now. How might bad philology spur us to be more global in our scholarship and foster more imaginative connections among the classical, medieval, and modern? Can bad philology explode dominant paradigms of race, class, and gender?

03. Breathing in/with Shakespeare

Kathryn Prince
(University of Western Australia)

Naya Tsentourou
(University of Exeter)

“How can we start to think about something we cannot see?” (Quinlivan 2014, 1). This seminar focuses on the circulation of breath in Shakespeare’s texts and their performance. How does breath open up physical, spiritual, and emotional worlds? How is breath work part of the Shakespearean actor’s training and practice? Can spectatorial breathing offer insights into emotional communities and emotional contagion? The seminar offers the first sustained engagement with Shakespeare’s pneumatic economy.

04. “But is it any good?”: Evaluating Shakespeare Adaptation

Douglas M. Lanier
(University of New Hampshire)

Scholarly study of Shakespeare adaptation has largely neglected the question of principles by which we assign value to Shakespeare adaptations, in themselves and relative to one other. How to evaluate adaptation—for its fidelity to or deviation from Shakespeare, its political or ethical orientation, its aesthetics, its novelty, its capacity to please or shock, its popularity or relevance, the different audiences it serves, or other principles? Or should we suspend the question of value?

05. Chaucerian Resonances in Tudor and Stuart Performance Contexts

Lindsay Ann Reid
(National University of Ireland, Galway)

This seminar considers Chaucer’s reception in Tudor and Stuart performance contexts. New readings of Shakespeare’s most overtly Chaucerian plays (*The Two Noble Kinsmen*, *A Midsummer Night’s Dream*, *Troilus and Cressida*) are welcome, as are analyses of previously unidentified/understudied Chaucerian resonances within and beyond the Shakespeare canon. Papers might treat balladry, masques, entertainments, or stage plays such as *Women Pleas’d*, *Four Plays in One*, *Patient Grissil*, or *Sir Giles Goosecap*.

06. Conspiracy

Lisa M. Barksdale-Shaw
(Michigan State University)

As evidenced in the trials of Nicholas Throckmorton or Walter Raleigh, fears about conspiracy abound in Shakespeare’s world. How does the representation of criminal collaboration differ from one trial to another and one literary text to another? Might disparate judgments occur if we control for race, gender, class, or nationality? What happens when we consider the results of such judgments alongside dramatic depictions of trials? How might the requirement for proofs and judgment provide insights into the presentation of conspiracy?

07. Critical Methodologies in Early Modern Studies, Post-Historicism

Rebecca Bushnell
(University of Pennsylvania)

Alice A. Dailey
(Villanova University)

This seminar explores the methodological possibilities emerging in historicism’s wake. Aiming to move beyond presentism and periodization, we investigate new methods for approaching early modern literature, including modes of inquiry adapted from other disciplines and those some see as anachronistic, such as methods that engage with media and technology. The seminar invites literary analysis papers that experiment with method as well as metacritical reflections and methodological manifestos.

08. Digital Approaches to Book History

Andie Silva
(York College, CUNY)

Whitney Trettien
(University of Pennsylvania)

Digital platforms expand opportunities for scholars to study rare books; to trace early modern textual production and circulation; and to remediate texts using OCR, 3D modelling, multispectral imaging, text encoding, and social network analysis. We invite papers that engage with or produce new resources, including upcoming or in-progress tools, electronic editions, digitization, digital bibliography. We especially encourage papers working at the intersection of digital pedagogy and book history.

Seminars and Workshops

Only current members of the SAA are able to register for seminars and workshops for the Denver meeting. To join or renew your membership, visit [the membership page of our website](#). The deadline to register for seminars is 15 September 2019.

Enrollment opens 1 July 2019.

09. Disability in the Global Renaissance

Elizabeth B. Bearden
(University of Wisconsin)

Katherine Schaap Williams
(University of Toronto)

How might attention to concepts of early modern disability productively “crip” critical constructions of the global Renaissance? In *Crip Times*, Robert McRuer suggests that to crip scholarly discourse is to recenter disabled bodies and minds and expose how demands for ability become naturalized within cultural norms. This seminar invites papers that consider the forms of physical and intellectual difference that Renaissance texts engage as they take stock of an emerging global imagination.

10. Dramatic Verse

Andrew Mattison
(University of Toledo)

Why did dramatic verse continue to exist once plays in prose were common and blank verse made line breaks harder to hear? In other words, what difference do the distinctions between verse and prose make? This seminar will explore treatments of verse by playwrights, scribes, composers, readers, and actors to explore the importance of verse to genre and theater. Both small- and large-scale approaches are welcome, from analyses of individual passages to treatments of historical trends in dramatic writing.

11. Early Drama and Performance: Contexts and Challenges

Thomas Betteridge
(Brunel University London)

Eleanor Rycroft
(University of Bristol)

Greg Walker
(University of Edinburgh)

This seminar will focus on the secular and religious drama of the early sixteenth century. It invites papers that explore or exemplify approaches informed by practice-based research, exploration of space through performance, and/or historical contextualisation. It will examine the challenges of using practice to illuminate often partial traces of ephemeral performances, and how they might be addressed, and/or the benefits of exploring later playhouse drama in the context of earlier traditions.

12. Early Mod Cons

Rob Carson
(Hobart and William Smith Colleges)

Eric Francis Langley
(University College London)

This seminar invites papers about topics beginning with the prefix “con-” and its variant forms—and thus topics such as conspiracy, contagion, conscience, consent, commodity, constancy, commonwealth, correspondence, collaboration, confession, and conversion—in order to open up a conversation about early modern collectivity. How did shared experience shape early modern conceptions of community and of the self? Approaches via queer philology and historical phenomenology are particularly welcome.

13. Early Modern Women’s Anger

Lara Dodds
(Mississippi State University)

Laura E. Kolb
(Baruch College, CUNY)

The Renaissance inherited a strong tradition of delegitimizing women’s anger. Yet early modern women and female characters experienced and expressed anger: in letters and diaries, plays and poems, prose and verse. This seminar explores representations of women’s anger alongside the structures that both motivated and suppressed it. Collectively, we will consider anger’s sources, its forms, and the kinds of knowledge and action it makes possible.

14. Ecologies and/of Resistance

Jennifer A. Munroe
(University of North Carolina, Charlotte)

Amy L. Tigner
(University of Texas, Arlington)

“Ecologies and/of Resistance” aims to consider questions of the “ecological” with those related to gender, race, and/or class both to identify alternative modes of resistance in the early modern period and to rectify what are and will continue to be their complex intersections. We look to foster conversation about how the various strands within early modern ecostudies might redress these crises by accounting for both for “nature” and “culture” as we posit alternative pathways of resistance.

15. Edition/Copy: New Approaches to Reading and Editing Early Modern Books

Claire M. L. Bourne
(Pennsylvania State University)

Andrew S. Keener
(Santa Clara University)

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

This seminar invites participants to reflect on the treatment of early modern printed texts as exceptional (i.e., as unique copies) rather than exemplary (i.e., as representatives of larger editions) in the way we have come to practice book history, theater and performance studies, and textual editing. We welcome papers that explore the history, historiography, uses, methods, readings, and dramaturgical implications of “edition vs. copy,” in addition to any potential pitfalls of either approach.

16. Experiential/Experimental Knowledge in Shakespeare

Pavneet Singh Aulakh
(Vanderbilt University)

James Kearney
(University of California, Santa Barbara)

This seminar invites papers that reflect on experiential or experimental knowledge in early modern drama. We encourage contributors to cast a wide net in exploring how new or old forms of knowing intersect with the art of Shakespeare and his contemporaries. Papers might address these issues from historical, phenomenological, political, or ethical perspectives or in terms of cognitive studies, histories of science, histories of the emotions, or discourses of the body.

17. The Favorite

Julie A. Crawford
(Columbia University)

The favorite benefited from some of the privileges enjoyed by the friend, but also much of the opprobrium heaped on the flatterer. This seminar is interested in the philosophies that subtended the favorite’s position and ethics; the categories of social difference that rendered them legible; their key postures and other bodily practices; the challenges they pose for editors; and their resurgence in current popular takes on the Renaissance.

18. Global Performance and Adaptations of *Macbeth*

Maurizio Calbi
(Università degli Studi di Palermo)

Juan F. Cerdá
(Universidad de Murcia)

Paul Prescott
(University of Warwick)

Sponsored by the European Shakespeare Research Association

We invite papers that chart *Macbeth's* non-Anglophone reception from the seventeenth century to the present in any media or form; we particularly welcome papers that address the relocation of the play's ideological or identity boundaries within specific historical and theoretical contexts, connecting local interventions and reception to the play's history and their role in broader regional, national, or transnational contexts.

19. Good Governance

Mark Netzloff
(University of Wisconsin, Milwaukee)

This seminar examines early modern governance and the relation of literary production to practices of political life. It also explores literary, historical, and theoretical models of good governance: civic virtue; advice and counsel; diplomacy and other forms of governmental service; the political and/as the happy or good life. Papers dealing with non-Shakespearean literary texts, political writings, historical case-studies, and theoretical or transhistorical approaches are encouraged.

20. Keeping Care in Early Modern England

Rebecca Totaro
(Florida Gulf Coast University)

This seminar will examine "keeping care" for others in post-Reformation England, especially as represented by Spenser, Shakespeare, and women writers. Natural disasters and the halt of Catholic relief efforts renewed questions of who needed, provided, and paid for this care. Papers might consider caregiving and characters (e.g., Spenser's Belphoebe, Shakespeare's Ariel, Wroth's Denia) and/or in *A View*; associated affective dimensions; care networks; archival finds; and/or uncompensated labor.

21. Locating Lucrece in the Twenty-First Century

Miriam E. Jacobson
(University of Georgia)

Shakespeare's second narrative poem, *The Rape of Lucrece*, was hugely popular in its time, enjoying multiple publications, citations, and even a poetic sequel by Middleton. What accounted for this popularity then, and how can we read Shakespeare's Lucrece (the character, the poem) today, in light of current cultural and political conversations? This seminar invites papers that examine Lucrece from multiple perspectives.

22. London's Indoor Playhouses

Christopher Highley
(Ohio State University)

This seminar invites participants to explore the identities of, and relationships among, London's indoor playhouses in the early modern period. Why did these "private" houses open when and where they did? Were they in a competitive or codependent relationship with each other and with the public amphitheatres? Did each indoor venue develop a distinct house style and repertory and were these different repertories in conversation with one another? And what do we know about actual playgoers?

23. Marlowe and Early Shakespeare

Sarah Dustagheer
(University of Kent)

Andrew J. Power
(University of Sharjah)

What does it mean to say a work is early? This seminar invites papers on Marlowe and Shakespeare that address "earliness" in relation to the length of both authors' careers, to the arc of their lives, to the educational and developmental factors that influenced their work, or to other literary and theatrical aspects of authorship, performance, and criticism. Papers that address new discoveries and new developments that contextualize Marlowe and Shakespeare scholarship and/or early modern theater are particularly welcome.

24. *A Midsummer Night's Dream*: New Perspectives

Sarah Lewis
(King's College London)

Gillian Woods
(Birkbeck University of London)

This seminar invites fresh investigations of all aspects of *A Midsummer Night's Dream*. Possible themes include: New Formalist explorations of its linguistic, spatial and ideological structures; eco-critical and animal studies approaches to its climatic concerns and metamorphic action; analysis of desire through queer theory; work on embodiment, phenomenology and the senses; investigations of the comedy's music and dance; and studies of its global performance history and multi-media adaptations.

25. Money and Magic on the Renaissance Stage

David Hawkes
(Arizona State University)

In early modern England, the legitimization of usury allowed financial signs to reproduce, while the fetishistic adoration of liturgical icons gave rise to Reformation iconoclasm, and widespread anxiety about the magical deployment of performative symbols produced the pan-European witch-hunts. The theater provided an apt medium in which such developments could be debated and displayed. This seminar will study treatments of performative representation on the early modern English stage.

26. Multiple Worlds: Early Modern Theater and Reformation Cosmology

James A. Knapp
(Loyola University Chicago)

The early modern period witnessed important debates over the existence and nature of multiple worlds. This seminar invites papers that explore the intersections of these debates and the drama of Shakespeare and his contemporaries. All approaches are welcome. Topics may include: analogies between actual and imagined worlds, world making, Leibnizian compossibility, the Americas as a "new world," human and non-human worlds, among other cosmological subjects.

27. New Philologies

Marjorie Rubright
(University of Massachusetts)

Stephen Spiess
(Babson College)

This seminar will examine the (re)turn to philology and explore new avenues for thinking philologically in our early modern engagements. We invite methodologically self-conscious papers that address the recent scholarship of new, queer, feminist, trans*, transnational, race, and/or eco-philologies. Participants might: introduce a new method for reading early modern words; explore the benefits and limitations of related hermeneutics; and/or attend to broader aspects of English lexical culture.

28. “New Worlds,” New Approaches

Olga L. Valbuena
(Wake Forest University)

Who noticed “the augmentation of the Indies”? This seminar addresses England’s global aspirations and permeable borders in light of colonial bodies, territory, objects, and privateering in Mexico and the Indies. Did the theater naturalize, commoditize, or further estrange new “wonders”? Did audiences gain perspectives different from official state discourses? Topics might include religion, trade, invasion, and transnationalism in plays, polemic, and narrative in well- and lesser-known texts.

29. Performing Digital Shakespeare

Aneta Mancewicz
(University of Birmingham)

Recent applications of motion capture and virtual reality in Shakespeare productions (e.g. the RSC’s *The Tempest*, 2016) suggest that as digital tools are becoming more interactive and immersive, they offer new opportunities for performing Shakespeare. The seminar proposes to evaluate digital productions in a global context, examine how Shakespeare’s plays lend themselves to such practice, and explore the cultural implications of digital Shakespeare performance on stage, film, online, and beyond.

30. *Pericles, Prince of Tyre*

Tom Bishop
(University of Auckland)

Deanne Williams
(York University)

Review and discussion of recent approaches and new concerns in the evaluation of *Pericles, Prince of Tyre*. One of the most popular Globe hits, the play later fell into contempt and obscurity. In the mid-twentieth century, it was an object of more favorable critical scrutiny, and has recently had widespread and repeated success in performance, and been a key work in arguments about attribution. What ways of thinking through this history and its implications are of current critical interest?

31. Playing in Rep

Laurie Johnson
(University of Southern Queensland)

Elizabeth E. Tavares
(Pacific University)

Early English professional players relied on the repertory system—performing a different play every day of the week rather than runs of a single play—for financial success. This seminar invites archival, practitioner, and theoretical explorations of the ways in which performing “in rep” conditioned the early modern performance event. How did the rep system influence enskillment in players? The playgoer experience? What is its role in Shakespeare festivals today? Or in video-on-demand services?

32. Public Shakespeares and New Media: Critical Approaches

Devori Kimbro
(University of Tennessee, Chattanooga)

Michael Noschka
(Paradise Valley Community College)

Geoffrey Way
(Washburn University)

This seminar explores how new media foster engagement between Shakespeareans, institutions, and public audiences through evolving frameworks and methodologies. What are the benefits and pitfalls of such new media engagement? How can fostering such engagement offer new ways of reaching the public with our work in Shakespeare and humanities education in general? We encourage critical and creative work around inventive approaches of all types that connect public audiences with Shakespeare.

33. Queer/Race/Global: Early Modern Crossings

Bernadette Andrea
(University of California, Santa Barbara)

Abdulhamit Arvas
(University of California, Santa Barbara)

This seminar aims to bring together scholars of race, sexuality, and transcultural studies to explore early modern intersections of sexuality, gender, and race from a global critical lens. We welcome diverse methodologies and approaches that deploy “race” and “queer” as analytical tools, that advance comparative or contrapuntal perspectives, and that engage non-eurocentric texts and contexts to complicate gender binaries, racialized hierarchies, and sexualized identities on the stage and page.

34. Reviving Phillip Massinger

Gina M. Di Salvo
(University of Tennessee)

John M. Kuhn
(SUNY, Binghamton)

This seminar invites papers that address any aspect of the work of the Caroline playwright Philip Massinger (1583-1640). Papers might address Massinger’s work in relation to: religion, meta-theater and ritual, history, geography, questions of genre, economic ideas, or representations of gender, race, or nation. Papers are also welcome on Massinger as a theater professional, his lost plays, his biography, his poetry, his place in the canon, his afterlives, or his work as a collaborator.

35. Shakespeare after Queer Theory

Anthony Guy Patricia
(Concord University)

This seminar invites papers that engage with queer theory and the works of Shakespeare and his contemporaries. Topics participants may explore include: critiques of extant queer readings; the crafting of new queer interpretations; the role of queer theory in textual editing; the possibilities for queer theory in performance studies and histories; the queer pleasure(s) the study of early modern literature engenders; and the debate between historicism and unhistoricism.

36. Shakespeare and Civil Unrest

Mark Bayer
(University of Texas, San Antonio)

Joseph Navitsky
(West Chester University)

What happens when both parties to a dispute enlist Shakespeare to support their cause? We welcome papers that examine any aspect of how Shakespeare has been implicated in civil conflict, rivalry, resistance, competition, or polemic. Participants might examine how Shakespeare has been appropriated in armed conflicts like the English Civil War or the American Civil War, but also in less familiar civil contests, or even the wars of words that abound during these critical historical junctures.

37. Shakespeare and Class

Chris Fitter
(Rutgers University, Camden)

The New Social History has revealed not only plebeian anger and resistance to elite rule, but Shakespeare's familiarity with underclass protest. We ask: Can we speak of class-consciousness in Shakespeare's England? Should we reassess class conflict in Shakespeare's, or others', plays? Are they consistent towards poverty? What reflections are there of social policy (bastardy, drunkenness, vagrancy, curfew, dancing, Poor Law)? Did performances manipulate class divisions within the theaters?

38. Shakespeare and Linguistic Creativity

Daniel Allen Shore
(Georgetown University)

How should we theorize the linguistic creativity of Shakespeare and his contemporaries? Can we extract the concept of creativity from the ideological matrix of bourgeois individualism? How might we move beyond debates over whether Shakespeare possessed or coined the most words? This seminar welcomes papers that draw on recent developments in linguistics, quantitative and qualitative corpus methods, and advances in Natural Language Processing, as well as those that practice close reading.

39. Shakespeare and Sanctuary

Urvashi Chakravarty
(George Mason University)

Ross Knecht
(Emory University)

This seminar explores the relationship between early modern literature and legal and social concepts of sanctuary. In light of the current sanctuary city movement, papers might attend to representations of official and informal sanctuary in Shakespeare's plays and contemporary texts; the role of immigrants and "strangers"; sanctuary as a "state of exception"; and the stage as a space of refuge. We welcome work which intersects with race and diaspora studies and with queer and disability studies.

40. Shakespeare and the Mind: Cognition, Emotion, Affect

Bradley J. Irish
(Arizona State University)

What does it mean to think about Shakespeare and his contemporaries in terms of the "mind"? This seminar will consider early modern literature through all manners of psychology, both historical and modern. Approaches might include cognition, emotion, affect, theory of mind, historical psychology, Freud, Lacan, Kristeva, etc.

41. Shakespeare and Virtual Reality

David McInnis
(University of Melbourne)

Stephen Wittek
(Carnegie Mellon University)

This seminar will consider representations of Shakespearean drama in virtual reality and speculate as to how the medium might impact the production, teaching, and meaning of Shakespeare in years to come. Projects that intersect with performance studies, film studies, and media studies are particularly welcome. Potential areas of focus include: soliloquies and interiority; documentation of theatrical experience; pedagogy; spatiality; embodiment; production; affect; interactivity; and adaptation.

42. Shakespeare and Virtue

Julia Reinhard Lupton
(University of California, Irvine)

Donovan H. Sherman
(Seton Hall University)

In antiquity, virtue was in no way simply synonymous with morality or a code of behavior but instead concerned the powers, capacities, and ends of human and non-human actors. Shakespeare's plays stage both virtue (the capacity of ensouled beings for action) and virtues (the palette of attributes and skills that shape conduct in the world). We invite approaches to the virtues that cut across philosophy, performance and pedagogy and contribute to environmental and medical humanities.

43. Shakespeare in/on the Borderlands

Elizabeth V. Acosta
(El Paso Community College)

Victoria Muñoz
(Hostos Community College, CUNY)

In light of the current political climate around immigration and borders, this seminar considers the teaching of Shakespeare and/on the borderlands. We are especially interested in papers from scholars living in borderland communities. How does teaching on the borderlands shape your pedagogy or scholarship? How does Shakespeare factor into the everyday lives of those living on the border? We also welcome papers that consider how a methodological focus on the borderland contributes to teaching about power, identity, struggle, and agency, and related issues in Shakespeare.

44. Shakespeare Studies and the Idea of the Interface

Lauren Shohet
(Villanova University)

What Shakespeare scholarship might emerge from considering the "interface": the liminal space where deeply different entities must somehow be functionally mediated? How could ideas of interface help us think about intersections of past and present, actor and character, stage and page, figurative and real? How might the simultaneous transparency and undeniable fictiveness of computer interfaces like "windows" and "desktops" and "trashcans" illuminate parallel problems in Shakespeare studies?

45. Shakespeare, Music, and Dance

Lynsey McCulloch
(Coventry University)

Amy Rodgers
(Mount Holyoke College)

This seminar brings together specialists in literature, music, and dance to discuss Shakespeare's use of sound and movement as features of his staged output. Shakespeare's employment, and enjoyment, of music and dance has since been matched by the frequent adaptation of his works by composers and choreographers. But, despite the co-dependant nature of music and dance, Shakespeareans have been slow to examine this intermedial relationship. This seminar will provide a forum for such discussion.

46. The Shakespearean Death Arts

William E. Engel
(Sewanee: The University of the South)

Grant Williams
(Carleton University)

This seminar invites a range of historical and comparative investigations of how Shakespeare and his contemporaries mobilized the death arts—the period's plurality of *memento mori* allusions and artifacts, meditative exercises, commemorative practices, and funereal rituals. Which plays from the period engage most pointedly and extensively with these arts; what about the theatrical, philosophical, and sociological rationale behind staging them; how did these plays differ in their staging?

47. Shakespearean Poetry: Manuscript, Print, and Digital Textualities

Francis X. Connor
(Wichita State University)

This seminar will discuss how recent innovations in book history, textual scholarship, and digital humanities have refined our understanding of Shakespeare's poetic canon. We welcome papers that offer new perspectives and methodologies relevant to the textual and material conditions of Shakespearean verse, including the printers, publishers, editors, and others who, from the time of their initial publication to the present, have contributed to the poems' publication and reception.

48. Shakespeare's "Other Race Plays"

David Sterling Brown
(SUNY Binghamton)

What are Shakespeare's "other race plays"? Why have they been marginalized in critical race discourse? How can reading those 33 plays through a racial lens enhance our scholarship? This seminar moves the issue of Shakespeare and Race forward by sidelining the five "race plays" and asserting that Shakespearean dramas containing all-white characters also permit generative discussions about race. We invite both play-centric and theoretically-oriented papers that mine these alternative literary sites in search of new racial knowledge.

49. Shakespeare's Divination

Aaron Wells Kitch
(Bowdoin College)

Peter Struck defines divination as an "ontology of universalist materialism" that uncovers secret bonds between things in the cosmos. This seminar considers divination in its broadest sense as any conjunction of human and divine forces, including modes of belief and practice that resist both Protestant and Catholic orthodoxies. Participants may wish to explore augury, oracles, miracles, or prophecies in Shakespeare's works. Classical, philosophical, and non-Western approaches are also welcome.

50. Shakespeare's Shameful Histories

John S. Garrison
(Grimmell College)

Kyle A. Pivetti
(Norwich University)

Across Shakespeare's work, the word "shame" appears with striking frequency in the history plays, behind only *The Rape of Lucrece*. What in this genre inspires consideration of shame? How is shame contained in the past or shared with present audiences and readers? The seminar encourages essays that combine various theories—queer theory, affect studies, or memory studies—with a number of potential sources, such as diaries, conduct manuals, or sermons.

51. Short Scenes in Shakespeare

William Germano
(Cooper Union)

Do not blink or you may miss them: this seminar invites work on the shortest scenes in Shakespeare's plays. Why are they there? What thematic, psychological, or dramatic function can such brief scenes provide? Our purpose will be to examine the theatrical function of "unnecessary" scenes in Shakespeare, not only to consider their thematic and dramatic purpose within the playtext as a literary construct but to encourage fresh directorial perspectives on the plays in performance.

52. The Short Script: Forms of and Formulas for Action

Jacqueline Wernimont
(Dartmouth College)

Seth S. Williams
(Barnard College)

This seminar explores relationships between literature and the wide range of "short scripts," or formulae, that structured everyday embodied actions: receipts, mnemonics, music and dance notations, books on prayer or penmanship, and more. We welcome submissions involving both recognizable and unexpected kinds of formulaic doing. How do short scripts render daily life performative, or turn making into a form of knowing? Explorations of form, relationality, materiality, and more are encouraged.

53. The Supernatural and Transcendent in Shakespeare on Screen

Melissa Croteau
(California Baptist University)

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

Shakespeare's plays are replete with supernatural and transcendent moments; however, when his plays are adapted for the screen, the spiritual material poses particular problems for artists. This seminar invites essays from various critical perspectives that explore supernatural and transcendent elements in Shakespearean audio-visual media (adaptations and offshoots) in relation to technological, cultural, historical, political, and theoretical contexts.

54. The Theatrical City: Performance and Ceremony in Early Modern London

Tracey Hill
(Bath Spa University)

Sponsored by Records of Early English Drama

The early modern City of London was a community with rich and enduring dramatic traditions which have been largely overlooked. However, writers including Dekker, Heywood, Jonson, Middleton, Munday, Peele and Webster, actors like Burbage and Alleyn, and impresarios such as Heminges were employed both in the City and on the professional stage. This seminar will explore the manifold connections between civic and non-civic theatrical repertoires, performers, and audiences.

55. Teaching Identity, Inclusion, and Exclusion through Early Modern Drama

Brinda Charry
(Keene State College)

Matteo Pangallo
(Virginia Commonwealth University)

This seminar invites papers on teaching Shakespeare and other early modern dramatists through explorations of race, ethnicity, religion, gender, sexuality, or socioeconomic status. Contributions might focus on pedagogical theory, class activities, course design, resources, assignments, or similar topics. The seminar's goal is to share effective methodologies for helping students connect the study of Shakespeare and early modern drama with the pursuit of equity, inclusion, and social justice.

56. "Tread the Ooze": Early Modern Slime

Brent Dawson
(University of Oregon)

Lynn M. Maxwell
(Spelman College)

This seminar is interested in how Shakespeare and his contemporaries use slime, muck, and other viscous materials. How do early modern authors figure differently "the common muck of the world"? What is the value of these less than savory materials and how are they used to explore issues of gender, procreation, and otherness? To what extent does their status as semi-solids matter, and what is their relation to other semi-solids like clay and wax that are attached to more positive possibilities?

57. Villains and Villainy in Renaissance Drama

David Hershinow
(Baruch College, CUNY)

The 16th and 17th centuries witnessed a change in dramatic tastes from the allegorical Vice of an earlier era to a new breed of cunning, psychologically complex stage villain. This seminar invites papers that reflect on the period's appetite for new kinds of villains and new forms of villainy. Papers across a range of approaches are welcome, including those that focus on gender and sexuality, critical race studies, theodicy, political theory, performance studies, and the new economic criticism.

58. Watery Thinking: Cognitive and Ecocritical Perspectives on Water in Early Modern Literature

Nicholas Ryan Helms
(University of Alabama)

Steve Mentz
(St. John's University)

This seminar will blend cognitive and ecocritical approaches to early modern literature, questioning what role the watery environment plays in how authors think, and how they think about thinking. In particular, we're interested in how water, as metaphor and feature of the environment, creates affordances and constraints for early modern thought. We would like the seminar to explore how both early modern ecocriticism and contemporary cognitive sciences draw upon water and watery environs.

59. Women Writers and Political Frameworks

Mihoko Suzuki
(University of Miami)

Joanne Wright
(University of New Brunswick)

Sponsored by the Society for the Study of Early Modern Women and Gender

This seminar explores how early modern women writers challenged, subverted, or revised prevailing political frameworks, and attendant philosophical, scientific, and economic categories. Topics can include the disruption of the division between royalist/parliamentarian; understandings of citizenship, family, the church and the rise of capitalism; the hierarchy between human/non-human; literary-historical periodization; and, in light of #MeToo, women's experiences of violence and abuse.

60. Young Adult Shakespeare

Jennifer Flaherty
(Georgia College)

Deborah Uman
(St. John Fisher College)

Starting as early as Lamb's *Tales* from Shakespeare, the impulse to make Shakespeare accessible to young people has inspired adaptations across all forms of media. For this seminar we will consider a range of contributions to YA and children's Shakespeare, including novels, films, comic books, plays, music, television, games, and web series. We will encourage a variety of approaches, considering the implications of this pop culture phenomenon for our students, our classrooms, and our scholarship.

2020 Workshops

61. Academy and Practice: A Mutual Exchange of Research and Discovery

Ralph Alan Cohen
(American Shakespeare Center)

Sarah E. Enloe
(American Shakespeare Center)

Amanda Giguere
(Colorado Shakespeare Festival)

Kevin Rich
(University of Colorado, Boulder)

How can the Academy and theater practitioners work together to engage communities? How can scholarship inform the practice of Shakespeare? And how can performance approaches inform research? This session explores case studies of theater companies partnered with academic institutions. Through the examination of successful partnerships including Colorado Shakespeare Festival and American Shakespeare Center, participants in this workshop will identify opportunities for further collaborations.



2020 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.

[Visit our website for more information.](#)

Deadline: 1 October 2019.

Digital Exhibits

At the 2020 SAA meeting in Denver, 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. For application information, please consult the [Digital Exhibits page](#) on the SAA website.

Deadline: 1 November 2019.

62. #MeToo: Staging Sexual Violence in Early Modern Drama

Erin Julian
(University of Western Ontario)

Nora J. Williams
(Independent Scholar)

The acute visibility of the #MeToo movement has spurred reflection about how we “do” early modern plays in ways that are ethical and intersectional, while acknowledging them as culturally valuable texts. This workshop will explore the limits of current approaches and of what a scholar/practitioner can or should represent, as well as models of successful praxis. We encourage work on dramatists beyond Shakespeare, and we particularly welcome participants identifying as LGBTQI, disabled, and POC.

63. On Difficulty

Eric S. Mallin
(University of Texas, Austin)

This workshop is about interpretation and diplomacy, which is to say, pedagogical problems. Specifically: how can we cope with verbal and ideological difficulty in the classroom? As teachers, how much attention should we pay to the wholly unattractive or utterly obscure moments in Shakespeare plays? We will try to frame some practical solutions for defining and confronting “difficulty”—verbal and cultural entanglement that has become opaque to modern sensibilities—without erasing it.

64. Shakespeare and Graduate Education

Michelle M. Dowd
(University of Alabama)

What is the place of Shakespeare studies in graduate education today? This workshop seeks to foster discussion of curricular structures, practical considerations, and scholarly developments relevant to graduate study and training. Materials produced for the session may include assignments, program requirements, best practices, exam reading lists, analyses of historical trends, or ideas for future directions. Participants at all levels, including current graduate students, are welcome.

65. Teaching 17th-Century Books with and without 17th-Century Books

Mara I. Amster
(Randolph College)

Jason Elliot Cohen
(Berea College)

Particularly at teaching institutions, print history and archival materials are represented in eclectic and incomplete holdings. What then are some of our best approaches to activate these often limited archival resources? The purpose of the workshop will be to collect pedagogical strategies and materials relevant to the history of the book and early modern culture in general with an eye toward investigating how our own research processes as scholars inflect those classroom practices.

66. Writing “Shakespearean” Fiction

Andrew James Hartley
(University of North Carolina, Charlotte)

Many Shakespearean academics are—or aspire to be—literary artists, whether they think of themselves as novelists, short story writers, playwrights or screenwriters. How does our status as professors of the world’s most renowned writer affect the stories we write? What might we pursue in our own literary craft which is in some way “Shakespearean” in scope, genre, political representation etc., and how do such things make our fiction similar to or different from our research and teaching?

2020 Practicum

Articles in Progress

Louise Geddes
(Adelphi University)

The practicum 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 who 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. Members wishing to participate must e-mail LGeddes@adelphi.edu by September 1, 2019.

Professionalization Sessions at SAA 2020

For many SAA members, the annual meeting offers an opportunity not only to share research in progress, but also to network with colleagues and discuss a range of professionalization issues. In the past those conversations have been more informal in structure, but beginning in Denver 2020, the SAA conference program will include sessions and events explicitly focused on professionalization, held during breakfast-time before panels and seminars begin. As is true of some other offerings on the program (such as the Digital Exhibits), these events are enhancements to the program, so members may attend any of these in addition to participating in panels or seminars. Denver's program will feature the following professionalization events:

Professionalization Sessions

These brownbag roundtables will feature brief, informal presentations by members who have expertise on the topic at hand, followed by Q&A and discussion with attendees. Starting with the Austin conference, members will be invited to suggest topics for and/or organize these sessions, but for the inaugural year in Denver, the topics will be:

- ♦ Diversity, Equity, and Inclusions: Being an Effective Ally
- ♦ First Book: Logistics of Publishing
- ♦ Surviving and Thriving at Teaching-Intensive Institutions

Meet-and-Greet Breakfast with Journal Editors:

Members will have a chance to talk with editors from some of the key journals that publish articles in Shakespeare and early modern studies. Editors will briefly present about the kinds of submissions they are especially interested in seeing and there will be time for questions and informal discussion over coffee and pastries. No RSVP is required.

Forum on Administration:

Many early modern literary scholars find themselves in or seek out administrative roles in higher education, whether as coordinators, directors, chairs, deans, or executive leadership. Some roles are closely linked to the English discipline, while others require a refashioning of professional identity and work life. Forum leaders Roze Hentschell (*Colorado State University*) and Catherine Thomas (*Georgia Gwinnett College*) will engage participants in a discussion of how early modern scholar-administrators grapple with the joys and challenges of administrative roles and their possible connections to research and/or teaching endeavors. No advance preparation is required, though space is limited. To participate, please [register here](#).

If you are interested in organizing a professionalization session for Austin 2021, or wish to see a particular topic covered, please reach out to a member of the Program Committee for Austin to discuss your ideas.

Fellowship Opportunities

The SAA continues to partner with the Huntington Library and the Folger Shakespeare Library to offer two one-month research fellowship awards for a one-month residency between June 2020 and June 2021. See below for application information.

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.

Deadline: 1 November 2019

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.

Deadline: 1 March 2020.

Congratulations to our 2018-19 winners!

The Huntington Fellowship is awarded to Evan Choate for his proposal, "John Foxe and the Erotics of Historiographic Controversy"; the Folger Fellowship is awarded to Katherine Schaap Williams for "Global Shakespeare and the Work of Commemoration."

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 \$95 conference registration fee.

Applicants must be SAA members in good standing; must participate in the Denver 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.

Further information is available online at the [Graduate Student Travel Awards page](#).

Deadline: 1 November 2019.

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 \$165.

Applicants must be SAA members in good standing; must participate in the Denver 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.

Further information is available online at the [Contingent Faculty Awards page](#).

Deadline: 1 November 2019

2020 Dissertation Prize Submissions

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

Dissertations submitted for the 2020 prize must have been approved between 1 September 2018 and 1 September 2019. 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.

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

Deadline: 1 October 2019



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.

2020 Meeting Registration Fees

For the Denver meeting, registration fees are \$165 for faculty and \$95 for graduate students. After the pre-registration deadline (1 March 2020), prices increase to \$195 for faculty and \$125 for graduate students. Conference registration opens on 2 January 2020, following the holiday break for staff.

Denver 2020

The Forty-Eighth Annual Meeting of the Shakespeare Association of America will be held at the **Hyatt Regency in Denver, Colorado**. Located one block from the 16th Street Mall and walking distance to Denver Center for the Performing Arts, the hotel offers a stylish stay in downtown Denver with access to the 27th-floor Peaks Lounge, the highest-rising lounge in the city with spectacular Rocky Mountain views.

Amenities at the Hyatt Regency include access to a 24-hour fitness center and free WiFi to guests, as well as an indoor lap pool and outdoor sun deck with hot tub. Dining options at the Hyatt Regency include Former Saint Craft Kitchen and Taps, a casual eatery with a large selection of craft beer, a casual grab-and-go marketplace, and a lounge that serves local libations and organic juices, small plates, and desserts.

The Hyatt Regency Denver is 27 miles from the Denver International Airport (DEN) and 1 mile from Union Station. Travelers from the Denver International Airport can use A Line, the rail service from Denver International Airport to LoDo's (lower downtown) Union Station and back, courtesy of Regional Transportation District (RTD). The Denver Airport Rail has six stops along the way and takes approximately 37 minutes at a cost of \$10.50 each way. Other options include SuperShuttle, taxis, or ride-sharing apps.

For travel during your stay, the 16th Street Mall Ride, accessible just one block from Hyatt Regency Denver, offers service throughout the central business and entertainment districts of downtown.

Rooms at the Hyatt Regency are discounted to \$159.00 per night for single and double occupancy. Mandatory state and local taxes are charged at 14.75%.

Get on the Program in Austin

The program proposal process for the 2020 meeting in Denver is closed. Proposals are welcome for the 2021 meeting in Austin, Texas, which will be held 31 March through 4 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 2021, 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

Ruben Espinosa (University of Texas, El Paso) and **Farah Karim-Cooper** (Shakespeare's Globe), Chairs of the 2021 Program Committee.

Deadline 15 February 2020

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: #shax2020.

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.