

# SAA Bulletin

Shakespeare Association of America

2020 *January*

## Contents

Letter from the Executive Director.....	2
Meeting Schedule.....	3
Conference Registration.....	10
Denver Information.....	10
SAA Policy Statements.....	11
SAA Acknowledgments.....	12

## Deadlines

### 2 January

Conference Registration opens.  
Hotel Registration opens.  
Voting for SAA Officers opens.

### 15 February

Voting for SAA Officers closes.  
Program Proposals for 2021 due.

### 1 March

Discounted Registration closes.

### 25 March

Last day for registration refunds.

### 1 April

Online registration closes.

### 15 April

Conference opens in Denver, Colorado.

The Forty-Eighth Annual Meeting of the Shakespeare Association of America will be held at the Hyatt Regency Convention Center in Denver from 15 to 18 April 2020.

## Wednesday, 15 April

- 4:00 p.m. Registration.
- 5:00 p.m. Town Hall Business Meeting for all SAA Members.
- 7:00 p.m. *Moon-Crossed* reading with Kendra Leonard.
- 7:30 p.m. Film: *All Is True*.

## Thursday, 16 April

- 8:00 a.m. Registration and Book Exhibits; Ombuds Training.
- 10:00 a.m. 19 Seminars and Workshops; Digital Exhibits.
- 12:00 noon Practicum: "Articles in Progress."
- 1:30 p.m. Panel Session: "Shakespeare and Intellectual History."
- 3:30 p.m. 15 Seminar and Workshops; Performanc Practicums: "Early Modern Dance for Terrified Beginners" and "Pop-up *Richard III*."
- 6:00 p.m. Annual Reception.

## Friday, 17 April

- 8:00 a.m. Registration and Book Exhibits; Professionalization Session: "First Book: Logistics of Publishing"; Forum on Administration; Graduate Student Breakfast.
- 9:00 a.m. Panel Sessions: "Shakespeare in the North American West" and "Shakespeare, Race, and Adaptation."
- 11:00 a.m. 20 Seminars and Workshops; Digital Exhibits.
- 1:30 p.m. Annual Luncheon.
- 3:30 p.m. Panel Session: "Walking the Talk: Embodied Pedagogies of Social Justice."
- 7:30 p.m. Performance: *Cry, Havoc!*

## Saturday, 18 April

- 8:00 a.m. Information and Book Exhibits; Professionalization Sessions: "Surviving and Thriving at Teaching Intensive Institutions" and "Diversity, Equity, and Inclusion: Being an Effective Ally"; Meet-and-Greet Breakfast with Journal Editors.
- 9:00 a.m. Roundtable: "Shakespeare Futures Roundtable: Accessing Shakespeare" and Panel Session: "Complain! Advocate! Revenge!"
- 11:00 a.m. Panel Session: "NextGenPlen."
- 2:00 p.m. Panel Sessions: "Shakespeare's Witness to Catastrophe: Reparative Reading in an Age of Collapse" and "Early Modern Audience and Audients."
- 4:00 p.m. 14 Seminars and Workshops.
- 6:15 p.m. Scholars of Color Social.
- 8:00 p.m. Film: Bruce Ramsay's *Hamlet* followed by Q&A.
- 10:00 p.m. The Malone Society Dance.

## SAA Officers

### President

Katherine Rowe  
College of William and Mary

### Vice-President

Natasha Korda  
Wesleyan University

### Immediate Past President

Ayanna Thompson  
Arizona State University

### Trustees

Ruben Espinosa  
University of Texas, El Paso

Farah Karim-Cooper  
Shakespeare's Globe

Erika T. Lin

Graduate Center, CUNY

Joyce Green MacDonald  
University of Kentucky

Lucy Munro  
King's College London

Jyotsna G. Singh  
Michigan State University

### Executive Director

Karen Raber  
University of Mississippi

### Assistant Director

Bi-qi Beatrice Lei  
National Taiwan University

### Program Associate

Donna Even-Kesef  
Stanford University

### Project Coordinator

Ginny McCarley  
University of Mississippi

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

# Letter from the Executive Director

---



Happy New Year, SAA Members!

We have another exciting lineup of events at this year's conference in Denver. I want to call your attention to a few of them in particular. This year, we'll be offering some new programming that addresses professional development issues for academics, in areas relevant to our work at the SAA and at our home institutions.

**Ombuds services and training.** The SAA is working to ensure that we are responsive to confidential member concerns and that as we grow as an organization we also increase our capacity for conflict-resolution. To these ends, we have enlisted the services of an institutional ombudsperson, who will offer a session introducing ombuds skills and approaches to academic conflict resolution on Thursday morning. Israella Brill-Cass, an experienced mediator and consultant (you can find more about her at <https://www.fixerrr.com/>), will offer a training session introducing attendees to what an ombuds does, how to work with one, and how to bring knowledge about the role of an ombuds to your home institution. The SAA will provide documentation of your

completion of the training session to all who attend. In addition to the training session, Brill-Cass will offer individual sessions throughout the Friday of the conference, should anyone wish to speak with her privately. A link to permit members to sign up for those sessions anonymously will be circulated in our monthly emails prior to the conference.

**Peer-led professional topics.** The SAA will also offer a number of informal brown bag sessions that address academic professional issues during breakfast slots each day of the conference. These sessions address professional topics like encouraging diversity, publishing your first book, becoming an administrator, and thriving at teaching-intensive institutions and will be led by members with relevant experience already participating in the conference. In addition, we'll have a meet-and-greet with journal editors. All of these sessions are open to any interested conference registrant.

For those members considering traveling with young children, I want to let you know that we will provide a Family Room at the Denver Hyatt: this space will be on the same floor as many of the conference events for the ease of member access, and will have comfortable seating and space for children to play. Please note that the hotel already provides a separate mothers' nursing room upon request.

Finally, while in Denver be aware of both the effects of altitude (drink plenty of water, be prepared for some weariness and get lots of sleep) and the temptations of cannabis (caution is advised especially when consuming edibles). We want everyone to have a healthy, joyful experience at the conference.

See you in April!



Executive Director  
Shakespeare Association of America



Denver Skyline / Courtesy of VISIT DENVER



# Denver Program Schedule

## Wednesday, 15 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.

7:00 to 9:00 p.m.

### PLAY READING

*Moon-Crossed* Reading with Kendra Leonard



Why does Bertram dislike Helena so? Because she's a werewolf, of course! *Moon-Crossed*, a response to and parody of *All's Well That Ends Well*, examines the concept of the monstrous woman, women's power and influence in early modern drama, and the ways women in Shakespeare's plays use their wealth, bodies, and minds to survive hostile situations. Drawing from Shakespeare's plays, the *Malleus Maleficarum*, Marie de France's "Bisclavret," Shakira, Charles Addams, and more, *Moon-Crossed* is a fun and fast-moving play for all theater and pop culture aficionados.

7:30 to 10:00 p.m.

### FILM

*All Is True*



*All Is True* is a portrait of William Shakespeare during the last three years of his life, as he leaves London and returns to his family in Stratford-Upon-Avon. The film follows Shakespeare as he strives to bridge the distance between himself and his wife and two daughters, recover from the loss of his son, and come to terms with his legacy as an artist. Starring Kenneth Branagh (William Shakespeare), Judi Dench (Anne Hathaway), and Ian McKellen (Henry Wriothesley), *All Is True* is an uplifting tale of a man who journeys from darkness and loss to a renewed appreciation of the richness and value of life, allowing him to play out his final act in peace.

## Thursday, 16 April

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

### REGISTRATION BOOK EXHIBITS

8:00 to 9:30 a.m.

### OMBUDS TRAINING

Led by Israela Brill-Cass. Open to all registrants.

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

### SEMINARS AND WORKSHOPS

#### Bad Philology

Jenny C. Mann (Cornell University)  
Brian Pietras (Princeton University)

#### Breathing in/with Shakespeare

Kathryn Prince (University of Western Australia)  
Naya Tsentourou (University of Exeter)

#### "But is it any good?": Evaluating Shakespeare Adaptation, Part One

Douglas M. Lanier (University of New Hampshire)

#### Chaucerian Resonances in Tudor and Stuart Performance Contexts

Lindsay Ann Reid (National University of Ireland, Galway)

#### Conspiracy

Lisa M. Barksdale-Shaw (Michigan State University)

#### Critical Methodologies in Early Modern Studies, Post-Historicism

Rebecca Bushnell (University of Pennsylvania)  
Alice A. Dailey (Villanova University)

#### Digital Approaches to Book History

Andie Silva (York College, CUNY)  
Whitney Trettien (University of Pennsylvania)



Union Station / Courtesy of VISIT DENVER

# Denver Program Schedule

## Disability in the Global Renaissance

Elizabeth B. Bearden (*University of Wisconsin*)  
Katherine Schaap Williams (*University of Toronto*)

## Dramatic Verse

Andrew Mattison (*University of Toledo*)

## Early Drama and Performance:

### Contexts and Challenges

Thomas Betteridge (*Brunel University London*)  
Eleanor Rycroft (*University of Bristol*)  
Greg Walker (*University of Edinburgh*)

## Early Mod Cons

Rob Carson (*Hobart and William Smith Colleges*)  
Eric Francis Langley (*University College London*)

## Early Modern Women's Anger, Part One

Lara Dodds (*Mississippi State University*)  
Laura E. Kolb (*Baruch College, CUNY*)

## Ecologies and/of Resistance

Jennifer A. Munroe (*University of North Carolina, Charlotte*)  
Amy L. Tigner (*University of Texas, Arlington*)

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

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

Claire M. L. Bourne (*Pennsylvania State University*)  
Andrew S. Keener (*Santa Clara University*)



State Capitol / Courtesy of VISIT DENVER

## Experiential/Experimental Knowledge in Shakespeare

Pavneet Singh Aulakh (*Vanderbilt University*)  
James Kearney (*University of California, Santa Barbara*)

## The Favorite

Julie A. Crawford (*Columbia University*)

## Shakespeare and Civil Unrest

Mark Bayer (*University of Texas, San Antonio*)  
Joseph Navitsky (*West Chester University*)

## Shakespeare's Divination

Aaron Wells Kitch (*Bowdoin College*)

## Shakespeare's "Other Race Plays," Part One

David Sterling Brown (*SUNY Binghamton*)

## DIGITAL EXHIBITS

### Common Readers: A Database of Annotations in Early Modern Playbooks

Rebecca Munson (*Princeton University*)

### Digital Restoration Drama

Lauren Liebe (*Texas A&M University*)

### Early Modern Songscapes

Katherine R. Larson (*University of Toronto*)  
Scott A. Trudell (*University of Maryland*)  
Sarah F. Williams (*University of South Carolina*)

### The Hare: An Online Journal of Untimely Reviews in Early Modern Theater

William Casey Caldwell (*Northwestern University*)  
Amy Kenny (*University of California, Riverside*)

### Shakespeare-VR

Stephen Wittek (*Carnegie Mellon University*)

12 noon to 1:30 p.m.

## PRACTICUM

### Articles in Progress

Louise Geddes (*Adelphi University*)



Highlands / Courtesy of VISIT DENVER

1:30 to 3:00 p.m.

## PANEL SESSION

### Shakespeare and Intellectual History

Session Organizer: Patrick Gray (*Durham University*)

Chair: Laurie Johnson (*University of Southern Queensland*)

Shakespeare after Positivism  
Patrick Gray (*Durham University*)

The Materiality of Ideas in Shakespeare's Theater

Lauren Robertson (*Columbia University*)

Montaigne's Modernized Shakespeare  
Lars Engle (*University of Tulsa*)

3:30 to 5:30 p.m.

## SEMINARS AND WORKSHOPS

### Keeping Care in Early Modern England

Rebecca Totaro (*Florida Gulf Coast University*)

### Locating Lucrece in the Twenty-First Century

Miriam E. Jacobson (*University of Georgia*)

### London's Indoor Playhouses

Christopher Highley (*Ohio State University*)



# Denver Program Schedule

## Marlowe and Early Shakespeare

Sarah Dustagheer (*University of Kent*)  
Andrew J. Power (*University of Sharjah*)

## *A Midsummer Night's Dream*: New Perspectives

Sarah Lewis (*King's College London*)  
Gillian Woods (*Birkbeck University of London*)

## Money and Magic on the Renaissance Stage

David Hawkes (*Arizona State University*)

## Multiple Worlds: Early Modern Theater and Reformation Cosmology

James A. Knapp (*Loyola University Chicago*)

## New Philologies

Marjorie Rubright (*University of Massachusetts, Amherst*)  
Stephen Spiess (*Babson College*)

## "New Worlds," New Approaches

Olga L. Valbuena (*Wake Forest University*)

## Performing Digital Shakespeare

Aneta Mancewicz (*University of Birmingham*)

## *Pericles, Prince of Tyre*

Tom Bishop (*University of Auckland*)  
Deanne Williams (*York University*)

## Public Shakespeares and New Media: Critical Approaches

Devori Kimbro (*University of Tennessee, Chattanooga*)  
Michael Noschka (*Paradise Valley Community College*)  
Geoffrey Way (*Arizona State University*)

## Reviving Philip Massinger

Gina M. Di Salvo (*University of Tennessee*)  
John M. Kuhn (*SUNY Binghamton*)

## Shakespeare's "Other Race Plays," Part Two

David Sterling Brown (*SUNY Binghamton*)

## The Supernatural and Transcendent in Shakespeare on Screen

Melissa Croteau (*California Baptist University*)  
Lisa S. Starks (*University of South Florida, St. Petersburg*)

## PERFORMANCE PRACTICUMS

### Early Modern European Dance for Terrified Beginners: A Practicum

Seth S. Williams (*Barnard College*)



All members of any ability level are welcome to come learn several easy dances from the early modern period, accompanied by live music. We'll discuss period dance conventions while encouraging their subversion, especially those relating to gender.

### Pop-up *Richard III*

Pamela Allen Brown (*University of Connecticut, Stamford*) and Peter A. Parolin (*University of Wyoming*)

We invite participation in a performance workshop that will adapt short scenes from *Richard III* as pop-up-theater. Our aim is to satirize our present moment and explore the potential in Shakespearean theatre to push back on contemporary manifestations of tyranny, authoritarianism, and the cult of personality. After workshoping the scenes, we will perform them, pop-up style, at the conference. Participants will gain hands-on experience in political performance outside the traditional theater or classroom. No advance rehearsal is necessary, but leaders will send information to participants to help seed the workshop ground. Please let us know of your interest in participating by emailing Peter Parolin ([Parolin@uwyo.edu](mailto:Parolin@uwyo.edu)) by 1 March 2020.

6:00 to 7:30 p.m.

## ANNUAL RECEPTION

Open to all registrants for the Forty-Eighth 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, 17 April

7:30 to 8:30 a.m.

## SHAKESPEARE YOGA

Kathryn M. Moncrief, RYT-200 (*Worcester Polytechnic Institute*).

Open to all registrants for the Forty-Eighth Annual Meeting and their guests.

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

## REGISTRATION AND BOOK EXHIBITS

8:00 to 9:00 a.m.

## GRADUATE STUDENT BREAKFAST

Hosted by the Trustees of the Association.

## PROFESSIONALIZATION SESSIONS

### First Book: Logistics of Publishing

A discussion guided by representatives of academic presses and experienced SAA members covering the steps involved in getting a book published, ranging from early conversations with editors to making an index and promoting your published work.

### Forum on Administration

Why take on an administrative role? What skills are required? What are the benefits? A group of experienced administrators will lead a discussion of these and related questions.

# Denver Program Schedule

**9:00 to 10:30 a.m.**

## PANEL SESSIONS

### Shakespeare in the North

#### American West

Session Organizer: Gretchen E. Minton  
(*Montana State University*)

Chair: Barbara Sebek (*Colorado State University*)

The Shakespearean Material on  
Montana's Frontier

Gretchen E. Minton (*Montana State University*)

Hamlet among the Buffaloes: The  
Graveyard and the Frontier  
Heather James (*University of Southern California*)

Shakespeare in the Park  
Patricia Badir (*University of British Columbia*)

### Shakespeare, Race, and Adaptation

Session Organizers: Vanessa I. Corredera  
(*Andrews University*) and L. Monique  
Pittman (*Andrews University*)

Chair: Arthur L. Little, Jr. (*University of California, Los Angeles*)

"No tools with which to hear": American  
Moor and the Confrontation of Racist  
Shakespearean Pedagogies  
Vanessa I. Corredera (*Andrews University*)

The Trouble with History: Intersections  
of Nation, Race, and Gender in *King  
Charles III*  
L. Monique Pittman (*Andrews University*)

Adaptations of Will in *Get Out*  
Carol Mejia LaPerle (*Wright State University*)

"His Mistress' Eyes": Shakespeare, Race,  
and Contemporary Romance Fiction  
Margo Hendricks (*University of California, Santa Cruz*)



Denver International Airport / Courtesy of VISIT DENVER

**11:00 a.m. to 1:00 p.m.**

## SEMINARS AND WORKSHOPS

### 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*)

### Atrocity and Early Modern Drama

Sarah E. Johnson (*Royal Military College of Canada*)

Georgina M. Lucas (*Queen's University Belfast*)

### "But is it any good?": Evaluating Shakespeare Adaptation, Part Two

Douglas M. Lanier (*University of New Hampshire*)

### Early Modern Women's Anger, Part Two

Lara Dodds (*Mississippi State University*)  
Laura E. Kolb (*Baruch College, CUNY*)

### Global Performance and Adaptations of *Macbeth*

Sponsored by the European Shakespeare  
Research Association

Maurizio Calbi (*Università degli Studi di Palermo*)

Juan F. Cerdá (*Universidad de Murcia*)  
Paul Prescott (*University of Warwick*)

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

Erin Julian (*University of Western Ontario*)  
Nora J. Williams (*Independent Scholar*)

### On Difficulty

Eric S. Mallin (*University of Texas, Austin*)

### Shakespeare after Queer Theory

Anthony Guy Patricia (*Concord University*)

### Shakespeare and Class

Chris Fitter (*Rutgers University, Camden*)



Red Rocks / Courtesy of VISIT DENVER

### Shakespeare and Linguistic Creativity

Daniel Allen Shore (*Georgetown University*)

### Shakespeare and Sanctuary

Urvashi Chakravarty (*George Mason University*)

Ross Knecht (*Emory University*)

### Shakespeare and the Mind: Cognition, Emotion, Affect

Bradley J. Irish (*Arizona State University*)

### Shakespeare and Virtual Reality

David McInnis (*University of Melbourne*)

Stephen Wittek (*Carnegie Mellon University*)

### Shakespeare and Virtue, Part One

Julia Reinhard Lupton (*University of California, Irvine*)

Donovan H. Sherman (*Seton Hall University*)

### Shakespeare in/on the Borderlands

Elizabeth V. Acosta (*El Paso Community College*)

Victoria Muñoz (*Hostos Community College, CUNY*)

### Shakespeare Studies and the Idea of the Interface

Lauren Shohet (*Villanova University*)

### Shakespeare, Music, and Dance

Lynsey McCulloch (*Coventry University*)

Amy Rodgers (*Mount Holyoke College*)

### The Shakespearean Death Arts

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

Grant Williams (*Carleton University*)



# Denver Program Schedule

## Shakespeare's Shameful Histories

John S. Garrison (*Grinnell College*)

Kyle A. Pivetti (*Norwich University*)

## "Tread the Ooze": Early Modern Slime

Brent Dawson (*University of Oregon*)

Lynn M. Maxwell (*Spelman College*)

## DIGITAL EXHIBITS

### Elsinore

Connor Fallon (*Golden Glitch Studios*)

Kristin Siu (*Golden Glitch Studios*)

### Project Quintessence: A Dynamic Explorer for the EEBO-TCP

Arthur Koehl (*University of California, Davis*)

Samuel Pizelo (*University of California, Davis*)

Carl G. Stahmer (*University of California, Davis*)

### The Pulter Project: Poet in the Making

Leah Knight (*Brock University*)

Wendy Wall (*Northwestern University*)

### The Richard III Digital Text Research Toolset

Amelia Dahmer (*University of Michigan*)

Charles Adams Kelly (*University of Michigan*)

Juliet Mandell (*University of Michigan*)

Liliana Talwate (*University of Michigan*)

### Something Wicked: The Macbeth Video Game

Elizabeth B. Hunter (*San Francisco State University*)



Denver Museum of Natural Science / Courtesy of VISIT DENVER



Museum of Contemporary Art / Courtesy of VISIT DENVER

1:30 to 3:00 p.m.

## ANNUAL LUNCHEON

Open to all registrants for the Forty-Eighth 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

### Walking the Talk: Embodied Pedagogies of Social Justice

Session Organizer: Marissa Greenberg (*University of New Mexico*)

Chair: Katherine Rowe (*College of William & Mary*)

The Politics of Being Earnest: Teaching Shakespeare for Social Justice  
Kirsten N. Mendoza (*University of Dayton*)

Teaching Shakespeare for Social Change in and beyond the College Classroom  
Mary Janell Metzger (*Western Washington University*)

Who Shot Romeo? And How Can We Stop the Bleeding?: Shakespeare for Social Justice in Urban America  
Eric L. De Barros (*University of the West Indies, St. Augustine*)

Of Alliances and Pluralities  
Elizabeth Anne Williamson (*Evergreen State College*)  
Marissa Greenberg (*University of New Mexico*)

7:30 to 9:30 p.m.

## PERFORMANCE

### Cry Havoc!

Sponsored by the *Shakespeare Bulletin*

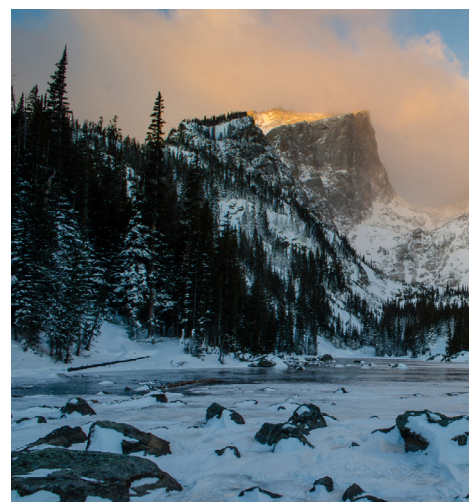


Written and performed by United States Army veteran Stephan Wolfert, *Cry Havoc!* is a critically acclaimed one-person play that seamlessly interweaves Shakespeare's most famous speeches with personal experience to help us understand the national crises we face when we fail in reintegrating our veterans. It shows us that the military men and women of Shakespeare's time wrestled with the same hopes and worries that occupy our modern lives and explores the difficulties that our veterans and their families face. The performance will be followed by a Q&A with Stephan Wolfert.

## Saturday, 18 April

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

## INFORMATION AND BOOK EXHIBITS



Rocky Mountain National Park / Courtesy of VISIT DENVER

# Denver Program Schedule

8:00 to 9:00 a.m.

## PROFESSIONALIZATION SESSIONS

### Surviving and Thriving at Teaching-Intensive Institutions

Leaders will discuss how to manage high teaching loads and large numbers of students; how to develop creative ideas for composition classes; and how to balance teaching demands with research and writing, along with other issues related to the specific needs of those in teaching-oriented positions.

### Diversity, Equity, and Inclusion: Being an Effective Ally

This discussion will address best strategies and practices for how members can advocate for diversity and inclusion in all their roles, as well as the issues related to participating in institutional initiatives, and how anyone can provide support to those dealing with problems of marginalization and exclusion.

### Meet-and-Greet Breakfast with Journal Editors

Join the editors of several peer-reviewed journals—including *Shakespeare Quarterly*, *Renaissance Drama*, *Shakespeare Studies*, *ELR*, *Shakespeare Bulletin*, *SEL*, and *Modern Philology*—for informal conversation about submitting work for publication: what to submit, where to submit, and what to expect after you've submitted it. Brief presentations by the editors will be followed by a breakfast reception. All are welcome, and early-career scholars are particularly encouraged to attend.

8:30 to 11:30 a.m.

## WORKSHOP

### Workshop for Teachers

Led by Sarah Enloe (*American Shakespeare Center*).

9:00 to 10:30 a.m.

## PANEL SESSION

### Complain! Advocate! Revenge!

Session Organizer: Lynn Enterline (*Vanderbilt University*)  
Chair: Emily Shortslef (*University of Kentucky*)

*A futuro*

Lynn Enterline (*Vanderbilt University*)

“Will not the ladies be afeard?”:

Conjectural Rape in *A Midsummer Night's Dream*

Lorna M. Hutson (*University of Oxford*)

On Revenge and Refusal

Emily King (*Louisiana State University*)

## ROUNDTABLE

### Shakespeare Futures

#### Roundtable: Accessing Shakespeare

Session Organizers: Allison P. Hobgood (*Willamette University*) and Rebecca Olson (*Oregon State University*)

Chair: Eric M. Johnson (*Folger Shakespeare Library*)

Affordability: Open Sources and “the” First Generation Student

Rebecca Olson (*Oregon State University*)

Who Can Know Shakespeare?: Toward a More Accessible Academy

Justin P. Shaw (*Emory University*)

Shakespeare at San Quentin: Drama Therapy in Prison

Perry D. Guevara (*Dominican University of California*)

Crip Temporality and the Archive  
Jennifer Row (*University of Minnesota*)

“O sun, thy uprise shall I see no more”:  
Decentering Shakespeare by Accessing Copernicus, Early Modern Poets and Playwrights, and New Pedagogy  
Brandi Kristine Adams (*Massachusetts Institute of Technology*)

Moving from Access to Inclusion in Shakespeare Performance  
Jill Bradbury (*Gallaudet University*)

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

## PANEL SESSION

### The 2020 NextGenPlen

Session Organizers: Members of the NextGenPlen Committee for 2020  
Chair: Natasha Korda (*Wesleyan University*)

Mary Sidney's Postmortem Poetics  
Whitney Sperrazza (*Rochester Institute of Technology*)

Sexual Healing: Medical Pandering in Mountebank Representations  
Sarah Mayo (*University of Georgia*)

Object Black Flesh and the Manufacture of White Fear in Early Modern Anatomical Illustrations  
Averyl Dietering (*University of California, Davis*)

*Climate Leviathan* and Ecological Accumulation in *The Tempest*  
Natalie Suzelis (*Carnegie Mellon University*)

Sanctuary Children: Family Separation and International Law in More's *History* and Shakespeare's *Tragedy of Richard III*  
Emily Glider (*Yale University*)

2:00 to 3:30 p.m.

## PANEL SESSIONS

### Early Modern Audience and Audients

Session Organizers: Ellen MacKay (*University of Chicago*) and William N. West (*Northwestern University*)

Chair: Katherine Eggert (*University of Colorado, Boulder*)

Score  
Ellen MacKay (*University of Chicago*)

Inconvenience  
William N. West (*Northwestern University*)

Again  
Richard Preiss (*University of Utah*)

Reverberation  
Penelope S. Woods (*Queen Mary University of London*)



# Denver Program Schedule

## Shakespeare's Witness to Catastrophe: Reparative Reading in an Age of Collapse

Session Organizer: Erin K. Kelly (*California State University, Chico*)

Chair: Hillary Eklund (*Loyola University New Orleans*)

The Shakespeare Ark  
Julian Yates (*University of Delaware*)

Paleo Hamlet: Ecological Uncanny as Reparative  
Craig Dionne (*Eastern Michigan University*)

Holiday Sex  
Sharon O'Dair (*University of Alabama*)



Denver Botanical Gardens / Courtesy of VISIT DENVER

4:00 to 6:00 p.m.

## SEMINARS AND WORKSHOPS

Good Governance  
Mark Netzloff (*University of Wisconsin, Milwaukee*)

Playing in Rep  
Laurie Johnson (*University of Southern Queensland*)  
Elizabeth E. Tavares (*Pacific University*)

Queer/Race/Global: Early Modern Crossings  
Bernadette Andrea (*University of California, Santa Barbara*)  
Abdulhamit Arvas (*University of California, Santa Barbara*)

Shakespeare and Graduate Education  
Michelle M. Dowd (*University of Alabama*)

Shakespeare and Virtue, Part Two  
Julia Reinhard Lupton (*University of California, Irvine*)  
Donovan H. Sherman (*Seton Hall University*)

Short Scenes in Shakespeare  
William Germano (*Cooper Union*)

The Short Script: Forms of and Formulas for Action  
Jacqueline Wernimont (*Dartmouth College*)  
Seth S. Williams (*Barnard College*)

Teaching Identity, Inclusion, and Exclusion through Early Modern Drama  
Brinda Charry (*Keene State College*)  
Matteo Pangallo (*Virginia Commonwealth University*)

The Theatrical City: Performance and Ceremony in Early Modern London  
Sponsored by Records of Early English Drama  
Tracey Hill (*Bath Spa University*)

Villains and Villainy in Renaissance Drama  
David Hershinow (*Baruch College, CUNY*)

Watery Thinking: Cognitive and Ecocritical Perspectives on Water in Early Modern Literature  
Nicholas Ryan Helms (*University of Alabama*)  
Steve Mentz (*St. John's University*)

Women Writers and Political Frameworks  
Sponsored by the Society for the Study of Early Modern Women and Gender  
Mihoko Suzuki (*University of Miami*)  
Joanne Wright (*University of New Brunswick*)

Writing "Shakespearean" Fiction  
Andrew James Hartley (*University of North Carolina, Charlotte*)

Young Adult Shakespeare  
Jennifer Flaherty (*Georgia College*)  
Deborah Uman (*St. John Fisher College*)

6:15 to 8:00 p.m.

## SCHOLARS OF COLOR SOCIAL AND CASH BAR

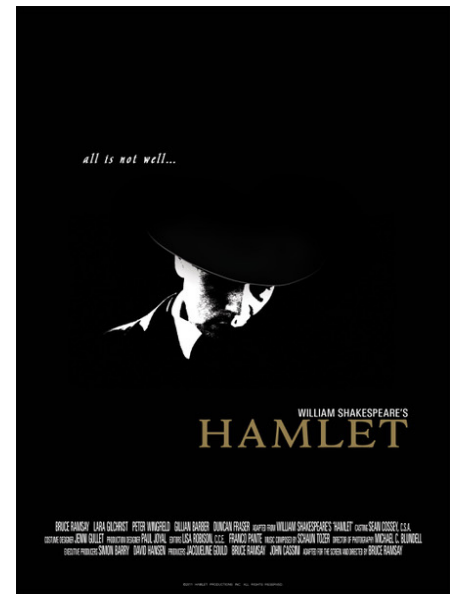
Co-sponsored by the Folger Shakespeare Library. Open to registrants and their guests.

8:00 to 9:30 p.m.

## FILM

### Hamlet

Q&A with director Bruce Ramsay to follow screening.



Treachery, sex, and revenge take center stage for Prince Hamlet and his eventual descent into madness in director Bruce Ramsay's *Hamlet*. Starring Bruce Ramsay (Hamlet), Laura Gilchrist (Ophelia), and Peter Wingfield (Claudius), this retelling of Shakespeare's longest play shot on a micro-budget in only three days premiered in competition at the Vancouver International Film Festival in 2011.

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

## THE MALONE SOCIETY DANCE

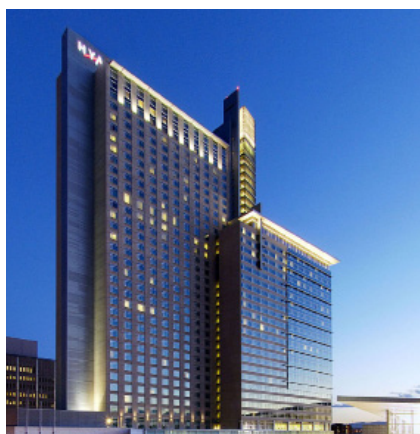
This year, the dance is free to all registrants and their guests thanks to the generosity of the Malone Society.

## Register for 2020

Conference registration opens January 2. For those who register by the 1 March deadline, the registration fee is \$165 for faculty and independent scholars and \$95 for graduate students. After 1 March the cost of registration increases to \$195 and \$125 respectively. Online registration closes 1 April and conference registration fees are non-refundable after 25 March 2020.

The Meeting registration fee entitles each SAA member to attend all sessions, seminars, and workshops in Denver, 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.](#)



## Hyatt Regency Denver

For its Forty-Eighth Annual Meeting, the SAA convenes at the Hyatt Regency Denver at the Colorado Convention Center in downtown Denver, Colorado. The Hyatt Regency is located one block from the 16th Street Mall and walking distance to Denver Center for the Performing Arts. Amenities at the Hyatt Regency include access to a fitness studio and pool as well as free WiFi to all guests. Dining options at the Hyatt Regency include a sports bar, a casual grab-and-go marketplace, and a 27th floor lounge where guests can enjoy breathtaking views of the Rocky Mountains.

The SAA's discounted rate is \$159 per night for single or double occupancy. Mandatory state and local taxes are 15.75%. Reservations may be made via the exclusive SAA link below or by calling **303.436.1234** (be sure to identify yourself as a member of the Shakespeare Association).

[Make a reservation.](#)

## Room Share

The SAA assists members seeking roommates. Please e-mail [shakespeare@olemiss.edu](mailto:shakespeare@olemiss.edu) with your dates and requirements.

## Transportation

Denver International Airport (DEN) is 27 miles from the Hyatt Regency Denver; transport options include taxis, ride-sharing apps, or public transportation. To reach the Hyatt Regency using the Denver Airport Rail, travelers 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.

The Denver International Airport is currently undertaking an extensive renovation project. Delays are expected to be minimal for travelers during construction, but travelers can check [FlyDenver.com](http://FlyDenver.com) for information including current security wait times and departure flights before arriving at the airport.

## Childcare

The concierge at the Hyatt Regency recommends Jenny Foster (720.456.8451 or 303.297.8282), Front Range Nannies (720.244.2247), or Seeking Sitters (303.818.1225) for childcare services. When reaching out to child care providers, please be specific with the location, Hyatt Regency Denver at Colorado Convention Center, as there are three other Hyatt properties within three blocks.

This year the SAA is excited to provide a family room, where families with children can come during the conference to rest and play. For more information, see the registration desk. Childcare will not be provided.

## Events in Denver

The Colorado Symphony features Andrew Litton conducting a program that includes Holst's mystical masterpiece *The Planets*, April 17 through 19. More information can be found and tickets purchased [here](#).

The widely-acclaimed musical drama *Choir Boy* will be playing at the Denver Center for the Performing Arts, April 10 through May 10. More information is available [here](#).

At the Denver Art Museum, several special installations will be in place in April including *Treasures of British Art*, which presents 500 years of British cultural history through the stories of its people. For a complete list of special installation, see the [website](#).

For other events and attractions, consult the tourism department, [Visit Denver](#).

## Program Proposals

Proposals are now being accepted for the SAA's Forty-Ninth Annual Meeting in Austin, Texas, from 31 March to 3 April 2021. The submission deadline for all proposals for the 2021 Meeting is 15 February 2020.

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 2021 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](mailto:shakespeare@olemiss.edu).



## The SAA's Sexual Harassment Policy

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

### Definitions

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

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

### Respect

All of the spaces into which our professional meetings extend are professional, and the values of respect, equity, and non-discrimination should inform conduct in the seminar room and on the dance floor, over

coffee, and over drinks. All members should aspire to treat each member as having an equally valuable contribution to make. For more, see 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 48th Annual Meeting is **#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.

## Sponsors of the Forty-Eighth Annual Meeting

Brigham Young University  
Colorado State University System  
Colorado State University, Fort Collins  
Colorado State University, Pueblo  
University of Colorado, Boulder  
University of Colorado, Colorado Springs  
University of Colorado, Denver  
University of Kansas  
University of Nebraska, Omaha  
University of Utah  
University of Wyoming  
Utah Valley University

## 2019 - 2020 Committees

### Local Arrangements Committee for 2020

Rebecca Laroche (*University of Colorado, Colorado Springs*), Chair  
Pompa Banerjee (*University of Colorado, Denver*)  
Robert Darcy (*University of Nebraska, Omaha*)  
Katherine Eggert (*University of Colorado, Boulder*)  
David Glimp (*University of Colorado, Boulder*)  
Sharon Harris (*Brigham Young University*)  
Roze Hentschell (*Colorado State University*)  
Jonathan P. Lamb (*University of Kansas*)  
Kate McPherson (*Utah Valley University*)  
Peter Parolin (*University of Wyoming*)  
Richard Preiss (*University of Utah*)  
Rachael Deagman Simonetta (*University of Colorado, Boulder*)

### Program Committee for 2020

Gina Bloom (*University of California, Davis*), Chair  
Dennis Britton (*University of New Hampshire*)  
Laura A. Estill (*St. Francis Xavier University*)  
Timothy Francisco (*Youngstown State University*)  
Susan Frye (*University of Wyoming*)  
Wendy Beth Hyman (*Oberlin College*)  
Rory Vincent Loughnane (*University of Kent*)

### Ad Hoc Committee on Bylaws

Erika T. Lin (*Graduate Center, CUNY*), Representative  
Rebecca Bushnell (*University of Pennsylvania*)  
Kurt Daw (*San Francisco State University*)  
Katherine Eggert (*University of Colorado, Boulder*)  
Adam McKeown (*Tulane University*)

### Ad Hoc Committee on Diversity and Inclusion

Jyotsna Singh (*Michigan State University*), Chair  
Abdulhamit Arvas (*University of California, Santa Barbara*)  
David Sterling Brown (*SUNY Binghamton*)  
Nedda Mehdizadeh (*University of California, Los Angeles*)  
Elisa Oh (*Howard University*)

### Ad Hoc Committee on 50th Anniversary Planning

Ayanna Thompson (*Arizona State University*), Chair

### Ad Hoc Committee on Prizes

William West (*Northwestern University*), Chair  
Megan Heffernan (*DePaul University*)  
Garrett Sullivan (*Pennsylvania State University*)

### Voting for 2020 SAA Officers

Voting for 2020 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

Farah Karim-Cooper (*Shakespeare's Globe*)  
Ellen MacKay (*University of Chicago*)

#### Candidates for Trustee

Patricia Akhimie (*Rutgers University, Newark*)  
Lara Bovilsky (*University of Oregon*)  
Dennis Austin Britton (*University of New Hampshire*)  
James Bromley (*Miami 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.

**Deadline: 1 March 2020.**



Blue Bear Public Art / Courtesy of VISIT DENVER