

SAA Bulletin

Shakespeare Association of America



2020 *June*

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The Forty-Ninth Annual Meeting of the Shakespeare Association of America will be held at the JW Marriott in Austin, Texas. The conference opens on Wednesday, 31 March and closes on Saturday, 3 April 2021.

News

- ◆ We have created a “zero dollar” membership for any of our members experiencing hardship. Using the zero dollar option to join or renew your membership in the SAA will allow you to enroll in seminars or workshops, and participate in all aspects of the SAA until such time as your financial situation may change.
- ◆ We will continue to suspend the SAA’s rules on remote participation through 2021, for those who may be unable to travel for health or other reasons.
- ◆ We are committed to increasing accessibility through additional digital engagement modes for those unable to travel to the conference.
- ◆ Due to the cancellation of the 2020 conference, the 2020 NextGenPlen will roll over to the program for the 2021 conference in Austin, and we will not be taking applications for NextGenPlen this year. Instead the completion date requirements for application to the 2022 conference in Jacksonville, FL have been temporarily adjusted so that anyone who did not get a chance to apply for 2021 can do so for 2022.

Important Dates

1 June	Seminar and workshop enrollment opens
1 September	Deadline to enroll in Articles in Progress practicum
1 October	Deadline to apply for the J. Leeds Barroll dissertation prize
1 November	Deadline to submit an application for a 2021 Digital Exhibit
1 November	Deadline to submit an application for a Contingent or Graduate Student Travel Grant
2 January	Conference registration opens for the Forty-Ninth Annual Meeting of the Shakespeare Association of America

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

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Letter from the Executive Director



Dear Fellow SAAers:

With this month's Bulletin, we are delighted to present the program for the 2021 Annual Meeting in Austin, TX. This slate of seminars, workshops and panels will run from March 31 through April 3. With the addition of our rollover panels from the 2020 meeting, we will have a very full program.

It is our most sincere hope that SAA will be able to convene in person next spring. We recognize, however, that we must tolerate some uncertainty about what shape the conference will take. No one can accurately predict what 2021 will bring. We can and do hope for the best, while planning for a variety of possible conditions.

As do many organizations this summer, the SAA is likely to face some difficult financial circumstances because of the COVID pandemic. We are fortunate to have weathered this first phase of the pandemic well, with prudent negotiations with our Denver hotel. Yet we recognize there may be challenges ahead. So in this Bulletin we think it important to ensure that our members understand the SAA's annual financial model: where SAA funding comes from, and how it is used. The trustees are committed to transparency and we view such shared understanding as an important way to sustain our membership's sense of common purpose and mutual responsibility.

With that in mind, we are inaugurating, this June, an annual update on the SAA prior year finances, which you will find on the following page. The Trustees are also in the process of creating the role of Financial Advisor for the organization. In the future, we anticipate changes to the constitution and bylaws (work being led by the Trustees and the Bylaws Committee) that will include the formal appointment of a Treasurer so that we continue to have strong financial guidance as we grow.

Sincerely,

A handwritten signature in black ink, appearing to read 'Karen Raber'. The signature is fluid and cursive, written over a light blue background.

Karen Raber
Executive Director
Shakespeare Association of America



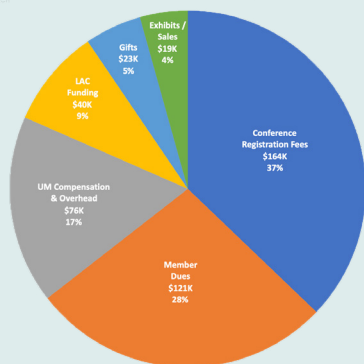
Barton Springs Pool / Courtesy of VISIT AUSTIN

The SAA's Financial Model

The graphs and figures below outline the SAA's financial model based on last year's final numbers for the calendar year 2019. Please note that this snapshot includes rounded numbers and general categories of the budget. In the figures shown, you may note a very small (\$600+) surplus in 2019; year-end balances can vary positive or negative in any given year for the SAA but smooth out over multiple years. It's important to understand that these figures do not constitute a detailed accounting. Our aim is to show at a high level where a dollar comes from (Revenues) and where it goes (Expenditures), so as to give you a picture of how the SAA's annual finances work.

Revenues

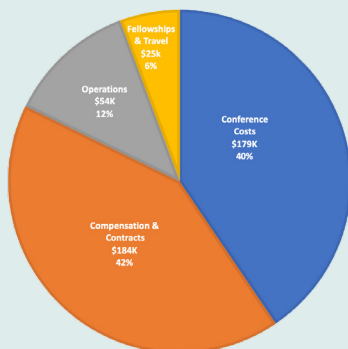
- *Conference-related revenues* include registration fees, exhibitor fees, and contributions of our Local Arrangements Committee from their institutions (LAC) in the region in which our conference is held. (Without LAC funds, at the current level that we charge for registration we would fall far short of covering conference expenses).
- *Member dues* are scaled by self-reported income level.
- *Gifts: member philanthropy* is largely used to fund our Travel Grants and Fellowship support.
- *University of Mississippi (UM) support* includes staff compensation and benefits, plus two course releases annually for the Executive Director. In addition, the University of Mississippi generously provides substantial in-kind resources including office space, telecommunications, HR, and other services (not represented in the chart).



SAA Revenues, Calendar Year 2019

Expenses

- *Operating expenses* include all non-compensation costs such as staff travel, supplies, credit card processing fees, accounting, audit and tax filing fees, and other such payments. Depending on the year, they may include consultants (legal, financial), IT improvements, etc.
- *Compensation & contracts* includes salary, benefits, and stipends for staff, plus the executive director's course releases. Again note that this number represents both compensation paid for by SAA and compensation paid directly by UM; an essential part of the SAA's financial model is our host university's generous support.
- *Fellowships & travel awards* includes the small funds the SAA awards annually to members to supplement Folger Library fellowships and underwrite Graduate Student and Contingent Faculty travel to the conference.



SAA Expenditures, Calendar Year 2019

In sum, the SAA runs successfully as a nonprofit, at relatively low cost to members, in large part because of the backing of our host institution and our ability to raise funds locally for each conference. If we had to cover the full salary and benefits for a full-time staff or Executive Director, as do other similar organizations, members would need to contribute considerably more in dues.

Investment Reserve

Due to the wise foresight of our Executive Director emeritus, Lena Orlin, the SAA has built an investment reserve over the past decade and more. That reserve is small by the standards of many non-profits but it serves to smooth out some of the effects of strong and weak economies, protecting the SAA over the long term from future economic shocks. Every Board of Trustees proceeds with an abundance of caution in stewarding those funds. We have not yet had to draw on that reserve this year, but The Trustees would do so were they to determine such an action was necessary to sustain the SAA through a crisis.

Pandemic Operations

Over the last few years, the SAA has met all its financial obligations, controlling conference and overhead costs in order to allow for fluctuations in income and support. Prudent management this spring is seeing us through the challenges of the pandemic. We avoided the full penalty for cancellation for our contract with the Denver Hyatt by waiting until circumstances allowed us to withdraw legally. The standards of a force majeure clause are extremely difficult to meet and without that basis for cancellation, the SAA would have been obligated to cover the full cost of all rooms we had booked, plus our \$100,000 Food and Beverage minimum.

We know that all future sources of revenue will be greatly affected by the pandemic. The trustees will do everything they can to help flatten the curve of financial impact on the organization and our membership. We are extremely fortunate to have the continued support of our host institution, the University of Mississippi, allowing us to operate smoothly as we navigate our future.

The Future

Our Program Committee(s), Trustees, and Officers are committed to sustaining a sound financial footing for the SAA. This year, we are focused on adaptations and options that will allow us to honor the mission of the SAA and protect the extraordinary vitality of our annual meetings even in this most difficult of times. Beyond the time of the pandemic, we will continue to think about how to steward resources in service to our mission. We rely on you, our remarkable colleagues and SAA members, for your patience, your innovative ideas, and your engagement with the organization. I know that because of you we will thrive in 2021 and beyond.

2021 Panels

◆ Plenary Panel: Shakespeare and White-World Making

Plenary Chair Ruben Espinosa (*University of Texas, El Paso*) and Organizer Arthur L. Little, Jr. (*University of California, Los Angeles*) with Matthieu Chapman (*University of Houston*), Peter Erickson (*Northwestern University*), and Katherine A. Gillen (*Texas A&M University, San Antonio*)

◆ Shakespeare Futures Panel: Critical Futures of Early Modern Eco-Studies and Race Studies

Panel Chair Kim F. Hall (*Barnard College*) and Organizers Hillary Eklund (*Loyola University New Orleans*) and Debapriya Sarkar (*University of Connecticut*), with Jennifer Park (*University of North Carolina, Greensboro*) and Ayanna Thompson (*Arizona State University*)

◆ Early Modern Biopolitics: Histories of Sexuality in National and Transnational Contexts

Panel Chair Ian Smith (*Lafayette College*) and Organizer Ari Friedlander (*University of Mississippi*), with Abdulhamit Arvas (*University of California, Santa Barbara*), Carmen Nocentelli (*University of New Mexico*), and Valerie Traub (*University of Michigan*)

◆ Performing Shakespeare in a Time of Ecological Crisis: A Global Roundtable

Robert N. Watson (*University of California, Los Angeles*) and Organizer Katherine S. Brokaw (*University of California, Merced*), with Nicolette Bethel (*University of the Bahamas*), Randall Martin (*University of New Brunswick*), and Evelyn O'Malley (*University of Exeter*)

◆ Race beyond the Anglosphere: New Transnational Models

Panel Chair Barbara Fuchs (*University of California, Los Angeles*) and Organizers Noémie Ndiaye (*University of Chicago*) and Emily Weissbourd (*Lehigh University*), with Miles P. Grier (*Queens College, CUNY*) and Ana Laguna (*Rutgers University, Camden*)

◆ Shakespearean Camp

Panel Chair Mario DiGangi (*Graduate Center, CUNY*) and Organizer Louise Geddes (*Adelphi University*), with Alice A. Dailey (*Villanova University*), Emer McHugh (*National University of Ireland, Galway*), and Tripti Pillai (*Coastal Carolina University*)

◆ Shakespearean In/Capacities: Early Modern Critical Pedagogies

Panel Chair Wendy B. Hyman (*Oberlin College*) and Organizer Adhaar Noor Desai (*Bard College*), with Evelyn Tribble (*University of Connecticut*) and Adam Zucker (*University of Massachusetts, Amherst*)

◆ Texts We Can Trust

Panel Chair Erika T. Lin (*Graduate Center, CUNY*) and Organizers Katherine Hunt (*University of Oxford*) and Dianne Mitchell (*University of Colorado, Boulder*), with Natalya Din-Kariuki (*University of Warwick*) and Ali Madani (*Brown University*)

2020 Panels

◆ Plenary Panel: Walking the Talk: Embodied Pedagogies of Social Justice

Plenary Chair Katherine Rowe (*College of William & Mary*) and 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 Futures Roundtable: Accessing Shakespeare

Roundtable Chair Eric M. Johnson (*Folger Shakespeare Library*) and 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*)

◆ Early Modern Audience and Audients

Panel Chair Katherine Eggert (*University of Colorado, Boulder*) and Organizers Ellen MacKay (*University of Chicago*) and William N. West (*Northwestern University*), with Richard Preiss (*University of Utah*) and Penelope S. Woods (*Queen Mary University of London*)

◆ Shakespeare and Intellectual History

Panel Chair Laurie Johnson (*University of Southern Queensland*) and Organizer Patrick Gray (*Durham University*), with Lars Engle (*University of Tulsa*) and Lauren Robertson (*Columbia University*)

◆ Shakespeare in the North American West

Panel Chair Barbara Sebek (*Colorado State University*) and Organizer Gretchen E. Minton (*Montana State University*), with Patricia Badir (*University of British Columbia*) and Heather James (*University of Southern California*)

◆ Shakespeare, Race, and Adaption

Panel Chair Joyce G. MacDonald (*University of Kentucky*) and 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*)

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

Panel Chair Steve Mentz (*St. John's University*) and 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*)

◆ NextGenPlen

Panel Chair Natasha Korda (*Wesleyan University*), with Averyl Dietering (*University of California, Davis*), Emily Glider (*Yale University*), Sarah Mayo (*University of Georgia*), Whitney Sperrazza (*Rochester Institute of Technology*), and Natalie Suzelis (*Carnegie Mellon University*)

2021 Seminars

Enrollment opens 1 June 2020

01. Appropriating Shakespearean Romance in Indian Cinema

Thea Buckley
(Queen's University Belfast)

Rosa Maria Garcia-Periago
(Queen's University Belfast)

This seminar examines the manifold representations of Shakespearean love in Indian screen adaptations, for TV or Bollywood, regional, parallel or diaspora cinemas. It welcomes a variety of approaches and papers that examine how local cultures or patriarchally arranged marriages affect India's global representations of Shakespearean love. Ultimately, the seminar aims to decenter the current shorthand of Shakespearean love as Anglocentric romance, by presenting perspectives from the Global South.

02. Asexual Reading

Simone Chess
(Wayne State University)

Catherine R. Clifford
(Graceland University)

This seminar invites work on "asexual reading," theorizing or modeling interpretive practices informed by the methods of asexuality studies. What does it mean to read asexually, and what might an asexual methodology look like in early modern literary studies? Topics might include chastity and celibacy as limit cases for asexuality studies; asexual readings of characters; performative asexualities; aversion/repulsion; aromanticism; constructions and maintenances of allosexuality.

03. Boundaries of Violence

Matthew C. Carter
(University of North Carolina, Greensboro)

Samantha D. Dressel
(Chapman University)

What boundaries are placed on violence, and when does violence reign unchecked? This seminar will interrogate the boundaries of violence articulated and violated on both stage and page in the Renaissance. We consider violence broadly, looking at enacted, threatened, imagined, and stifled violence. Papers may interrogate all the ways violence can have boundaries placed on it, removed from it, or otherwise transgressed or enforced. This seminar encourages participants to bring a range of criticism.

04. Child's Play

Gemma A. Miller
(King's College London)

Bethany M. Packard
(Transylvania University)

In early modern England "play" encompassed recreations ranging from children's games, to sports, to drama. In light of play's myriad forms, what can approaching children as players reveal about how period drama depicted, questioned, and constructed childhood as a social role? We invite essays on intersections of child studies and play from perspectives including game and play theory, material culture, historicism, Shakespearean child characters, children's companies, and performance studies.

05. Class and Identity in Shakespeare

Ronda Arab
(Simon Fraser University)

Laurie Ellinghausen
(University of Missouri, Kansas City)

This seminar explores class as intersectional identity, welcoming work on dramatic and non-dramatic genres, as well as performance contexts. How did other social categories such as race, religion, gender, geography, age, or cultural capital complicate, challenge, or bolster conventional ideologies of blood, wealth, and occupation? How did other social categories impact class tensions and class mobility? How might feminist or queer methodologies help us understand intersectionalities of class?

06. Early Modern English Women Writers and the Arts of Language: Thinking Rhetorically with Shakespeare

Elizabeth Ann Mackay
(University of Dayton)

This seminar considers early modern women's relationships to rhetoric, formal rhetorical training, and rhetorical culture. Papers produced for this seminar will investigate women's training in and employment of rhetorics as fundamental to their engagements in England's vernacular rhetorical culture. In thinking about women's writing as rhetorical, what historical possibilities, influences, interventions, and implications were particular to both canonical and non-canonical women writers?

07. Early Modern Women's Writing and Critical Race Studies

Lara Dodds
(Mississippi State University)

Michelle M. Dowd
(University of Alabama)

This seminar examines early modern women's writing through the lenses of Black feminism and critical race studies. Papers should explore works by early modern women as they engage with discourses of race. How has the critical history of the field been shaped by white feminism? How might the field be transformed by intersectional feminism? How can the archive of women's writing open up new perspectives on gender, race, and the intersection of the two?

08. Eco-Migration: Shakespeare and the Contemporary Novel

Sharon O'Dair
(University of Alabama)

Eco-migration is disruptive, dangerous. Novelists are using Shakespeare to confront its meaning, among them Mark Haddon (*The Porpoise*), Ali Smith (*Spring*), Preti Taneja (*We That Are Young*), Margaret Atwood (*Hagseed*), and Emily St. John Mandel (*Station Eleven*). What does Shakespeare offer the novelists? What do the novelists offer us? I invite papers on any of these works that engage migration's relationship to economic and environmental stress, either today or in-period.

09. Editing Early Modern Women's Writing: Approaches, Challenges, and Responsibilities

Claire Bowditch
(Loughborough University)

Elaine Hobby
(Loughborough University)

This seminar examines the cultures and fascinations of scholarly editing of early-modern women's writing across English, Drama, and Digital and Medical Humanities. It provides an opportunity to consider the peculiar challenges faced by modern editors of early-women's work. Participants will include but not be limited to: current and recent editors of early women's writing, and those planning such an undertaking, with the aim of developing new interpretations through sharing approaches.

10. Embodying Differences in Global Shakespearean Performance

Alexa Alice Joubin
(George Washington University)

Elizabeth Pentland
(York University)

Ema Vyroubalova
(Trinity College Dublin)

The ethics of embodied difference intersect with global frames for filming and performing Shakespeare in the twenty-first century. How do categories of race, gender, sexuality, and disability put pressure on artists' and audiences' claims about ethical and political gains of global Shakespeare? This seminar invites contributions that examine identity politics in the production and global reception of adaptations.

11. English Drama and the Early Modern Atlantic

Andrew Bozio
(Skidmore College)

How does drama register the emergence of new contact zones and colonial sites across the early modern Atlantic? This seminar welcomes papers that offer fresh perspectives on this question, including efforts to situate drama within the intersecting histories of racism, capitalism, and settler colonialism, to trace drama's engagement with the ecological or embodied consequences of contact, to foreground Indigenous perspectives and experience, or to consider noncanonical or lost plays.

12. Entertainers and Institutions

Peter H. Greenfield
(University of Houston-Downtown)

Paul Whitfield White
(Purdue University)

This seminar aims to explore instances of reciprocity between the makers of theater and related forms of entertainment with the institutions of sixteenth- and seventeenth-century English society. Papers may investigate how entertainers negotiated those relationships, how institutions might support the entertainers' activities, how institutions could restrict those activities, and to what extent the theater itself became an institution that shaped entertainers' lives and activities.

13. Fields, Spaces, Parks and Gardens: Shakespearean Drama and Entertainment Outdoors

Eva Griffith
(London, UK)

The original Globe and its reconstruction; Central and Regent's Park—entertainment both in Shakespeare's day and ours has existed in open spaces. Will Kemp's jig to Norwich was ambitiously outdoors, and other early modern pastimes connected to playing, such as bowling, wrestling, fencing and fireworks showed the will to enjoy the outside. What does the open air donate to entertainment, and what are the pleasures and concerns involving it, both in Shakespeare's day and our own?

14. "Foreign" Places in Familiar Spaces

Maria Shmygol
(University of Leeds)

This seminar invites reflection on how "foreign" settings functioned on the stage, in civic pageantry, and in court masques. What types of material and cognitive strategies were used to "set the scene" and stage geographic difference? How do early modern theories of racial difference relate to geographic "foreignness"? How were "familiar" sites of performance and local knowledge invoked self-consciously to mediate geographical alterity in drama from the 1570s to the Restoration?

15. *The Friend* Comes of Age

Will Tosh
(Shakespeare's Globe)

2021 sees the eighteenth anniversary of the posthumous publication of *The Friend*, and twenty years since the death of its author, Alan Bray. This seminar asks us to think about the impact of Bray's contribution to queer Shakespeare scholarship. Papers might re-investigate the intersection of same-sex friendship, eroticism and sexuality in the works of Shakespeare and his contemporaries, and I encourage contributors to address some of the acknowledged lacunae in Bray's influential framework.

16. Global Shakespeare, Performance as Research, and the Labor of Decolonization

Susan Bennett
(University of Calgary)

Kim Solga
(University of Western Ontario)

In her study of Shakespeare in the Global South, Sandra Young aims "to test some of the vocabulary with which Shakespeare scholars have sought to engage a diverse and unequal world [...] through the concepts of the creolization, indigenization, localization and Africanization of Shakespeare" (2). Our seminar asks what Performance as Research (PaR) methodologies can bring to this project and how PaR might better represent and/or challenge Shakespeare in contemporary political contexts?

17. Histories of the Early Modern Digital/Material Book

Erin A. McCarthy
(University of Newcastle)

This seminar considers how digital technology, broadly defined, mediates our understanding of early modern printed books, manuscripts, and objects. How can technology increase access to early modern artifacts? What shortcomings and risks does it pose? What materials are not available digitally and why? How does digitization inform what is studied, taught, and performed? Theoretical perspectives and case studies are welcome, as are papers reflecting on gaps, omissions, and distortions.

18. Inclusive Shakespeare

Sheila T. Cavanagh
(Emory University)

Sonya Freeman Loftis
(Morehouse College)

What does it mean to make the use and expression of Shakespeare inclusive of diverse communities and minority identities? This seminar considers inclusive Shakespeares, broadly construed: inclusion for people with disabilities; inclusion for first-generation students; pedagogy that uses universal design; performances that engage minority communities. Papers will focus on the discoveries that are made when scholars, teachers, and directors work to create inclusive texts, classrooms, and theaters.



Covert Park at Mount Bonnell / Courtesy of Wikipedia Commons

19. Inessential Shakespeare

Sarah Neville
(Ohio State University)

Selections from Collected Works editions of Shakespeare are often marketed in limited form as “essential,” “compact,” or “necessary” volumes. This seminar considers the what we lose by indirectly categorizing some plays as “unnecessary.” Papers may explore theoretical issues in cultural hierarchies, Shakespeare’s literary and theatrical development, canonical clashes between high and low culture, genre snobbery, and/or the influence of critical reception on pedagogy.

20. The Kinky Renaissance

Joseph Gamble
(University of Toledo)

Gillian Knoll
(Western Kentucky University)

Were there kinky early moderns? This seminar aims to leverage the sexual nuances of contemporary kink culture to shift the ground of early modern queer studies. Questions participants might pursue include: how might contemporary kink and BDSM practices, such as cuckoldry, “race play,” name calling, “play partners,” edging, and scene setting, offer new insights into early modern drama? Do contemporary kink identities—e.g. brat, spanko, switch, daddy, furry—have early modern parallels?

21. Marvel-ous Shakespeares

Jessica McCall
(Delaware Valley University)

Marvel-ous Shakespeares will consider the intersections of Shakespeare and modern superhero media. Participants might consider: representations of power in the Early Modern period that overlap, mirror, echo or in some way speak to the issues of power present in superhero culture; new or revised pedagogies of Shakespeare using superheroes as a key component; the ways Shakespearean actors and directors intentionally bring Shakespeare into superheroes and how that might drive critical conversation.



Historic 6th Street Mural / Courtesy of VISIT AUSTIN

22. Medieval and Early Modern Digital Humanities: Premodern Critical Race and Methodology

Dorothy K. Kim
(Brandeis University)

This seminar resituates critical digital humanities (i.e. see *American Quarterly*) in discussion with premodern critical race studies discussed in Margo Hendrick’s *Race Before Race* talk. This seminar considers the black feminist work from the archive of slavery—Saidiya Hartman, Marisa Fuentes, Jennifer Morgan, Jessica Marie Johnson—to address the issues of methodology in relation to “Mark Up Bodies.” What are the methodological issues in marking race in medieval/early modern critical DH projects.

23. New Approaches to Henry V

Emma K. Atwood
(University of Montevallo)

Jennifer Feather
(University of North Carolina, Greensboro)

This seminar invites papers that consider new approaches to Shakespeare’s *Henry V*. The play has seen popular resurgence, from *The King* (2019) and the RSC touring simulcast (2015) to recent books on nationalism. Why *Henry V*? Why now? Possible themes may include (but are not limited to) nation, race, language, leadership, historiography, masculinity, class, affect, performance, pedagogy. Papers that address *Henry V* in light of current cultural and political conversations are particularly welcome.

24. New Directions for Shakespeare and Psychoanalytic Studies

James T. Newlin
(Case Western Reserve University)

James W. Stone
(American University)

This seminar invites papers that will inaugurate a renewed dialogue between Shakespeare studies and psychoanalysis. We welcome projects that draw upon any variant of psychoanalytic theory to examine a variety of approaches and topics, including adaptation, performance, formal analysis, pedagogy, and treatments of racial, gender, and sexual identity. Papers may rethink familiar texts by Freud and other major psychoanalytic theorists, or they may consider the work of underexamined thinkers.

25. Playing Shakespeare

Vernon G. Dickson
(Florida International University)

Michael Lutz
(Massachusetts Institute of Technology)

This seminar explores play, games, and gaming related to Shakespeare. By joining Shakespeare and game studies, we aim to investigate dramatic and literary notions of play, while also examining early modern material used in the (re)production of games and play, including where and how games appear in Shakespeare’s plays and poetry; what games were known in his period and what significance they held; or what Shakespearean concerns appear in today’s ludic array of analog and digital games.

26. The Politics of Bibliography, Textual Editing, and Book History

Brandi K. Adams
(Massachusetts Institute of Technology)

Zachary Lesser
(University of Pennsylvania)

While textual editing, bibliography, and book history are sometimes seen as technical or “objective,” they are in fact rife with politics. How do these fields intersect with early modern and/or modern structures of race, gender, class, sexuality, disability, nationalism and colonialism, indigeneity, or other political arenas? We invite papers on all aspects of the politics of editing, glossing, bibliographic analysis, librarianship, bookselling and collecting, and the materiality of the text.

27. 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 noneurocentric texts and contexts to complicate gender binaries, racialized hierarchies, and sexualized identities on the stage and page.

28. Race-ing and Queering Queens

Alicia Andrzejewski
(College of William & Mary)

Mira Assaf Kafantaris
(Ohio State University)

This seminar invites scholars of race, gender, sexuality, and geopolitics to investigate early modern “Queens.” By putting early modern representations of “race,” “queer,” and “queen” in conversation with one another, we believe that these concepts will not only exert productive pressure on each other, but create new meanings, intersections, and frameworks. We welcome diverse methodologies and approaches that complicate power dynamics, racialized hierarchies, and sexualized identities.

29. Reading Lists

Heidi Craig
(Texas A&M University)

Adam G. Hooks
(University of Iowa)

Book history embraces the list as object of study and scholarly practice. As a genre it provides the foundation for critical and historicist scholarship; as a literary form, lists disrupt, defer, and delight in plentitude. This seminar considers lists within or about early modern texts, both pragmatic and poetical. Participants are invited to consider how the creation, function, and interpretation of lists allows us to see the complementary uses of the form within book history and poetics.

30. Religion, Race and Bad Humour in Early Modern Drama

Kimberly A. Coles
(University of Maryland)

This seminar explores how religion might be a product of humoral composition. Moralists and physicians from mid-sixteenth century resorted to Galen as a model for understanding the body as a contact point between the immaterial soul and the physical world. How might humoral theory align with early modern theories of race and religion? How does religious difference manifest as physical difference? How do representations of race on the English stage score this interaction of body and soul?

31. Revisiting Orientalism

Ambereen Dadabhoj
(Harvey Mudd College)

Nedda Mehdizadeh
(University of California, Los Angeles)

For this seminar, we argue that Edward Said’s *Orientalism* continues to be relevant to early modern transnational studies, especially in our current political moment. We seek papers offering a nuanced and capacious formulation of cultural contact within a dialogic context, and welcome critical studies that trouble the east/west binary, examine English and global texts, interrogate representations of race, ethnicity, and religion, or provide theoretically informed pedagogical interventions.

32. Satire/Satyre

Kristen A. Bennett
(Framingham State University)

Earliest English uses of “satire” simultaneously invoke Juvenalian-style censorship and the half-human satyr, a paradox of Dionysian decadence, bestiality, and sagacity. This seminar embraces satire’s hybrid forms across classical, medieval, and early modern English contexts, inviting essays and/or digital research approaches/projects that put pressure on prevailing paradigms of class, race, gender, and globalism. How does satire “work” as a mode of social and political reform—or not?

33. Science without Shakespeare

Liza Blake
(University of Toronto)

Whitney Sperrazza
(Rochester Institute of Technology)

What does it mean to think about science without Shakespeare? We invite papers that explore early modern literature and science, with particular attention to women’s writing, critical race studies, and global literatures. How do such frameworks expand our archive for what “counts” as the history of science? What new early modern modes of knowing does this expanded archive reveal? We also welcome participants to think critically about Shakespeare’s influence on the field and its long-term effects.

34. Shakespeare and Comics

Jim Casey
(Arcadia University)

Brandon Christopher
(University of Winnipeg)

This seminar welcomes papers that explore the intersection of Shakespeare and comics, from *Classics Illustrated* to *Kill Shakespeare* and beyond. We welcome essays on Shakespeare and comics, graphic novels, Manga, comic strips, co-mix theory, adaptation, allusion, authority, intermediality, pedagogy, high/low culture, or any other related topic.

35. Shakespeare and Immersion

Erin Sullivan
(Shakespeare Institute, University of Birmingham)

This seminar invites papers exploring what it means to be immersed in Shakespeare. From immersive theater practice, to VR and mixed reality technologies, to the rise of fan and gaming communities, to practice-based research and pedagogy, to the revival of deep, close reading, what kinds of attention are involved in enveloping oneself in Shakespeare, and what are their benefits and limitations? Critiques of immersion as a concept, as well as work on Shakespeare’s contemporaries, are also welcome.

36. Shakespeare and Intersectionality in Performance and Adaptation

Ariane M. Balizet
(Texas Christian University)

Is an intersectional Shakespeare possible in the public sphere? Shakespeare’s most public forms too often reiterate oppressive narratives of gender, sexual, racial, ethnic, and class privilege and ableist discourses of the body politic presented as “universal” values. This seminar imagines the role Shakespeare might play in illuminating structures of inequality in pedagogy and performance and considers the degree to which Shakespeare is fundamental to those oppressive structures.



Barton Creek Greenbelt / Courtesy of VISIT AUSTIN

37. Shakespeare and the Canon: New Directions

Faith D. Acker
(Kennedyville, MD)

Douglas I. Clark
(University of Manchester)

Shakespeare's work has indelibly shaped what we research and how research is performed in early modern literary studies, but what archives, critical approaches, and literary genres have been occluded by Shakespeare's centrality in the canon? This seminar invites discussion about the future of the discipline and the role that the study of Shakespeare should play in it, inviting theoretical essays, practical applications, and pedagogical approaches that address these issues.

38. Shakespeare and the Director

Stuart Hampton-Reeves
(University of Warwick)

This seminar aims to explore the role of the director in shaping and defining modern Shakespearean performance. We will put critical pressure on both the concept and the practice of directing, drawing inspiration from experimental and non-Western theatre as well as revisiting the work of major directors. We will consider performance practices which disrupt or even dispense with the director and discuss the future of the director.

39. Shakespeare and the Elements

Katherine B. Attie
(Towson University)

This seminar considers the four elements—fire, air, water, and earth—in the works of Shakespeare and his contemporaries. Papers might discuss a single element or a combination thereof; they might offer focused close readings or explore broader connections such as the four elements in relation to the four humors. The seminar welcomes a range of interests and critical perspectives, including the history of scientific thought, old and new materialisms, feminism and gender, and ecocriticism.



Capitol Building / Courtesy of Wikipedia Commons

40. Shakespeare and Translation beyond the Global

Leticia C. García
(University of California, Santa Barbara)

Kathryn Vomero Santos
(Trinity University)

This seminar explores new approaches to the processes and politics of translation in relation to Shakespeare. Who translates Shakespeare? For whom, how, and to what ends? We invite papers that theorize the embodied, performative, intersemiotic, and multimodal nature of translation in ways that go beyond the macroscopic idea of the "global" and are rooted in particular methodologies of translation studies, critical race studies, disability studies, and gender and sexuality studies.

41. Shakespeare in the "Post"Colonies: What's Shakespeare to Them, or They to Shakespeare

Amrita Dhar
(Ohio State University)

Amrita Sen
(University of Calcutta)

This seminar explores the stakes of performing, teaching and reading Shakespeare in erstwhile colonial spaces. Given recent critical work on the internal colonies of "post"colonial geographies, how does Shakespeare remain relevant in engaging questions of race, caste, gender, indigeneity and multilingualism? What are the affordances of studying Shakespeare in neocolonial contexts? How can Shakespeare help articulate positions of resistance or justice against new mechanisms of disenfranchisement?

42. Shakespeare(s) in the Public Market

Timothy Francisco
(Youngstown State University)

A crucial future for Shakespeare studies is public Shakespeare(s), defined as accessible criticism, pedagogies of social justice, or community work. This turn occurs as our relationship to capital has never been more stark: Precarity, public skepticism, and Neoliberalism have shaped the role, politics, and methods of literary study, and this seminar explores public work in the context of the market that has shaped it, to position such work within and beyond the academy.

43. Shakespeare, Archives and Performing Memory

Sally Barnden
(King's College London)

How does memory intersect with archival material in writing about Shakespeare performance? This seminar considers the impacts of race, gender, sexuality and class on performance archives. It asks what is remembered and forgotten by performance archives, and how those memories and omissions carry into future performances. It also welcomes responses to digitisation of performances and archives, and reflections on what our relationship to past performance might look like in the future.

44. Shakespeare's "Other Disability Plays"

Lenora Belle Jones-Pierce
(Middle Tennessee State University)

Lindsey Row-Heyveld
(Luther College)

This seminar will expand discussions of dis/ability beyond a small recurring group of plays and explore ideologies of dis/ability at work in drama not explicitly "about" disability. We invite analysis of how dis/ability was shaped by representations of able-bodiedness, including dis/ability motifs and metaphors, disabled poetics, and disabled aesthetics. Possible topics include: health, beauty, youth, sanity, fertility, wit, and wholeness, as well as performance choices about dis/ability.

45. Shakespearean Biofiction on the Stage and Screen

Ronan James Hatfull
(University of Warwick)

Edel Semple
(University College Cork)

This seminar invites papers on Shakespearean biofiction on the stage and screen in any period, with a focus on adaptations and appropriations which critique and satirise his work and legacy. Topics may include Shakespearean biofiction and: stage versus screen media; contemporary adaptation; its historical origins; its social, cultural, or political uses; his characters, family, and associates; gender and sexuality; discourses of nationality; cultural capital; iconography; the literary biopic.

46. *The Spanish Tragedy* and Its Afterlives

Timothy A. Turner
(University of South Florida Sarasota-Manatee)

The Spanish Tragedy—frequently revived, often imitated, occasionally mocked, eventually expanded—is nearly unrivaled in its hold on Shakespeare and his peers. This seminar invites papers from diverse critical approaches on all aspects of the play and its long influence. What new connections are to be found among Kyd, Marlowe, Shakespeare, and others? What light has work in attribution studies shed on the importance of the play? What direction will editorial work on it take in the coming decades?

47. Teaching Shakespeare in the Age of Mass Incarceration

Liz Fox
(University of Massachusetts, Amherst)

This seminar examines the deployment of Shakespeare in prison classrooms and programs to envision best practices for premodern pedagogy in a space of incarceration. Participants might: investigate the motivations and ambitions of bringing Shakespeare into prison; consider shifts in investments and approaches across men's and women's facilities; identify how political and institutional (educational and correctional) demands and limitations shape how and why we teach Shakespeare in prisons.

48. Women's Marginalia in English Books, 1500-1800

Katherine Acheson
(University of Waterloo)

Rosalind L. Smith
(University of Newcastle)

Early modern women's marginalia form an exciting new, and growing, corpus of women's writing. What do they tell us about the functions of books, writing, and reading for women in early modern society? Are class and whiteness inevitably a hard boundary in our study of marginalia, especially by women? Is marginalia a genre or form? In what sense are feminist theories of use in relation to this material? What is the impact of digital archiving on our understanding of the field?

49. Wonder Books

Rob Conkie
(La Trobe University)

Jennifer A. Low
(Florida Atlantic University)

This seminar focuses on the material and visual properties of books and their power to inspire wonder. Wonder books might include artists' books, moveable books, and fabulously illuminated books. We invite discussion, theorization, comparison, and ekphrasis of these and other wondrous (Shakespeare-related, however distantly) books. Participants may pursue interests in aesthetics, cognition, pedagogies, or other approaches. We also invite the creation of wonder books, or fragments thereof.

51. The Community-Engaged Premodern Classroom

Kathleen T. Leuschen
(Emory University)

Lauren Shook
(Texas Lutheran University)

Community-engaged pedagogies have flourished in writing and literary studies. Yet premodern studies have primarily focused on service-learning via Shakespeare. How can we build a more capacious understanding of how premodern texts open themselves up to community engagement? Participants of all career and experience levels are invited to produce a pool of pedagogical resources for the community-engaged premodern classroom that is intersectional and social-justice minded.

52. Considering the HOW of Teaching Shakespeare

Peggy O'Brien
(Folger Shakespeare Library)

Corinee Viglietta
(Folger Shakespeare Library)

In response to growing requests from our colleagues on college campuses, Folger Education offers a hands-on workshop that will immerse participants in our active, language-based methodology for teaching Shakespeare. The Folger Method is a set of principles and practices that work together to get every single reader questioning, interpreting, embracing, and resisting Shakespeare's language. Participants will experience firsthand a radically equitable way of teaching and learning that complements the inclusive, progressive scholarship that is the hallmark of SAA.

53. Intersectionality and Inclusion in the Early Modern Classroom

Maya Mathur
(University of Mary Washington)

Elisa Oh
(Howard University)

This workshop draws on Kimberlé Crenshaw's theory of intersectionality to examine how the overlapping axes of our identities and those of our students shape our pedagogy. Participants are invited to develop a teaching philosophy and lesson plan that focus on early modern women writers, writers of color, and non-Western texts; the historical and contemporary contexts of race, class, gender, ability, and sexuality; or critical race, postcolonial, feminist, queer, and Marxist analyses of early modern texts.

2021 Workshops

50. The Activist Shakespearean on the University Campus

Andrea M. Crow
(Boston College)

This workshop brings together college instructors who want to expand their capacities to pursue their activist commitments at their workplaces. Participants will compose and exchange case studies, sharing strategies for making institutions of higher education more just for workers, students, and the communities surrounding them. The range of topics will vary, but questions to consider might include: How does being tasked with teaching Shakespeare and/or perceived as a Shakespearean create challenges or opportunities when it comes to intervening in discriminatory policies and practices on campus and in the wider community? How might teaching Shakespeare help you advocate for the rights of students, faculty, and other university workers in the face of institutionalized colonialism, racism, misogyny, queerphobia, ableism, classism, and other forms of minoritization and exclusion?



Congress Avenue Bridge / Courtesy of Wikipedia Commons

54. Pushing Boundaries in the Study of Early Modern Poetry

Joanne Diaz
(Illinois Wesleyan University)

How can we push on traditional boundaries—of canon, of form, of performance, of structure, of philology, of the divide between creative and scholarly work—to offer students a new way of understanding early modern poetry and poetics? To answer this question, we will read brief articles on innovative close reading practices and share our own pedagogical theories and approaches. By the end of the workshop session, participants will be able to return to their home institutions with a broad range of activities and approaches to share with their students.

55. Teaching with Special Collections

Sarah Werner
(Washington, DC)

Do you want to teach with rare materials but feel unsure if your library has suitable texts? Are you scared of bibliography but want to be able to encourage students to think about the materiality of texts? By doing advance readings and exercises and then sharing assignments with the workshop, participants will develop approaches to teaching with special collections and tools to do so confidently, whether or not they are based at institutions with loads of early books.

56. Writing for Popular Media

Daniel Pollack-Pelzner
(Linfield College)

Elizabeth E. Tavares
(University of Alabama)

This practical workshop will explore concrete strategies for publishing in popular media, based on participants' work-in-progress. How do you find a timely hook for your research? Who is the right editor for the right pitch? How do you craft an argument for a general audience? What are strategies to #CiteScholarsOfColor in popular venues? How do you get institutional credit for your work? How can we all give credit to the academic labor that produces our insights? And what about trolls?

2021 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

shaxarticlesinprogress@gmail.com by September 1, 2020.

Digital Exhibits

At the 2021 SAA meeting in Austin, 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 2020.

Professionalization Sessions at SAA 2021

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 now the SAA conference program will include sessions and events explicitly focused on professionalization, held during breakfast-time. 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. Austin'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.

- ♦ Confronting Diversity with/as Scholars of Color
- ♦ 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 Jacksonville 2022, or wish to see a particular topic covered, please reach out to [Joyce MacDonald](#) (*University of Kentucky*) and [Lucy Munroe](#) (*King's College London*), Chairs of the 2022 Program Committee, to discuss your ideas.

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 Austin 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 [Travel Grants page](#).

Deadline: 1 November 2020.

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 Austin 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 [Travel Grants page](#).

Deadline: 1 November 2020.

2021 Dissertation Prize Submissions

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

Dissertations submitted for the 2021 prize must have been approved between 1 September 2019 and 1 September 2020. 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 2020.

Congratulations to William Steffen, recipient of the 2020 J. Leeds Barroll Dissertation Prize!



Will Steffen is an assistant professor of English at American International College in Springfield, MA. He defended his dissertation, "Globalizing Nature on the Shakespearean Stage," in September of 2018, and he received his doctorate from the University of Massachusetts, Amherst in February 2019. His work has been featured in the *Journal for Early Modern Cultural Studies* and is forthcoming in *Renaissance Drama*.

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.

2021 Meeting Registration Fees

For the Austin meeting, registration fees are \$165 for faculty and \$95 for graduate students. After the pre-registration deadline (1 March 2021), prices increase to \$195 for faculty and \$125 for graduate students. Conference registration opens on 2 January 2021, following the holiday break for staff.

Austin 2021

The Forty-Ninth Annual Meeting of the Shakespeare Association of America will be held at the [JW Marriott Austin](#) and the [Austin Marriott Downtown](#), a brand new hotel being completed this year, directly opposite the JW Marriott. Located just steps from the best attractions and entertainment options Austin has to offer including the Sixth Street Entertainment District and the University of Texas, these hotels are located in the ideal location in one of America's most exciting cities.

Amenities at the JW Marriott include an on-site spa, room service, seven bars, three restaurants, Starbucks® and the largest guest rooms in the city with floor-to-ceiling windows. Amenities at the Austin Marriott Downtown Austin Marriott Downtown include a rooftop pool with breathtaking views, three bars, and locally-inspired restaurants

The hotels are approximately 6.6 miles from the Austin-Bergstrom International Airport (AUS). The hotels do not provide shuttle service from the airport, but guests may take a SuperShuttle (\$15 one way), a taxi (approximately \$32 one way), or the bus to the nearby Cap Metro Stop #578 (\$2 one way). The nearest subway station is Downtown Station. On-site parking is offered at a rate of \$49 per day, with valet parking from \$54 per day.

Rooms at the hotels are discounted to \$155.00 per night for single and double occupancy. Mandatory taxes are charged at 6% sales, 9% city and .81% state recovery fee.

Get on the Program in Jacksonville

The program proposal process for the 2021 meeting in Austin is closed. Proposals are welcome for the 2022 meeting in Jacksonville, Florida, which will be held 6 April through 9 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 2022, 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

[Joyce MacDonald \(University of Kentucky\)](#) and [Lucy Munroe \(King's College London\)](#), Chairs of the 2022 Program Committee.

Deadline 15 February 2021.

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: #shax2021.

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.