

# SAA Bulletin

Shakespeare Association of America

Please note that all times listed are Central Daylight Time.

## 2023 January

The Fifty-First Annual Meeting of the Shakespeare Association of America will be held in Minneapolis, Minnesota from 29 March to 1 April 2023.

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### DEADLINES

#### 1 January

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

#### 15 February

Voting for SAA Officers closes.  
Program Proposals for 2024 due.

#### 23 February

Graduate Student Virtual Symposium.

#### 26 February

Hotel Cut-off Date.

#### 28 February

Discounted Registration Closes.

#### 15 March

Last Day for Registration Refunds.

#### 29 March

Conference opens in Minneapolis, MN.

### WEDNESDAY, 29 MARCH

4:00 p.m. Registration.  
5:00 p.m. Town Hall Business Meeting for All SAA Members.  
6:00 p.m. Cash Bar.

### THURSDAY, 30 MARCH

8:00 a.m. Registration; Book Exhibits; Journal Editors Meet-and-Greet.  
10:00 a.m. 12 Seminars and Workshops; Digital Exhibits.  
1:30 p.m. Roundtable: "Carceral Shakespeare" and Panel Session: "Race-ing Queens."  
3:30 p.m. 14 Seminars and Workshops; Book Salon.  
6:00 p.m. Annual Reception.

### FRIDAY, 31 MARCH

7:30 a.m. Shakespeare Yoga.  
8:00 a.m. Registration; Book Exhibits; Graduate Student Breakfast.  
9:00 a.m. Panel Sessions: "The Early Modern Multiverse: Worlds beyond Worlds in Shakespeare (and Beyond)" and "Shakespeare en Nuestra América."  
11:00 a.m. 15 Seminars and Workshops; Digital Exhibits; Performance: *The Rape of Lucrece*.  
1:30 p.m. Annual Luncheon.  
3:30 p.m. Plenary Panel: "Constructing the First Folio."  
5:15 p.m. Scholars of Color Social and Cash Bar.  
7:30 p.m. Deborah Ann Byrd in Conversation.

### SATURDAY, 1 APRIL

7:30 a.m. Shakespeare Yoga.  
8:00 a.m. Information and Book Exhibits.  
9:00 a.m. Panel Sessions: "Habeas Corpus: Shakespeare and the Limits of Embodiment", "Material Concerns: Shakespeare and the Early Modern in the Artists' Book", and "Staging Citizenship: Early Modern Disability Histories."  
11:00 a.m. Plenary Panel: "NextGenPlen."  
2:00 p.m. Roundtable: "Anne's World, 1623/2023: Shakespeare's Wife and Her Warwickshire Legacy", Panel Sessions "Publics-Bodies-Speech: Drama in the Early Modern Mediascape", and Shakespeare Futures Panel: "Zoom-Flight: Neoliberalism and Embodied Learning in the Post-Pandemic Shakespeare Classroom."  
4:00 p.m. 12 Seminars and Workshops.  
6:15 p.m. ACMRS Press Cash Bar.  
7:00 p.m. Performance: *Santiago*: A bilingual adaptation of Shakespeare's *Othello*  
10:00 p.m. The Malone Society Dance.

### SAA Officers

#### President

Bernadette Andrea  
University of California, Santa Barbara

#### Vice-President

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Lafayette College

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Farah Karim-Cooper  
Shakespeare's Globe

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# Letter from the President



The 50th annual meeting of the Shakespeare Association of America, held last year in Jacksonville, Florida, was our first gathering since the pandemic lockdown. It was a time of re-connecting and reckoning, with the elected officers of the SAA reiterating the organization's commitment to racial justice and gender and LGBTQ+ rights on behalf of our diverse membership. Conference highlights included a plenary session on Early Modern Critical Race Studies, a virtual conversation with Judi Dench, a film on Joseph Papp, and a live conversation with Adjoa Andoh. Rebuilding after the blow of the pandemic, we experienced a robust array of seminars along with digital programming. SAA members at the Town Hall underscored the value of our in-person conference – as one participant shared, it fosters “such a great support network and there is much to be said for our serendipitous conversations that cannot happen online.” Participants also encouraged the integration of more virtual options. Inclusion and sustainability remain at the forefront of our discussions here and elsewhere, leading to the formation of a “Conference Futures” committee that will report on their recommendations at the upcoming Town Hall in Minneapolis and initiate further dialogue about our next fifty years.

Following this stimulating and uplifting conference, I returned to California and immersed myself in the beauty and

majesty of Yosemite National Park, which led to another serendipitous encounter with Shakespeare. Having planned my trip around my son's ascent of El Capitan (I stayed in the valley!), I chanced upon SAA members Katie Brokaw and Paul Prescott's “Shakespeare in Yosemite” production of *Love's Labor's Lost*, staged in the Curry Village Amphitheatre against the backdrop of the Sierra Nevada mountains. The production (a version of which is available on YouTube) was set at the end of the 1960s, evoking both the freedom of the era (think “Summer of Love,” which was the soundtrack for the production) and the fight for social justice locally and globally. These efforts included the Civil Rights movement, the anti-Vietnam war protests, and the struggles that led to landmark environmental legislation. With all these gains currently under attack, including in Florida during our last conference, the message of the production was timely. Imagining the “lost play” *Love's Labor's Won* as its finale, the production closed on a note of hope voiced by an inclusive community, inspired by art from Shakespeare's poetry to the music of Bob Dylan (who will have a panel devoted to him at our upcoming conference), and urging activism on and beyond the stage and page.

As I write, the disparity between this vision and the realities of academic workers who teach and research in the humanities has become untenable. Close to 48,000 graduate students (TAs and RAs) and postdoctoral researchers across the ten campuses of the University of California system began the largest strike in the history of US higher education on November 14, 2022. They teach sections in our required classes, which include Shakespeare, and are the primary point of contact for many of our undergraduates. They are crucial for the future of the humanities, yet they must pay 50% or more of their current stipend for basic housing. Their precarity is linked to that of faculty in a variety of institutions, including small liberal arts colleges that

were hit hard during the pandemic. In Shakespeare's birthplace, more than 70,000 university staff went on strike this fall for similar reasons. Not only our organization but the profession as a whole hinges on supporting these colleagues, and this mandate will also inform our ongoing conversations about conference futures.

Although only a beginning, among the initiatives we have pursued this year is the extension of our conference travel grants for graduate students at the dissertation stage, contingent faculty, independent scholars, and retirees to other members who are also facing post-pandemic financial hardship, the reduction of departmental funding, and the expenses of dependent care. We continue with virtual events throughout the year, including the Graduate Symposium on February 23, 2023. The topic this year, which is determined by the graduate students, is “Global Shakespeares.” The NextGen panel has been a highlight for several years; for upcoming conferences, we have envisioned a panel of our esteemed SAA members at the other end of the career spectrum who bring decades of experience to our discussions. The staff of the SAA, including our deeply appreciated Executive Director, deserve special thanks for making these initiatives possible.

I want to close by recognizing the hard work, mixed with the conviviality that is the annual meeting, of the Executive Committee, the Trustees, and the members-at-large who serve on ad hoc committees throughout the year. We invite our fellow members to share their suggestions with us and we look forward to seeing you in Minneapolis and at other events sponsored by the SAA.

A handwritten signature in black ink that reads “Bernadette Andrea”.

Bernadette Andrea  
2022-2023 President,  
Shakespeare Association of America

# Minneapolis Program Schedule

## Wednesday, 29 March

4:00 to 7:00 p.m.

### ADVANCED ONSITE REGISTRATION

5:00 to 6:00 p.m.

### TOWN HALL BUSINESS MEETING

Open to all registrants.

6:00 to 7:00 p.m.

### CASH BAR

Open to all registrants and their registered guests.

## Thursday, 30 March

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

### REGISTRATION AND BOOK EXHIBITS

8:00 a.m. to 9:00 a.m.

### PROFESSIONALIZATION SESSION

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

Join the editors of several peer-reviewed journals for coffee and informal conversation about submitting work for publication: what to submit, where to submit, and what to expect after you've submitted it. All are welcome, and early-career scholars are particularly encouraged to attend.



Courtesy of Meet Minneapolis

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

### SEMINARS AND WORKSHOPS

#### Abject Science

Pavneet S. Aulakh  
(Vanderbilt University)

Jean E. Feerick  
(John Carroll University)

#### Applied Shakespeare: Renaissance Leadership for Transformative Higher Education

Ariane M. Balizet  
(Texas Christian University)

Natalie K. Eschenbaum  
(University of Washington, Tacoma)

Marcela Kostihova  
(Hamline University)

#### Artifact as Text: Object-Based Learning in the Shakespeare Class- room

Jess Hamlet  
(Alvernia University)

Molly E. Seremet  
(Mary Baldwin University)

#### Beyond "Formal Limits": New Frontiers in Theater History

Christopher Matusiak  
(Ithaca College)

Kara J. Northway  
(Kansas State University)

#### Comic Epistemologies, Part One

Laura E. Kolb  
(Baruch College, CUNY)

Jessica Rosenberg  
(University of Miami)

#### Contemporary Poets and Early Modernity

Hannah J. Crawford  
(King's College London)

Amrita Dhar  
(Ohio State University)  
Elizabeth Scott-Baumann  
(King's College London)

#### Cunning

Suparna Roychoudhury  
(Mount Holyoke College)  
Katherine Nicole Walker  
(University of Nevada, Las Vegas)

#### Early Modern Data

John Ladd  
(Denison University)

#### Imagining Antiquity, Part One

Daniel Blank  
(Durham University)

Heather James  
(University of Southern California)

#### Intersectional Animality, Part One

Holly E. Dugan  
(George Washington University)

Karen Raber  
(University of Mississippi)

#### Shakespeare, Bob Dylan, and the Bardic Tradition

Mark Bayer  
(University of Texas, San Antonio)

Robert Sawyer  
(East Tennessee State University)

#### The World Must Be Peopled: Biopolitics and Early Modern Sexuality, Labor, and Race

Ari Friedlander  
(University of Mississippi)

### DIGITAL EXHIBITS

#### Early Modern Dramatic Paratexts

Heidi Craig  
(Texas A&M University)

Sonia Massai  
(King's College London)

#### First Folio Celebration: An Immersive Experience

Gabriel Egan  
(De Montfort University)

Tam McDonald  
(Cradle of English Limited)

#### The Marlowe Census

Rob Carson  
(Hobart and William Smith Colleges)

#### REED and Taxonomies: Toward a Classification of the Early Modern Everything

Tanya E. Hagen  
(University of Toronto)

# Minneapolis Program Schedule

## Rethinking the Canon: Integrating Corpus Linguistics into Traditional Literary Analysis

Lily Freeman-Jones  
(Queen Mary University of London)

## Sources of Early Modern Emotion in English, 1500-1700

Bradley J. Irish  
(Arizona State University)

## Unfortunate Creatures: Pre-modern Natural Disaster Narratives

Ian F. MacInnes  
(Albion College)

1:30 to 3:00 p.m.

## ROUNDTABLE

### Carceral Shakespeare

Session Organizers: Liz Fox (University of Massachusetts, Amherst) and Gina Hausknecht (Coe College)  
Chair: Sarah Higinbotham (Emory University, Oxford College)

### Gender Inequities: Shakespeare in Women's Prisons

Liz Fox (University of Massachusetts, Amherst)

### Impacts and Outcomes: Assessing a Shakespeare Prison Arts Program

Frannie Shepherd-Bates (Detroit, MI)

### Misreading or Counter-Reading?:

Unstructured Encounters with Shakespearean Texts in Prison Libraries  
Kevin J. Windhauser (Washington University in St. Louis)

Stealth Abolition: Public Conversations about Carceral Shakespeare  
Gina Hausknecht (Coe College)

## PANEL SESSION

### Race-ing Queens

Session Organizer: Mira 'Assaf Kafantaris (Butler University)

Chair: Margo Hendricks (University of California, Santa Cruz)

### The Epistemic Promise of Race-ing Queens

Mira 'Assaf Kafantaris (Butler University)

Surrender to the Queen: Queen Nzinga, African Female Agency, and Portuguese Submission

Danielle Lee (SUNY College at Old Westbury)

Not He, the Queen: Boyed Blackness and Queer Race in *Antony and Cleopatra*  
Harry R. McCarthy (Jesus College, University of Cambridge)

Queer/Quean: *The Tragedy of Mariam*, Whiteness, and Queer Chastity

Anita Raychawdhuri (University of Houston-Downtown)

3:30 to 5:30 p.m.

## SEMINARS AND WORKSHOPS

### Early Modern London

#### Historiography and Drama

Janelle Jenstad (University of Victoria)  
Mark B. Kaethler (Medicine Hat College)

### Echoes of Violence

Matthew Charles Carter (Clayton State University)  
Samantha D. Dressel (Chapman University)

### Henry VIII: New Directions

Meghan C. Andrews (Lycoming College)  
Edward Gieskes (University of South Carolina)

### Love's Labour's Won: Reimagining

#### Shakespeare Studies

Scott Maisano (University of Massachusetts, Boston)

### Marlowe and Jonson

Judith Haber (Tufts University)

### Metatheater as Rivalry and Dialogue

Daniel D. Moss (Southern Methodist University)

### Natural History Now

Joseph Campana (Rice University)

## New Approaches to *A Midsummer Night's Dream*, Part One

Rebecca Bushnell (University of Pennsylvania)

## Pedagogies of Premodern Disability

Genevieve Love (Colorado College)  
Katherine Schaap Williams (University of Toronto)

## Performance Cultures in and around the Inns of Court

Michelle F. O'Callaghan (University of Reading)  
Emma Rhatigan (University of Sheffield)  
Jackie A. Watson (Oxford, UK)

## Reconsidering Science and Religion

Aaron Wells Kitch (Bowdoin College)

## The Renaissance Project

Tessie Prakas (Scripps College)  
Colleen R. Rosenfeld (Pomona College)

## Shakespeare and the Public Good

Peter Kuling (University of Guelph)  
Wes D. Pearce (University of Regina)

## Shakespeare's Propositional Third Spaces: Thinking beyond the Binary

Christian Billing (University of Hull)  
Susanne L. Wofford (New York University)

## OPEN SESSION: BOOK SALON

### Spotlight on Early Modern Critical Race Studies

This event brings together three scholars working in Early Modern Critical Race Studies whose first books appear in print in 2022 and 2023: *Urvashi Chakravarty* (University of Toronto), *Miles Grier* (Queens College, CUNY),

# Minneapolis Program Schedule

and Noémie Ndiaye (University of Chicago) will interview and discuss each other's work, followed by an audience Q&A.

**6:00 to 8:30 p.m.**

## ANNUAL RECEPTION

Open to all registrants for the Fifty-First 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, 31 March

**7:30 to 8:30 a.m.**

## SHAKESPEARE YOGA

Scott Jackson, RYT-200 (University of Notre Dame).

Open to all registrants for the Fifty-First Annual Meeting and registered guests.

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

## REGISTRATION AND BOOK EXHIBITS

**8:00 to 9:00 a.m.**

## GRADUATE STUDENT BREAKFAST

Hosted by the Trustees of the Association.

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

## PANEL SESSIONS

### The Early Modern Multiverse: Worlds beyond Worlds in Shakespeare (and Beyond)

Session Organizer: Jane Hwang Degenhardt (University of Massachusetts, Amherst)

Chair: Alice Dailey (Villanova University)

Wild Cosmologies and Multiple Worlds in Shakespeare and His Contemporaries  
Henry S. Turner (Rutgers University)

Theater as Portal

Wendy Beth Hyman (Oberlin College)

Fiction and World-Making in *The Tempest*

Jane Hwang Degenhardt (University of Massachusetts, Amherst)

Worlds upon Worlds: Encyclopedic Shakespeare

Helen Smith (University of York)

## Shakespeare en Nuestra América

Session Organizer: Carla Della Gatta (Florida State University)

Chair: Michael Witmore (Folger Shakespeare Library)

"...lo que no es parte de ti": Bilingual R&J in the USA

Alfredo Michel Modenessi (Universidad Nacional Autónoma de México)

Consuming Shakespeare, Incorporating Cuba

Donna Woodford-Gormley (New Mexico Highlands University)

Shakespearean Disidentifications

Carla Della Gatta (Florida State University)

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

## SEMINARS AND WORKSHOPS

### Adaptation Strategies and Resilience in Early Modern England

Rebecca Totaro

(Florida Gulf Coast University)

Mary Trull

(St. Olaf College)

### The Bard in the Borderlands: Pedagogical, Artistic, and Scholarly Approaches to Shakespeare en La Frontera

Katherine A. Gillen

(Texas A&M University, San Antonio)

Adrianna M. Santos

(Texas A&M University, San Antonio)

Kathryn Vomero Santos

(Trinity University)

## Comic Epistemologies, Part Two

Laura E. Kolb

(Baruch College, CUNY)

Jessica Rosenberg

(University of Miami)

## Dissolving Worlds in Early Modern Literature

Marshelle Woodward

(University of Toronto, Mississauga)

## Early Modern Carceral Studies

Matthew Ritger

(Dartmouth College)

## Forsaken Plays, Part One

Erin E. Kelly

(University of Victoria)

## Imagining Antiquity, Part Two

Daniel Blank

(Durham University)

Heather James

(University of Southern California)

## Intersectional Animality, Part Two

Holly E. Dugan

(George Washington University)

Karen Raber

(University of Mississippi)

## New Approaches to *A Midsummer Night's Dream*, Part Two

Rebecca Bushnell

(University of Pennsylvania)

## The Queen's Gambit

Sarah Crover

(Vancouver Island University)

Elizabeth Hodgson

(University of British Columbia)

## Scarcity in a Time of Plenty: Early Modern English Writers on Hunger

Andy M. Crow

(Boston College)

Lauren Shook

(Texas Lutheran University)

## Screen Shakespeares: Form and Technology

Gregory M. Semenza

(University of Connecticut, Storrs)

Garrett A. Sullivan

(Pennsylvania State University)

# Minneapolis Program Schedule

## Shakespeare and Race in Popular Culture

Vanessa I. Corredera  
(Andrews University)  
L. Monique Pittman  
(Andrews University)

## Shakespeare and Writing

### Instruction

Adhaar Noor Desai  
(Bard College)

## Shakespeare between Ancient and Modern Thought

Benjamin Parris  
(University of Pittsburgh)  
Steven Swarbrick  
(Baruch College, CUNY)

## DIGITAL EXHIBITS

### The 3Dhotbed Project: Extending Bibliographical Pedagogy through Additive Manufacturing

Courtney “Jet” Jacobs  
(University of California, Los Angeles)  
Marcia McIntosh  
(University of North Texas)  
Kevin M. O’Sullivan  
(Texas A&M University)

### “Her Melodious [Artificial Intelligence] Lay”: Agency of Ophelia and the Artist in AI Art

Danielle Byington  
(University of Jaén)

### The Kit Marlowe Project

Kristen Abbott Bennett  
(Framingham State University)

### Marlowe in Sheets

Andreas Patrick Bassett  
(University of Washington)  
Sarah Nickel Moore  
(University of Washington)

### Nashville’s Shakespeare

Joel Overall  
(Belmont University)  
Jayme M. Yeo  
(Belmont University)

## Pericles VR

Emma Harper  
(Nanyang Technological University)  
Hans Martin Rall  
(Nanyang Technological University)

## PERFORMANCE

### *The Rape of Lucrece*



Ellena Pellone will present a dramatic performance of Shakespeare’s moving and harrowing poem, *The Rape of Lucrece*, with musical accompaniment by Katherine Abbott. Pellone’s performance was presented at the 2021 inaugural Verona Shakespeare Fringe Festival and the Shakespeare’s Coming Home! Festival, Stratford-upon-Avon, in 2022. A discussion of the performance and the poem will follow, moderated by event organizer David Schalkwyk.

1:30 to 3:00 p.m.

## ANNUAL LUNCHEON

Open to all registrants for the Fifty-First 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

### Constructing the First Folio

\*See linked seminar: “The 1623 First Folio” on Saturday.

Session Organizer: Emma Smith (Hertford College, University of Oxford)  
Chair: Bernadette Andrea (University of California, Santa Barbara)

## Authorizing the Folio’s “Shakespeare”

Amy E. Lidster (University of Oxford)

## The Tale of Two Folios

Jitka Štollová (University of Cambridge)

## One Book to Rule Them All

Gary L. Taylor (Florida State University)

5:15 to 7:00 p.m.

## SCHOLARS OF COLOR SOCIAL AND CASH BAR

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

7:30 to 8:30 p.m.

## INTERVIEW

### *A Conversation with Deborah Ann Byrd.*



Classical actress Debra Ann Byrd will discuss and reprise portions of her lauded performance of *Becoming Othello*. Described as a living memoir, *Becoming Othello: A Black Girl’s Journey* is a multimedia solo theatrical production that debuted in 2020, with lyrical language, soulful songs and the music that shaped the life of a resilient little girl growing up in Spanish Harlem. The choreopoem chronicles Byrd’s life and experiences, including a fateful encounter with a company of Shakespearean actors and her remarkable, gender-flipped journey on the road to becoming Othello.

# Minneapolis Program Schedule

## Saturday, 1 April

7:30 to 8:30 a.m.

### SHAKESPEARE YOGA

Scott Jackson, RYT-200 (*University of Notre Dame*).

Open to all registrants for the Fifty-First Annual Meeting and registered guests.

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

### INFORMATION AND BOOK EXHIBITS

9:00 to 10:30 a.m.

### PANEL SESSIONS

#### Habeas Corpus: Shakespeare and the Limits of Embodiment

Session Organizer: Christopher L. Pye (*Williams College*)

Chair: Heidi Brayman (*University of California, Riverside*)

Shakespeare's Speculative Bodies: Reflections on the Phoenix and Turtle Ted Tregear (*University of St Andrews*)

Hurt Feelings: Affect, World and Time in *As You Like It*

Christopher L. Pye (*Williams College*)

Embodiment on the Edge: The Nature of Whiteness in *Henry V*

Marjorie Rubright (*University of Massachusetts, Amherst*)

#### Material Concerns:

#### Shakespeare and the Early Modern in the Artists' Book

Session Organizers: Sujata Iyengar (*University of Georgia*) and Jennifer A. Low (*Florida Atlantic University*)

Chair: Vin Nardizzi (*University of British Columbia*)

Spatiality without the Playhouse: Manipulable Artists' Books and the Uses of Shakespeare

Jennifer A. Low (*Florida Atlantic University*)

The Art and Science of Volvelles and Shakespeare's *The Tempest*  
Amy L. Tigner (*University of Texas, Arlington*)

#BookArtsSoWhite?

Sujata Iyengar (*University of Georgia*)

#### Staging Citizenship: Early Modern Disability Histories

\*See linked seminar: "Pedagogies of Premodern Disability" on Thursday.

Session Organizers: Penelope H. Geng (*Macalester College*) and Katherine Schaap Williams (*University of Toronto*)

Chair: Jennifer Row (*University of Minnesota*)

Refusing Able-Bodied Citizenship  
Penelope H. Geng (*Macalester College*)

Constructing the Disabled Citizen  
Genevieve Love (*Colorado College*)

Disabling Citizenship in the History Play

Katherine Schaap Williams (*University of Toronto*)

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

### PLENARY PANEL

#### NextGenPlen

Session Organizers: Members of the NextGenPlen Committee

Session Chair: Farah Karim-Cooper (*Shakespeare's Globe*)

"We keep doing this don't we?":

Disrupting Racial Trauma in Performances of *Harlem Duet*

Rebecca Hixon (*University of Michigan*)

A Discursive "She": The [Mis]Prints and Possibilities of Emilia in Shakespeare's *Othello*

Lindsay Adams Kennedy (*Belmont Abbey College*)

Personating Animals on the Early Modern Stage

Chris Klippenstein (*Columbia University*)

Discharging Rafe: Protean Performance in *The Knight of the Burning Pestle*

Emily MacLeod (*Penn State Harrisburg*)

2:00 to 3:30 p.m.

### ROUNDTABLE

#### Anne's World, 1623/2023: Shakespeare's Wife and Her Warwickshire Legacy

Session Organizers: Paul Edmondson (*Shakespeare Birthplace Trust*), Chris Laoutaris (*University of Birmingham*), and Katherine W. Scheil (*University of Minnesota*)

Chair: Paul Edmondson (*Shakespeare Birthplace Trust*)

Ailsa Grant Ferguson (*University of Brighton*)

Laurie E. Maguire (*University of Oxford*)

Lena C. Orlin (*Georgetown University*)

Katherine W. Scheil (*University of Minnesota*)

### PANEL SESSIONS

#### Publics—Bodies—Speech: Drama in the Early Modern Mediascape

Session Organizer: Allison K. Deutermann (*Baruch College, CUNY*)

Chair: Erika T. Lin (*Graduate Center, CUNY*)

The Persons of the Play  
Allison K. Deutermann (*Baruch College, CUNY*)

This feather stirs: Cordelia the Cyborg  
Scott A. Trudell (*University of Maryland*)

The Media of the Spoken Word and the Discovery of Embodied Speech  
András Kiséry (*City College of New York, CUNY*)



Minneapolis Institute of Art / Courtesy of Meet Minneapolis

# Minneapolis Program Schedule

## Shakespeare Futures Panel: Zoom-Flight: Neoliberalism and Embodied Learning in the Post-Pandemic Shakespeare Classroom

Session Organizer: Eric L. De Barros  
(*American University of Sharjah*)

Chair: Timothy Francisco (*Youngstown State University*)

(Re)making Homework for the Online Shakespeare Classroom  
Marissa Greenberg (*University of New Mexico*)

At the (Seminar) Table: Dialectically Embodied Learning in the Early Modern Studies Classroom  
Crystal Bartolovich (*Syracuse University*)

Neoliberal Racism and the (Post-) Pandemic Shakespeare Classroom  
Eric L. De Barros (*American University of Sharjah*)

4:00 to 6:00 p.m.

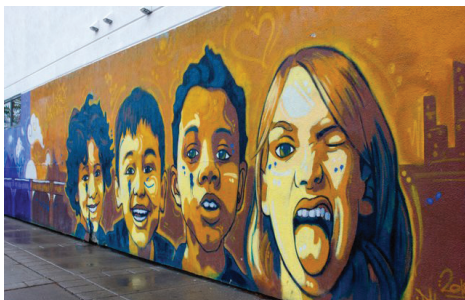
## SEMINARS AND WORKSHOPS

### The 1623 First Folio

Gabriel Egan  
(*De Montfort University*)  
Miranda Fay Thomas  
(*Trinity College Dublin*)

### Counting (in) Early Modern Drama

Rob Carson  
(*Hobart and William Smith Colleges*)  
Zachary Lesser  
(*University of Pennsylvania*)



East Lake St. Mural / Courtesy of Meet Minneapolis

## Engaging Students and Empowering Research with the Digital New Variorum Shakespeare (NVS)

Laura Mandell  
(*Texas A&M University*)  
Katayoun Torabi  
(*Texas A&M University*)

## Forsaken Plays, Part Two

Erin E. Kelly  
(*University of Victoria*)

## Reassessing Lady Mary Wroth's Poetry: New Approaches and Future Directions

Paul Salzman  
(*La Trobe University*)  
Rosalind L. Smith  
(*Australian National University*)

## Shakespeare and Early Modern Misogyny

Brian P. Chalk  
(*Manhattan College*)  
Shannon E. Kelley  
(*Fairfield University*)  
Patricia Wareh  
(*Union College*)

## Shakespeare on Broadway

Louise Geddes  
(*Adelphi University*)  
Nora J. Williams  
(*University of Essex*)

## Shakespeare, Sex, and Space

Justine DeCamillis  
(*University of Maryland*)

## Transitions: Ecologies of Economic Life

Derrick E. Higginbotham  
(*University of Hawai'i, Mānoa*)

## The Two Noble Kinsmen: State of the Play

David L. Orvis  
(*Appalachian State University*)

## Winter's Tales: The Imagined North in Early Modern English Literature

Sophie Lemercier-Goddard  
(*ENS, Université de Lyon*)

## Women and Complaint, from Medieval to Early Modern

Holly A. Crocker  
(*University of South Carolina*)  
Lynn Enterline  
(*Vanderbilt University*)

6:15 to 8:15 p.m.

## ACMRS PRESS CASH BAR

Celebrating authors and contributors to new ACMRS titles. All members are welcome

7:00 to 9:00 p.m.

## PERFORMANCE

*Santiago*: A bilingual adaptation of  
Shakespeare's *Othello*.



Teatro el Pueblo and the Professional Training Program of the Guthrie Theatre present a reading of *Santiago*, a bilingual adaptation of *Othello* developed by Joe Falocco in collaboration with Alfredo Michel Modenessi, and directed by Maija Garcia of the Guthrie Theater.

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 2023

Conference registration is now open. For those who register by the 28 February deadline, the standard registration fee is \$165 and the concession registration fee is \$95 for graduate students, retirees, independent scholars, contingent faculty, and members experiencing financial hardship. After 28 February the cost of registration increases to \$195 and \$125 respectively. Conference registration fees are non-refundable after 15 March 2023.

The Meeting registration fee entitles each SAA member to attend all sessions, seminars, and workshops in Minneapolis, MN, 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, the Reception and Dance on Saturday.

[Register online.](#)

## Hilton Minneapolis Hotel

For its Fifty-First Annual Meeting, the SAA convenes at the Hilton Minneapolis Hotel in Minneapolis, Minnesota. Located in the heart of downtown, the Hilton is conveniently connected to the Minneapolis Skyway System, leading to many attractions including shopping, dining, entertainment, and neighboring Minneapolis Convention Center. The Minneapolis Institute of Arts, Minnesota Orchestra Hall, and Mississippi Riverfront are just a few of the many nearby attractions within walking distance of the Hilton Minneapolis.

Hotel registration is now open. The SAA's discounted rate is \$153.00 per night for single and double occupancy. Mandatory state and local taxes are charged at 13.15%. Reservations may be made via the exclusive SAA link below or by calling **612.376.1000** (be sure to identify yourself as a member of the Shakespeare Association).

[Make a reservation.](#)

## Room Share

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

## Transportation

The hotel is approximately 12 miles from the Minneapolis-Saint Paul International Airport (MSP). The hotel does not offer transportation from the airport, but there are several options for transport including METRO Blue Line, taxis, or ride-sharing apps. On-site parking is offered at a rate of \$25 per day, with valet parking from \$45 per day.



## Conference Registration

Conference registration opens January 1. The standard registration fee is \$165 and the concession registration fee is \$95 for graduate students, retirees, independent scholars, contingent faculty, and members experiencing financial hardship. After February 28, 2023, prices increase to \$195 and \$125 respectively.

The Meeting registration fee entitles each SAA member to attend all panels and professionalization sessions, as well as the Town Hall Business Meeting, the Book Exhibits, the Annual Luncheon, the Annual Reception, the Conversation with Deborah Ann Byrd, performances and the Malone Society Dance.

[Register online.](#)

## Program Proposals

Proposals are now being accepted for the SAA's Fifty-Second Annual Meeting in Portland, Oregon, from 10 April to 13 April 2024. The submission deadline for all proposals for the 2024 Meeting is 15 February 2023.

Proposals are accepted 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 2024 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 the SAA office at [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 51st Annual Meeting is **#shax2023**.

## 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.

## Accessibility

The SAA encourages all members to consider accessibility in preparing for the Annual Meeting events. The SAA's ADA policy and a guide to encouraged best practices for panels, seminars and workshops can be found at <https://shakespeareassociation.org/about/saa-policies>.

Members with hearing impairment who will need sign-interpreting service at the SAA annual meeting should notify the SAA Office in advance, but no later than January 30 of the conference year. The request should include a list of the sessions they plan to attend. An interpreter may also be provided upon request for the presidential address and the annual business meeting.

## 2022 - 2023 Committees

### Local Arrangements Committee for 2023

Penelope Geng (*Macalester College*), Chair  
Mary Trull (*St. Olaf College*), Chair  
Ellen Mackay (*University of Chicago*)  
Noemie Ndiaye (*University of Chicago*)  
Valerie Traub (*English, University of Michigan*)  
Wendy Wall (*Northwestern University*)  
Will West (*Northwestern University*)  
Paul White (*Purdue University, Iowa*)

### Program Committee for 2023

Michelle M. Dowd (*University of Alabama*), Chair  
Stephen Guy-Bray (*University of British Columbia*), Chair  
Brandi Adams (*Arizona State University*)  
Ambereen Dadabhoy (*Harvey Mudd College*)  
Hillary Eklund (*Loyola University, New Orleans*)  
Don Rodrigues (*Old Dominion University*)  
Penelope Woods (*Queen Mary University of London*)

### Digital Exhibits Committee for 2023

Whitney Trettien (*University of Pennsylvania*), Chair  
Emily Barth (*Wagner College*)  
John Ladd (*Denison University*)  
Christopher Warren (*Carnegie Mellon University*)

### Sponsors of the Fifty-First Annual Meeting

Macalester College  
Northwestern University (Renaissance Drama)  
Purdue University  
St. Olaf College  
University of Chicago (Department of English Language and Literature; Nicholson Center for British Studies)  
University of Michigan

### Voting for SAA Officers

Voting for 2023 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

Ruben Espinosa (*Arizona State University*)  
Carolyn Sale (*University of Alberta*)

### Candidates for Trustee

Vanessa Corredera (*Andrews University*)  
Drew Daniel (*Johns Hopkins University*)  
John Garrison (*Grinnell College*)  
Wendy Beth Hyman (*Oberlin College*)  
Su Fang Ng (*Virginia Tech*)



Lowry Avenue Bridge / Courtesy of Meet Minneapolis