SAA Bulletin

Shakespeare Association of America

2026 *June*

SAA News

Letter from the Executive Director.....2
2027 Seminars and Workshops.....3
2027 Practicum.....8
2027 Professionalization.....8

Planning for SAA 2027

NextGen Plen Submissions.....8
Digital Exhibit Proposals.....9
Dissertation Prize.....9
Travel Grants.....9
Awards and Fellowships.....10
Hotel.....11
Registration.....11
Meeting Policies.....11
SAA Guidelines.....12

Looking Forward

Get on the Program for 2028.....11

The Fifty-Fifth Annual Meeting of the Shakespeare Association of America will be held at the Hilton Atlanta. The conference opens on Wednesday, 31 March, and closes on Saturday, 3 April 2027. Panel sessions include:

- **Plenary Panel: Necessary Trouble: Reconsidering Shakespeare in the South**
  Panel Organizer Katherine A. Gillen *(Texas A&M University, San Antonio)*, with Vanessa I. Corredera *(Baylor University)*, O'Neil Delapenha *(Atlanta Shakespeare Company)*, and Douglas M. Lanier *(University of New Hampshire)*
- **Shakespeare Futures Panel: Shakespeare and Religion in the 21st Century**
  Panel Organizer Ambereen Dadabhoy *(Harvey Mudd College)*, with M. Lindsay Kaplan *(Georgetown University)*, and José Juan Villagrana *(Santa Clara University)*
- **Asexual Embodiments**
  Panel Organizer Catherine R. Clifford *(Hastings College)*, with Liza Blake *(University of Toronto)*, Rachel Ellen Clark *(Wartburg College)*, and Liesl Elphie Jensen *(Shakespeare Institute, University of Birmingham)*
- **The Eco-Poetics of Shakespeare's Waters**
  Roundtable Organizer Steve Mentz *(St. John's University)*, with Daniel G. Brayton *(Middlebury College)*, Jemima Matthews *(King's College London)*, James H. Seth *(Central Washington University)*, and Dyani Johns Taff *(Colby College)*
- **The Makings of Repetition in Shakespeare's Theater**
  Panel Organizer Allison K. Deutermann *(Baruch College, CUNY)*, with Adhaar Noor Desai *(Bard College)*, and Lauren Robertson *(Columbia University)*
- **Shakespeare and AI: A Performance Studies Approach**
  Panel Organizer Gina Bloom *(University of California, Davis)*, with Kevin Brown *(University of Missouri)*, and D. J. Hopkins *(San Diego State University)*
- **Shakespeare in the American Culture Wars**
  Panel Organizer Elizabeth J. Rivlin *(Clemson University)* and Jillian Snyder *(University of Notre Dame)*, with Andrew Newman *(Stonybrook University)*
- **Shakespearean Cruxes: Editing, Intersectionality, Performance**
  Panel Organizer Joshua R. Held *(Southeastern Oklahoma State University)*, with Sujata Iyengar *(University of Georgia)*, Richard Allen Strier *(University of Chicago)*, and Paul Werstine *(University of Western Ontario)*
- **Book Salon: Thinking with Form**
  Session Organizer Whitney Sperrazza *(Texas A&M University)*, with Jessica Beckman *(Dartmouth College)* Wendy Beth Hyman *(Oberlin College)*, and Clair Wang *(illustrator)*

Dogwoods in Piedmont Park

The Shakespeare Association of America is hosted by the Department of English and generously supported by The University of Alabama.

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Letter from the Executive Director

Hello SAA Members!

I am delighted to be writing to you from The University of Alabama, the new home of the SAA. I am excited to serve the SAA as its new Executive Director and to work with all of you!

I attended my first SAA meeting in 1994, when Southern Methodist University served as the organization's home and, as an MA student, I served as its graduate assistant. That first SAA conference transformed my academic life. I encountered a welcoming, lively, and intellectually rich community – a scholarly conference that offered distinctive opportunities for research and collaboration, as well as an atmosphere that nurtured lifelong professional and personal friendships. My early SAA experience settled my decision to specialize in Renaissance literature and introduced me to organizational and administrative roles I would pursue much later in my career. Although my research interests eventually migrated north to 16th-century Scotland and my interest in administration resulted in 10 years as an associate dean, not once have I forgotten how the SAA community helped to shape my identity as a scholar and a teacher. More than 30 years later, I am deeply honored to be stepping into the role of ED, particularly for an organization I care about, one with so much energy and heart. It feels like a homecoming.

And this homecoming prompts expressions of gratitude. First, enormous thanks to Karen Raber for her steady, skilled, and inspirational years at the helm. Notably, she guided the SAA through the challenges of the pandemic, keeping the channels for scholarship open and active. But she also instituted countless improvements in the day-to-day functioning of the SAA office, leaving behind – as she looks forward to registering for a 2027 seminar! – a healthy organization poised to take on existing and developing challenges. I owe her an immense debt of gratitude for sharing her sound advice, answering my endless queries, and providing an exemplary model of leadership.

Thanks, too, to Karen's amazing team. Sadly, we have recently said farewell to Anne Freeman, who ran a tight ship with a Southern smile; she will be missed. Fortunately, Beatrice Lei and Donna Even-Kesef remain on staff, ensuring a smooth transition with their deep knowledge of the SAA. Two outstanding colleagues at Alabama have also joined our team: Precious Bailey, Project Coordinator, and Geoffrey Emerson, on Special Projects. Anna Hegland will continue as Social Media Coordinator.

Finally, a word of thanks to the SAA Trustees, who have given me a warm welcome over the past year and who frequently and generously offer their support as I learn the ropes. What an extraordinary group of people.

As Executive Director, my foremost goal is to preserve and further enrich the SAA's culture of promoting innovative and collaborative scholarship through an accessible and welcoming community. I want to see the SAA embrace its unique identity and to offer robust support to all members, regardless of academic status or position. We all feel how recent challenges to our profession grow more acute: a dismal job market, with fewer tenure-track positions and more contingent faculty; decreasing support and regard for the humanities; and strident political attacks on the principles our vocation values – equity, critical inquiry, and collaboration across borders. For the SAA itself, the convergence of these challenges has immediate and practical effects on the financial and logistical feasibility of mounting a large-scale conference. While I am not naïve about the issues confronting us, I am also determined and hopeful. I ask you to join me in making sure that the SAA not only remains committed to its mission but also continues to discover how to thrive in original and creative ways. Ours is a community of smart, generous problem-solvers, and I am genuinely excited about our work ahead.

In the coming months, I look forward to hearing from you with your ideas and suggestions. You can reach us at our new email address: SAA@shakespeareassociation.org. Please don't be a stranger!

Tricia A. McElroy
Executive Director

2027 Seminars

01. Actors as Play-Makers

Lucy Munro
(King's College London)

Tanya Pollard
(Brooklyn College, CUNY)

Recent years have seen increased attention to forms of collaboration behind early modern plays. This seminar invites essays that examine how actors have contributed to shaping plays, whether through inspiring and/or originating roles in their earliest performances, or through shifting perceptions of plays in revivals. Topics might include the influence of leading actors, comic specialists, hired men, people of color, boys, women, trans, non-binary, and queer performers across the centuries.

02. Adaptations in Context

Stephannie S. Gearhart
(Bowling Green State University)

How does foregrounding context in analyses of Shakespearean adaptations affect our understanding of an adaptation and its "source"? This seminar invites papers on case studies of adaptations in context, theoretical considerations of context, and pedagogical approaches to teaching Shakespearean adaptations in context. It welcomes a broad understanding of context—including factors such as geography, history, class, race, gender, sexuality, culture, and media—and Shakespearean adaptations.

03. Afterlives of Shakespeare and Family: Biofictions and Biographies

Katherine W. Scheil
(University of Minnesota)

Edel Semple
(University College Cork)

This seminar explores biographies and biofictions of Shakespeare, Anne Hathaway, and their children Hamnet, Judith, and Susannah, on the page, stage, and screen. We invite papers that consider where, how, and why Shakespeare and his family have been imagined; how their lives and deaths have shaped popular ideas of Shakespeare; and what their afterlives reveal about contemporary understandings of the early modern period and ideas of the family, gender, the creative life, and death.

04. Breaking Form

Eileen Sperry
(Skidmore College)

This seminar invites work that explores the relationship between form and unity in early modern poetry from Shakespeare and beyond. Participants will explore texts in which forms fall apart, are wrenched open, or otherwise refuse to remain whole. Rather than approaching these as moments of failure, we will consider these as sites of resistance and possibility. Participants are especially encouraged to explore ideas of form and unity in dialogue with other critical frameworks, including but not limited to early modern trans studies, disability theory, and critical race studies.

05. Censorship, Free Speech, and Shakespeare

Ashley Sarpong
(California State University, Stanislaus)

This seminar examines censorship in early modern literature amid current "apocalyptic narratives" in higher education. We invite historicist or presentist papers exploring how Shakespeare and his contemporaries wrestled with free speech against restrictive regimes. We welcome queries on strategies, new readings, censorship histories, and pedagogy.

06. Characteristic Marlowe

Kerry N. Cooke
(Mary Baldwin University)

Marlowe is again garnering attention after Stephen Greenblatt's *Dark Renaissance*. Marlowe's mighty line and mysterious life are marvels. But what else is characteristic of Marlowe? His theatricality? His diction? His use of the word "droop"? His poetics? Erotics? Geography? Treatment of race? And, what characteristics are obscured by caricature? This seminar poses such questions, and asks what characterizes a Marlovian? Is expertise in Shakespeare or Marlowe similar or constitutively different?

07. Citizenship and Early Modern Drama

William Casey Caldwell
(Carthage College)

Scott Oldenburg
(Tulane University)

We are living through one of the most urgent moments for turning to issues of citizenship. Given this urgency and how underdeveloped citizenship studies is in our field, this seminar invites papers from a wide variety of historicist, presentist, and theoretical approaches. These may include historical analyses focusing on its local, urban nature by contrast to nationality; performance studies of community-engaged adaptations; meta-disciplinary reflections on citizenship and academia; pedagogy; and immigration, queer, environmental, disability, and economic studies.

08. Close Reading Now

Matthew P. Harrison
(West Texas A&M University)

Laura Kolb
(Stony Brook University)

What does close reading mean for early modernists? How does it make meaning, particularly now? This seminar invites papers that develop close readings of individual early modern poems. Participants will engage the nuances of each other's practice, with broader methodological discussion emerging from the details of our work.

09. *Contemptus Mundi* in Renaissance Literature and Drama

Mayra A. Cortes
(University of California, Los Angeles)

This seminar examines *contemptus mundi*, a Christian moral framework informed by classical philosophy that shaped medieval and Renaissance literature and views the world as an object of contempt or renunciation. We invite papers that use this framework to enrich readings of Renaissance texts and to advance premodern critical race, environmental, religious, and performance studies.

10. Creative Practice and Early Modern Studies

Toby Altman
(Michigan State University)

Joanne Diaz
(Illinois Wesleyan University)

This seminar invites practitioners and scholars to reflect on the relationship between their scholarly work and creative practices. Taking our cue from early modern figures who crossed the borders between the creative and scholarly—and who knew that creative practice is a form of knowledge production—we solicit creative work that engages directly with early modern materials, methods, and texts, as well as theoretical reflections on the relationship between critical and creative practices.

11. Ecodramaturgy, *Oikos*, and Shakespeare

William Floyd Wolfgang
(Stevenson University)

This seminar invites papers that consider how ecodramaturgy can engage the *oikos*, the shared space of home, habitat, and environment, in Shakespeare adaptations. How might theatre practitioners stage and reimagine Shakespeare within ecological frameworks while reflecting issues central to the production's home and community? How might we explore performance practices, adaptations, and theoretical approaches that connect

Shakespeare, environment, and the lived spaces of contemporary audiences?

12. EmoTrans at 10

Simone Chess
(Wayne State University)

Colby Gordon
(Bryn Mawr College)

Sawyer Kemp
(Queens College)

Ten years after the first Early Modern Trans Studies SAA seminar in 2017, we are reconvening to reflect on the field's past and future. We ask: how might early trans history serve trans politics in the present? What does early modern accounts of racialized gender tell us about the histories of fascism, white supremacy, and transphobia? How can EmoTrans strengthen its relationships with other subfields, including premodern critical race, sexuality, intersex, disability, and asexuality studies?

13. Encounter: Race, Book History, Bibliography, and Textual Editing

Brandi K. Adams
(Arizona State University)

Miles P. Grier
(Queen's College and the Graduate Center, CUNY)

We invite papers that consider the role of race and racial formation in the study of book history and in the textual editing of plays, poems, ballads, novels, and other forms of writing. What are the ways that race has shaped textual production, reception, or collection of early modern books? What might the revisiting of texts traditionally read as informed by race (or not) now reshape our understanding of textual editing of early modern literature?

14. Gendered Fluids

Margo Kolenda-Mason
(University of Central Arkansas)

How do fluids, and fluidity, help us understand sixteenth- and seventeenth-century ideas about gender and the body? This seminar explores how we can better understand a fuller spectrum of gender for a greater variety of bodies by reconsidering the role that fluids played in the early modern imaginary. How can we put gender fluidity—including trans, nonbinary, and intersex studies— in conversation with gendered fluidity—including the bodily, the humoral, and the earthly? Papers that consider contemporary authors, especially women writers, are welcome. Blood, sweat, and tears are optional.

15. Ghosts of the Playhouse: Theatre Afterlives and Movements

Callan Davies
(University of Southampton)

What happens to playing venues once the "original" building ceases to operate as a theatre or begins to again after a hiatus? What happens when a play transfers or moves from the venue that shaped it? This seminar focuses on the material and cultural lives of entertainment spaces and invites participants to consider the ghosts that haunt playing spaces and their plays as they move, appear, and disappear in a changing world.

16. The Gods, the Godly, and the Godless in Shakespearean Drama

Melissa Pullara
(Mount Royal University)

This seminar invites participants to explore the role of the gods in Shakespeare, both the classical pantheon and the Christian God. How are the gods represented? When do characters call out to them and why? What is the reward or punishment for characters who defer to or defy these higher powers? Central to this seminar is the question of what faith looks like and how it is harnessed by Shakespeare's characters (and subsequently, his audiences, both early and modern) to profit their own ends.

17. The Henriad Plays Now

Amani Liggett
(University of California, Santa Cruz)

Katie Elizabeth O'Hare
(University of California, Los Angeles)

This seminar reexamines Shakespeare's Henriad plays: *Richard II*, *1* and *2 Henry IV*, and *Henry V*, in our current moment. Papers that seek to expand the sequence to the *Henry VI* tetralogy or non history plays are welcome. Other possible topics include connecting the plays to current events or themes such as political action, rebellion, war as distraction, leadership, nationalism, class, divine right, and alternative domestic or feminine histories.

18. The Humanity of Strangers?: Hospitality and its Limits in Shakespeare

Stephanie Chamberlain
(Southeast Missouri State University)

Kirsten N. Mendoza
(University of Dayton)

James Sutton
(Florida International University)

Our seminar invites essays focusing on the innate rights and humanity of strangers as depicted on the Shakespeare page, stage and screen. Topics might include: how Shakespeare's works engage with the rights afforded to strangers; considerations of contemporary adaptations of Shakespeare that center refugee lives; pedagogical approaches to Shakespeare that foreground human rights work; or papers that examine the author's complicit involvement in the human rights' abuses faced by strangers today.

Mural in Five Points

19. In and Out of Bad Taste: Shakespeare and Beyond

Samuel Kolodezh
(University of California, San Diego)

Kate Needham
(University of Mississippi)

This seminar will explore the role of "bad" taste in the history, performance, reception and adaptation of Shakespeare and early modern drama. We consider bad taste and its consequences both historical and contemporary—from crass humor and farce to artistic failures to (sub)cultural appropriation to kitsch, camp, trash, and slop. What are our working definitions of taste and what are the political, discursive, cultural, social, ethical, material and technological innovations that shape it?

20. Jonson Unmasqued

Mira 'Assaf
(Butler University)

Harry R. McCarthy
(University of Southern California)

What place is there for Jonson's works in present-day early modern studies? To whom does Jonson belong? This seminar invites participants to revise our collective picture of Jonson through a range of scholarly approaches, including premodern critical race studies, early modern trans studies, queer studies, disability studies, ecocriticism, performance studies, book history, and practice-based methodologies. We equally welcome submissions which attend to pedagogical questions and strategies.

21. Making Experience

Adam State Rzepka
(Montclair State University)

Reconstructing historical "experience" has proven intensely productive in Shakespeare studies for decades; yet as a distinct object of study, "experience" is only just coming into focus. This seminar invites considerations of "experience" in plays and playgoing as a concept, an object of desire, a commodity, an ideological or methodological keyword, a social force, or a chimera, along with other approaches to this rich and elusive category whose genealogical limits were—and still are—contested.

22. Mapping the Supernatural / Supernatural Cartographies

Chris Barrett
(Louisiana State University)

Kaitlyn Culliton
(Texas A &M International University)

This seminar invites papers exploring cartographies of the supernatural, in the most capacious sense of both the terms "cartographies" and "supernatural." How does the locationality of the supernatural impact discourses of landscape, space, place, and cartography? How do early modern drama, prose, and poetry map the super/natural: how do these texts place the ethereal, and how do they represent the emplacement of the more-than-human?

23. Menopause and the Early Modern Stage

Ariane M. Balizet
(Texas Christian University)

Natalie K. Eschenbaum
(University of Washington, Tacoma)

Marcela Kostihová
(Hamline University)

This seminar examines how menopause—named or unnamed—resides within early modern theatrical representation. Though not defined as a discrete medical category, aging, barrenness, humoral heat, and fertility structured women's embodied and political identities onstage. We invite papers on queens, crones, witches, midwives, and all manner of "Old Ladies"; on performance practices and genre; and on transnational contexts. How might centering menopause reshape our understanding of authority, time, and female agency in early modern drama?

24. Much Ado About Nothing Revisited

Elizabeth Zeman Kolkovich
(Ohio State University)

Bailey Sincox
(Binghamton University, SUNY)

This seminar invites new perspectives on *Much Ado About Nothing*. What questions are we not yet asking about this popular play, its adaptations, or its performance or textual histories? We welcome studies of race, the play's Mediterranean geography, sexuality, "fake news," consent, disability, and more. Reflections on teaching or performing *Much Ado* are welcome, as are all theoretical approaches and speculative or in-progress work.

National Center for Civil and Human Rights

25. Oceanic Risk in the Early Modern World

Douglas Clark
(University of Oxford)

Laurence J. Publicover
(University of Bristol)

How do oceans generate thinking about risk and/or risky thinking? This seminar asks how seafaring informs early modern conceptions of risk, while also exploring the relationship between oceanic imaginaries and questions of cognition and experience. How did transoceanic travel forge new ways of not only mitigating risk, but understanding it? How did cultures of seafaring shape forms and styles of thought in literature and beyond? And what were the consequences of these developments?

26. On Vulnerability

Katherine Blankenau
(University of West Florida)

Joanna Huh
(University of Cincinnati)

Anna-Rose Shack
(University of Freiburg)

Let's discuss vulnerability: as an early modern subfield with epistemological value for humanities scholars, as a theoretical concept, a reading lens, and/or a critical analytic! We invite papers on religious, political, and philosophical discourses; the history of emotions and affect; race, gender, and sexuality; embodiment, care and disease; the environment, travel and hospitality; war and violence. How is vulnerability at play in or a productive theoretical lens for approaching your sources?

27. Palestine in/and Early Modernity

Abdulhamit Arvas
(University of Pennsylvania)

Ari Friedlander
(University of Mississippi)

How did early modernity imagine Palestine? This seminar examines cohabitation and conflict among Jews, Muslims, and Christians in early modern Palestine and its larger networks so as to question disciplinary narratives about the place of Palestine in Shakespeare and early modern studies more broadly. By identifying the urgent questions Palestine presents us with today, we explore how thinking with Palestine may yield a more historically accurate, methodologically sound, and more hopeful future.

28. Premodern Critical Indigenous Studies and Shakespeare

Jamie Paris
(University of Manitoba)

What might it mean to Indigenize Shakespeare studies in an ethical and sustainable way that benefits Indigenous communities and scholars? This seminar invites papers by settler and Indigenous scholars who are interested in using Critical Indigenous Studies methodologies to analyze premodern drama and/or contemporary Indigenous adaptations/performances of Shakespeare and his contemporaries.

29. Property

Stephanie Elsky
(Rhodes College)

Russ Leo
(Princeton University)

This seminar examines "property" and its centrality to early modern law and literature, in light of recent work on race, gender, unfreedom, and obligation that has reshaped our understanding of the period. Papers are invited that analyze both literary and non-literary accounts of property (land, goods, labor, or enslaved people) in ways that broaden our understanding of property's meaning and/or consider property as a resource for the construction of cultural, political, and literary forms.

30. Queer Materialities

Lee Emrich
(Victoria College, University of Toronto)

Breanne Weber
(James Madison University)

This seminar asks how early modern queer entanglements of objects and bodies, matter and things complicate and co-constitute identity, embodiment, and belonging in both the past and present. What was the queerness of early modern matter and experience? How might our own scholarly or artistic processes be forms of queer materiality? We especially

invite papers thinking queer materialities with race, gender/sexuality, performance, dramaturgy, book history/bibliography, pedagogy, and environments.

31. Rethinking Masques

Gabriel Lonsberry
(Jacksonville State University)

This seminar seeks to continue conversations opened at the "Rethinking Masques" panel at SAA 53 by inviting papers on any topic related to Tudor and Stuart court masques, and on engagement with masques by Shakespeare and his contemporaries. Masques demand continued reconsideration in our present political moment, as our own experiences with misinformation and mythmaking lead us to rethink early modern versions of the same. Papers might address the political potency of masques; aesthetic form and influence; race, gender, and sexuality in masques; and more.

32. Shakespeare and Crip Time

Sonya Freeman Loftis
(Morehouse College)

Bradley J. Irish
(Arizona State University)

Allison Kellar
(Wingate University)

Time is a defining concept in disability studies, as time may be used to measure and evaluate disability. This seminar examines the intersections of Shakespeare and crip time—from characters who experience time through madness or trauma to how crip time may impact teachers, students, audience members, practitioners, or scholars. Explorations will include atypical experiences that may not always be understood as "crip"—including time intersecting with neurodivergence, anxiety, and grief.

33. Shakespeare and Film Theory

Melissa Croteau
(California Baptist University)

As Shakespearean films, television series, and other audiovisual adaptations proliferate, scholars need effective theoretical lenses to analyze them. Although literary and film theory differ in emphasis and methods, Shakespeare scholars of the screen have shown that film theory can productively inform analysis and pedagogy. This seminar explores how evolving film and media theories—from ecocinema to the oppositional gaze—can enrich the study, teaching, and interpretation of Shakespeare on screen, pushing beyond traditional literary and adaptation frameworks.

34. Shakespeare and Philosophy

Kent Lehnhof
(Chapman University)

This seminar invites participants to explore the connections between Shakespeare and philosophy. Papers might lay out philosophical readings of early modern texts, trace the connections between Renaissance drama and philosophies from around the globe and across time, explore how Shakespeare utilizes philosophers (as sources, as interlocutors, as characters, etc.), and examine how philosophers have utilized Shakespeare (as inspiration, as adversary, as illustration, etc.).

35. Shakespeare in Our Age of Neoroyalism: Critiquing Monarchy in Early Modern Drama

Chris Fitter
(Rutgers University at Camden)

Nick Moschovakis
(Bethesda, MD)

We will convene scholars, teachers, and practitioners around issues of Shakespearean politics in our emerging neoroyalist age. As rulers forge supralegal alliances, peddle influence, flout constitutional constraints, censor discourse, and unleash paramilitaries, Shakespeare's views of monarchy feel timelier than ever. How does he think anew with us about monarchy—and engage alternatives? How did critiques of royalty inform his age? Where may we find them in Shakespearean politics then and now?

36. Shakespeare *in situ*

Laurie Johnson
(University of Southern Queensland)

Elizabeth E. Tavares
(University of Alabama)

More than three decades since discovery of the Globe and Rose foundations, the role of site-specific investigation in early modern theatre history remains underdeveloped. This seminar aims to facilitate conversation about how archaeological investigation of playhouse remains and on-site studies of extant playing spaces inform new studies of the early modern theatre, from rethinking the evolution of playhouses to reimagining the relationship between playhouse design, performance, and playwriting.

37. Shakespeare's B(aw/o)dy

Kirk Quinsland
(Fordham University)

Scholarship, editorial practices, performance, and pedagogy have all attempted to deal with the pervasive presence of bawdy/body humor in early modern drama. How do critical, theoretical, and editorial frameworks enable or disable analysis of this material? How do we recognize lost/dead jokes, and what's the value of translating them, especially in the classroom? While many writers about Shakespeare's bawdy represent this kind of humor as pleasurable, how do we handle jokes about distressing topics?

38. Shakespeare's Narrative Poems

Hannah J. Crawforth
(King's College London)

Elizabeth Scott-Baumann
(King's College London)

This seminar seeks to consider the latest approaches to Shakespeare's Narrative Poems—*Venus and Adonis, The Rape of Lucrece* and *A Lover's Complaint*. We invite a broad range of scholarship on the poems, seeking to understand their place in Shakespeare studies today. We welcome papers on the narrative poems that consider their modern and early modern significance. We would also be particularly keen to hear about pedagogical or editorial approaches to the poems, and to engage with scholars, teachers, poets and practitioners whose own work involves these texts today.

39. Shakespeare's Screens: Medium, Method, Meaning

Michael Ullyot
(University of Calgary)

W. B. Worthen
(Barnard College / Columbia University)

This seminar considers the interface between stages and screens in Shakespeare performance. How do film, television, and streaming remediate theatrical stages? How do live performances remediate the screen, whether through onstage projections, video feeds, or digital scenography? We invite papers analyzing how screens constitute rather than merely convey performance, including production histories, platform studies, audience reception, and phenomenological approaches to media.

40. Shakespeare, Adaptation, Caste

Mark Thornton Burnett
(Queen's University Belfast)

N. P. Ashley
(St Stephen's College)

Bringing Critical Caste Studies and Shakespeare Studies into dialogue, this seminar centres on adaptations that lend themselves to reading through a caste lens. Understanding caste as manifesting itself across India and world-wide, we reflect on emergent connections via

discussion of a range of expressions—film, translation, fiction, pedagogy and performance—in diverse cultures and languages. The seminar also aims to ignite conversations between Critical Caste Studies and other disciplines.

41. Shakespeare, Text, and Place

Claire M. L. Bourne
(Pennsylvania State University)

This session invites papers on any aspect of how "text" and "place" intersect across early modern textual cultures and in Shakespeare studies, including mise-en-page; annotations and marginalia; sites of textual production and print culture; circulation; provenance and collections; libraries and archives; theatres and sites of performance; catalogues and classification; the formal and informal sites of textual research; digital platforms and interfaces; access restrictions and research travel; and the global book trade.

42. Teaching and Performing Shakespeare in Our Perilous Times

Katherine Steele Brokaw
(University of Texas at Austin)

Chad Allen Thomas
(University of Alabama in Huntsville)

This seminar examines the potentially perilous work of teaching and performing Shakespeare in the contemporary moment, especially in politically polarized, ideologically constrained, or otherwise precarious environments. With pedagogy and performance at its heart, the seminar seeks to place teachers and practitioners into thoughtful dialogue with one another, asking how live, embodied, and relational practices sustain Shakespeare under pressure. This seminar aims to foster comparative, practice-based conversations about what it means to teach and perform Shakespeare now—and why that work continues to matter.

43. Teaching Shakespeare in Place

Chelsea McKelvey
(Clemson University)

Julianne Sandberg
(Samford University)

How does place shape our teaching of Shakespeare and how students experience his work? How can we harness these places to enhance learning? How does Shakespeare's work invite students to see their communities with fresh eyes? Approaches could consider environment, region, or geography, with attention to how these places reflect distinct histories, cultures, ethnicities, economies, communities, etc.

44. Trans and Queer Formalisms

Miranda Alksnis
(University of Wisconsin, Madison)

Early modern trans and queer formalism points away from a search for historical transness and queerness (through the exposure and labeling of trans and queer people) and towards literary-critical practices attending to transition, capaciousness, anti- or non-binary play (as well as other hallmarks of transgender and queer practice and scholarship then or now). This seminar invites reflections on the intersection of early modern literature and drama, formalist (or new formalist) analysis, and trans and queer studies.

45. The Uncanny and Early Modern English Drama

Gregory A. Foran
(Nazareth University)

In contemporary critical theory, the uncanny has transcended its Freudian context to become emblematic of modernity itself. This seminar invites papers that shed new light on typical instances of strange familiarity in early modern drama: ghosts, prophecies, living statues, madness, and others. But it equally welcomes historicist or presentist essays that invoke the uncanny metaphorically to explore textuality, identity, history, AI, and more in relation to Shakespeare and his contemporaries.

46. Undisciplining Literature and Science

Mary T. Crane
(Boston College)

Wendy Beth Hyman
(Oberlin College)

This seminar invites us to redraw the disciplinary relationships between early modern literature and science. What do we learn if we think across conventional boundaries (e.g. science/magic, western/indigenous, experimental/artisanal, poetry/natural philosophy)? What are the epistemologies of the stage, bedroom, wilderness, ship, kitchen, laboratory? If we look at the interstices between conventional fields, what counts as (literary) knowledge in the early modern period? What counts as science?

47. Women and the Materiality of Writing

Claire Hansen
(Australian National University)

Michelle O'Callaghan
(University of Reading)

Rosalind L. Smith
(Australian National University)

This seminar focuses on early modern women's writing as a material, embodied practice, with the aim of revealing new knowledge about early modern women's literacy, education, creativity, agency, and labor. A range of methodologies are encouraged to examine how elite and non-elite women wrote, how they acquired technical skills, and the purposes to which they put scribal and other practices, providing new pathways to understanding their intellectual, creative and social worlds.

2027 Workshops

48. AI and Digital Mediations in Shakespeare Teaching: In-Person and Online Contexts

Jennifer Black
(Boise State University)

Ann C. Christensen
(University of Houston)

Laura Turchi
(Arizona State University)

This workshop examines how digital platforms and generative AI in and outside of our classrooms mediate students' encounters with Shakespeare, from streamed performances and digital facsimiles to searchable editions and AI-generated analysis. We invite participation from instructors and scholars who are exploring how students' use of technology tools within and outside the classroom influences their understanding of Shakespeare and their ability to engage with his works in productive ways.

49. Book Proposal Lab

Michelle M. Dowd
(University of Alabama)

Rebecca Totaro
(Florida Gulf Coast University)

In this workshop, participants will become familiar with the essential components of a scholarly book proposal by reviewing guidelines from key presses in the field. Using these standards as a roadmap, attendees will develop a draft of their own proposal and exchange feedback using the reader's report format—the same criteria presses use to evaluate a book project's merits. By the end of the workshop, participants will have produced a working draft and established a supportive peer network, leaving them better equipped to navigate the path to publication.

50. Professional Trajectories: Unscripted

Nedda Mehdizadeh

(University of California, Los Angeles)

This workshop centers a core distinction: the difference between the professional scripts scholars inherit and reproduce within academic institutions and the underlying storyline of their own intellectual and creative practices. By disentangling script from storyline, participants will recontextualize their patterns of contribution, labor, and intellectual investments as portable assets, shifting from institutional expectations toward self-defined goals that shape their next professional stage.

51. Shakespeare, Leadership, and Civic Engagement

Marinela Golemi
(Northern Arizona University)

This workshop invites participants to develop a range of pedagogical materials that employ Shakespeare to nurture leadership skills and civic engagement. What can Shakespeare teach us about leadership and civic justice? By doing this work in a collaborative space, we aim to show that leadership and civically oriented Shakespeare pedagogies serve both the individual and the community.

52. Technologies at Play in Shakespeare Studies

Katherine I. Knowles
(University of Kansas)

Emily Yates
(Clemson University)

This workshop will enable participants to present, share, and circulate research and pedagogical materials, models, and techniques aimed at bringing technology into teaching Shakespeare. We view the term "technology" broadly, imagining the technologies of the theater, the body, the classroom, and the technologies involved in creating digital humanities projects. We invite a variety of scholars (including contingent, junior, and nontenure-track faculty) to share lesson plans, discussion questions, projects, techniques, and other experiences and resources.

Practicum

Articles in Progress

Darryl Chalk
(University of Southern Queensland)

Hillary Eklund
(Grinnell College)

Rebecca Totaro
(Florida Gulf Coast University)

The Articles-in-Progress Workshop 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. The editors 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. Essays must be received by 1 February 2027. Members wishing to join this practicum should email the SAA office (SAA@shakespeareassociation.org) by 1 September 2026. Members will be admitted on a first-come, first-served basis.

Professionalization

"Exit, pursued by the bard": Translating Your Shakespeare Research Into a Job

David Sterling Brown
(Trinity College)

Stephanie Chamberlain
(Southeast Missouri State University)

Natalya Din-Kariuki
(University of Warwick)

D. J. Hopkins
(San Diego State University)

Grace Kimball
(University of California, Santa Barbara)

Harry R. McCarthy
(University of Southern California)

Robert Stagg
(Texas A&M University)

What does it look like to be a Shakespearean on the job market? How might your research experience as an early modernist translate across different fields and careers? This professionalization roundtable will focus on job market strategies—both academic and non-academic—for graduate and early career Shakespeare scholars. Session leaders will provide brief "discussion frames" focused on concrete strategies for tackling various job markets, and then invite audience members to join the dialogue by contributing their own thoughts, questions, and perspectives. The session will be geared toward strategies for crafting a narrative of your academic experience that will translate across multiple contexts, from early modern and Shakespeare studies to fields like media, arts, and education. For more information, please contact us at saagrads@gmail.com.

CV Review and Career Mentoring

David Sterling Brown
(Trinity College)

Madeline Cisneros
(University of Miami)

Dalton Greene
(University of Maryland)

Lindsey Jones
(Texas A&M University)

Are you a graduate student or early career researcher who is interested in having your CV reviewed? The SAA Graduate Committee and Dr. David Sterling Brown are excited to offer CV Review & Career Mentoring sessions at the Atlanta conference. This will be an opportunity for you to receive feedback on your CV from advanced scholars and professionals (CV reviewers) who will be available in person for individual 20-minute meetings. They will assess your CV and offer guidance catered to your specific career goals. An online sign-up sheet will be circulated in early March in advance of the conference. More information will be provided in the January Bulletin. If you have any questions in the meantime, please contact us at saagrads@gmail.com.

2027 NextGenPlen

Each SAA meeting feaures a plenary session of short papers by early-career presenters.

NextGenPlen papers are selected via an anonymous screening process, with precedence given to those introducing new topics, displaying fresh thinking about traditional issues, and demonstrating diverse approaches to early modern scholarship.

Those submitting papers for condsideration must be either:

(1) graduate students at the dissertation stage or
(2) scholars who have received the Ph.D. within the past three years.

All submitters must be current members of the SAA.

Each submission should be uploaded in two parts:

- A cover page indicating (1) the name of the author, (2) the affiliation of the author (if applicable), and (3) the date the Ph.D. was awarded or is expected.
- A paper, five pages double-spaced in Times New Roman 12-point font (for reading time of ten minutes maximum).

Papers must be thoroughly anonymized, with no names or affiliations in page headers and no author identities betrayed in notes or acknowledgments. Papers that have been incompletely anonymized will not be reviewed.

Those whose papers are selected are required to withdraw from seminar or workshop participation.

Please visit the NextGenPlen page for more information.

Deadline: 1 October 2026.

Only current members of the SAA are eligible to register for seminars and workshops for the Atlanta meeting, to apply for awards and fellowships, to submit proposals for the NextGenPlen and Digital Exhibits, and to enjoy other benefits. To join or to renew your membership, visit http://www.shakespeareassociation.org/membership. The deadline to enroll in seminars and workshops is 15 September 2026.

2027 Dissertation Prize Submissions

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

Dissertations submitted for the 2027 prize must have been approved between 1 September 2025 and 1 September 2026. Applicants must be SAA members in good standing.

Applications comprise three parts:

- A completed online form 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 Grants and Awards page of the website.

Deadline: 1 October 2026.

Digital Exhibits

At the 2027 SAA conference in Atlanta, 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 2026.

Travel and Dependent Care Grants

The SAA offers conference travel grants for graduate students and contingent academics—including adjunct and limited-term faculty, lecturers, instructors, and independent research scholars—who do not have access to institutional travel funding, retirees on limited income, and those experiencing financial hardship. Awardees will receive $500 in travel support and remission of the conference registration fee of $145.

The SAA will also offer dependent care grants. Applicants with caregiving responsibilities may request to be considered for additional grant funds to subsidize the cost of care during conference travel (e.g., special arrangements for child or eldercare whether at the conference venue, at home, or elsewhere, additional airfare or accommodation for dependents or caregivers). Awardees may receive up to $500 of additional support.

Applicants must be SAA members in good standing; must participate in the Atlanta program as panelists, seminar or workshop leaders, or seminar or workshop members; and must attend the full conference.

Applications comprise 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 Grants and Awards page.

Deadline: 1 November 2026.

Important Dates

1 June	Seminar and workshop enrollment opens
1 Sept.	Deadline to enroll in Articles in Progress practicum
15 Sept.	Deadline to enroll in seminars and workshops
1 Oct.	Deadline to apply for 2027 NextGen-Plen; J. Leeds Barroll Dissertation Prize; and SAA First Book Award
1 Nov.	Deadline to submit an application for a 2027 Digital Exhibit and Travel/ Dependent Care Grant
1 Dec.	Deadline to apply for the Barbara Hodgdon Award; Innovative Article Award; Shakespeare Publics Award
1 Jan.	Registration for the 2027 Conference opens

SAA Innovative Article Award

This award recognizes an outstanding scholarly article that leads the field of Shakespeare studies in new directions through creative and innovative scholarly approaches and methods. Eligible articles must be published in an online or print journal or anthology during the calendar year two years before the SAA meeting at which the award is presented, i.e. the prize in 2027 would be awarded to an article appearing in 2025. Article author(s) must be SAA member(s) in good standing.

SAA members, including the Trustees and members of the selection committee, may nominate their own work or that of others, with the stipulation that an author may nominate no more than one work of their own and that editors of journals or collections may nominate no more than one article per volume. Nominators must complete a nomination form and submit the article to SAA.

Further information is available online at the Grants and Awards page.

Deadline: 1 December 2026.

The SAA is pleased to acknowledge our fellowship partner, the Folger Shakespeare Library. Applicants must be SAA members in good standing. Each short-term fellowship welcomes an inaugural SAA fellow with a $4,000 award for a one-month residency between June 2027 and June 2028.

Barbara Hodgdon Award

This award recognizes outstanding scholarship in the field of Shakespeare and Performance, broadly conceived. Created in honor of Barbara Hodgdon (1932-2018) and inspired by her capacious and groundbreaking approach to the field, the award takes a wide view of performance and encompasses scholarship on Shakespeare's works or Shakespeare adaptations spanning diverse media, geographies, and time periods. The prize seeks to recognize work that is innovative in method and scope and that opens up new discussions or avenues of inquiry in the field of performance. Submissions should be between approximately 5,000 and 10,000 words (inclusive of notes and bibliography) and may include journal articles in regular or special issues; book chapters from edited collections or monographs; introductions to books, collections, or editions; or essays published in online forums. Work must have appeared either in print or online during the calendar year two years before the SAA meeting at which the award is presented (i.e. the prize in 2027 would be awarded to an article that appeared in 2025). Collaboratively authored submissions are welcome, but all authors are limited to one entry, which cannot be simultaneously considered for the Innovative Article Award. All authors who submit work for consideration must be SAA members in good standing. Please direct any questions about eligibility to the prize committee.

Further information is available online at the Grants and Awards page.

Deadline: 1 December 2026.

SAA Shakespeare Publics Award

This award recognizes pioneering and/or culturally significant efforts to foster, engage, support, and sustain broad and diverse Shakespeare publics through teaching, scholarship, performance, and/or activism.

SAA members may apply directly or nominate other members of the Association. In the case of collaborative projects, at least one of the primary collaborators must be a SAA member in good standing.

Applications comprise three parts:

- An online form.
- A description of the project (maximum 500 words) that includes discussion of its objectives, its significance, and the diverse publics it has engaged.
- Documentation that demonstrates the importance, impact, and reach of the nominated project in terms best suited to its domain.

Selection shall be made by an ad hoc committee of three, whose chair is chosen annually by the Trustees of the SAA

Further information is available online at the Grants and Awards page.

Deadline: 1 December 2026.

The Annual SAA/Folger Fellowship

Application materials should be submitted to the Folger directly. A call for 2027–28 non-residential fellowship applications will be announced later this year.

Check the Folger's website for updates.

SAA Book Celebration, hosted by Kathryn Vomero Santos in Denver 2026

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 in their second year onward of their doctoral study. To be placed in a seminar or workshop, a graduate student must provide the name and e-mail address of their academic advisor. The advisor will then be asked to confirm their status. 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.

2027 Meeting Registration Fees

Atlanta Registration fees

Standard Rate: $270
Concession Rate: $145

Conference registration opens 1 January 2027.

Atlanta 2027

The Fifty-Fifth Annual Meeting of the Shakespeare Association of America will be held at the Hilton Atlanta (255 Courtland St. NE). Ideally situated in the heart of downtown, the Hilton Atlanta offers easy access to a variety of attractions, including shopping, dining, and entertainment. The National Center for Civil and Human Rights, High Museum of Art, and The Georgia Aquarium are just a few of the many nearby attractions within walking distance of the hotel.

Amenities at the Hilton Atlanta include access to a 24-hour indoor fitness center and an outdoor fitness area with a view of downtown.

The Hilton Atlanta offers a variety of onsite dining options including Southern Elements, a restaurant and lounge that serves breakfast, lunch, and dinner, along with a lobby bar and lounge. Trader Vic's Atlanta offers specialty cocktails and tropical-themed bites from a wood-fired oven.

The hotel is approximately 12 miles from Atlanta International Airport (ATL). The hotel does not offer transportation from the airport, but there are several options for transport including the MARTA, where travelers can use Red or Gold Line, the rail service from Atlanta International Airport to Peachtree Center Station leaves every 6 minutes, has eight stops and takes approximately 18 minutes followed by a .4 mile walk to the Hilton. The MARTA ride costs $4.50 each way. Other transportation options include taxis or ride-sharing apps. Additionally, the hotel offers self-parking for $30 per night.

Standard rooms are discounted to $179.00 per night for single and double occupancy, $204 for triple occupancy, and $229 for quad occupancy. Mandatory state and local taxes are charged at 16.9% plus a $5 fee per room, per night.

Get on the Program in Milwaukee

The program proposal process for the 2027 meeting in Atlanta is closed. Proposals are welcome for the 2028 meeting in Milwaukee, Wisconsin, which will be held 22-25 of March. 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 2028, 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). For information on proposing a Futures Panel see the SAA website.

Contact

Urvashi Chakravarty, University of Toronto (urvashi.chakravarty@utoronto.ca) or Timothy Francisco, Youngstown State University (tfrancisco@ysu.edu), Chairs of the 2028 Program Committee.

Deadline: 15 February 2027.

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: #shax2027.

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.

Accessiblity

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.