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SAA Seminar, 2017: Forgotten Histories

Congrats on the acceptance of your seminar! Hope the materials below help in planning yours.

Email Correspondence: I would say that a successful aspect of the seminar, per its participants, was organized communication from the start, and communication that articulated seminar expectations/plans clearly. I've included below our major communications (note: some occasional [very brief] updates and reminders were sent at the time our seminar date/time was confirmed, and when we were a few days away from an important deadline). I would draw your attention to the material about keyword phrases, which was the guiding principle behind our seminar organization, and very successful in practice.

EMAIL 1

Subject: SAA 2017: Forgotten Histories (*sent just after seminar placements were announced*)

Dear colleagues,

I am so pleased to welcome you to the 2017 Shakespeare Association of America seminar on "Forgotten Histories." We are very fortunate to have a full seminar (please find a list of participant names attached), and I am looking forward to getting to know your work over the coming months.

While you are all familiar with the topic of our seminar from the brief description included in the 2017 SAA bulletin, I've also included below a more detailed description of our seminar that helps to elucidate its themes more fully. What I hope is clear is that I have intended this seminar to be a broad treatment of these "forgotten histories," inviting a consideration of the theoretical, the political, the material, the theatrical, the pedagogical, and more. I anticipate a diverse, wide-ranging discussion, one that I hope will lead us to ask some new questions about the history play as a genre.

As many of you know from participation in past seminars, the preparation we all do in advance of our actual meeting is intended to allow for more focused feedback for individual seminarians and for a more productive discussion when we come together this spring. Below the seminar description please find a set of important deadlines for submitting your work, which I hope you'll agree to do through a dedicated Google Drive folder (please know that a Google email address is not necessary for use of this service). If you have questions about accessing this folder, or about the sharing we'll eventually do through it, please do not hesitate to be in touch. For now, **please review these deadlines carefully (including one, highlighted, that requires immediate action)**, and know that I'll be in touch again soon with additional information and reminders.

Once again, I am so glad to have you all as a part of this seminar. If you have any questions, feel free to contact me.

All best,
Marisa

Seminar Description: Forgotten Histories

The recent adaptations of Shakespeare's first and second tetralogies for the BBC's *Hollow Crown* series are a reminder of the cultural dominance of Shakespeare's most famed history plays. But in his own time, Shakespeare competed in a saturated market, with staged histories a regular and popular feature of early modern theaters; indeed, Shakespeare's plays themselves engage with and borrow from those staged histories that preceded his own. This seminar looks to examine the many "forgotten histories" of the early modern stage—those histories, for example, that have been less widely considered in the critical conversation, those authored by lesser-known (or just lesser) talents, those authored and performed even after the vogue for the genre had passed (or, perhaps, before the vogue even arrived). Participants might consider what these plays reveal in their own right about the early modern literary or political landscape, about the material culture of the theater and/or printing house; they may also engage with questions about how these histories help to illuminate our understanding of more well-known history plays. How did the authors of history plays choose their subjects, especially in light of "market" circumstances? How did they engage with source materials, either similar to or different from Shakespeare's use of those same sources? What does their performance history and/or reception tell us about the theatrical landscape of the time? How/why did these "forgotten histories" find new life on stage (or on the page) at later points in history? How can they help us to understand the genre as a whole? What (other than the long shadow that Shakespeare casts) might account for our having "forgotten" them at all? The seminar also welcomes and encourages papers that explore the possibilities for and benefits of performing and teaching these lesser-known history plays.

Seminar Schedule

UPON RECEIPT OF THIS EMAIL: Confirmation & Contact Information

In order to confirm your participation in the seminar, please respond to this email as soon as possible. At this time I ask that you also provide me with any corrections to your contact information (preferred name, affiliation, email address); if you are a user of twitter (increasingly frequent at SAA meetings especially!) and would like to share your "handle" with the group, please also provide that here. Contact information will be collated and shared with the group via email.

FRIDAY, DECEMBER 16, 2016: Paper Title, Abstract, and Bibliography Contribution Due

By this date, please email me with a working title and short abstract (200-300 words) for your paper, as well as with a suggestion for one or two sources that you would like to see included in our seminar's "working bibliography," which I hope will serve as a useful reference for all of us, one that we might carry through to further research or to our teaching about history plays. It is my preference that these sources be generally applicable to the topic of history plays, but of course you are welcome to include more focused/specific readings that you feel might aid the research of your fellow seminarians. Abstracts and bibliographic references will be collated and posted to our group's Google Drive folder. Please note that ALL work produced for SAA seminars and workshops is, per SAA guidelines, considered the intellectual property of individual members, and no work "should be recirculated in any form or any venue without the author's permission."

SATURDAY, JANUARY 1, 2017: SAA Registration Opens

MONDAY, FEBRUARY 13, 2017: Papers Due

Please upload your paper to our Google Drive folder (link forthcoming in a future email). I ask that you keep your papers to a 3000-word maximum (including discursive footnotes, but excluding bibliography), especially as seminar participants are expected to read all submitted papers before we meet in Atlanta. **Please follow word count guidelines, out of consideration for your colleagues' time.** Note, too, that this is a firm deadline, as SAA requires that I provide notification of all members' completion of seminar work by February 15th. Once I receive your papers, I'll begin sorting them into small groups that I will have organized by "keyword." You'll receive an email letting you know about these groups, and will be asked to provide brief (see guidelines, below) written response to the papers in your group.

MONDAY, MARCH 20, 2017: Small Group Responses Due

By this date, please email the members of your group (cc'ing me) a brief, 500-700 word response that considers *both* of the papers you read in preparation. The goal here is not only to provide each seminarian with some individual feedback, but also (and more importantly) to draw connections between the two papers you read, perhaps focusing specifically on your group's "keyword." These connections, I hope, will help to foster a more connected discussion during our seminar.

WEDNESDAY, APRIL 5--SATURDAY, APRIL 8, 2017: SAA ANNUAL MEETING

As soon as I am made aware of the date/time of our seminar, you'll receive an email confirmation from me. Please know that roughly two weeks prior to the seminar, I will email all participants with a brief (and flexible!) agenda for our session, as well as with details about a post (or, perhaps pre-, depending on timing) seminar gathering for drinks/dinner.

EMAIL 2

Subject: Update, SAA 2017: Forgotten Histories (*sent very early January, after abstracts collated*)

Dear colleagues,

Happy new year! I hope you all had wonderful holiday break (such as it was a break!).

I write to share the link to our seminar's Google Drive folders. Using [this link](#) will give you access to key seminar details, such as an updated participant list, a collation of our group's abstracts (all looking fabulous, by the way), and our working bibliography (already a tremendous resource). When you feel ready to rejoin the world of work, feel free to take a look at our collective efforts! I thank you all so much for the wonderful work you have already done to make this seminar successful.

Please also note that clicking [here](#) will give you access to a specific folder for our seminar papers. When the time comes for you to upload your seminar paper (no later than Monday, February 13th), you can follow this link to do so (I'll send out a reminder email with this link closer to that deadline). If you'd prefer that I do the uploading, no problem - you can always send your final seminar paper directly to me, and I'll upload on your behalf. **Note that it will be helpful for your file name to include your last name prominently.** Please do keep in mind that the rules of the SAA indicate that all work completed for SAA seminars is the intellectual property of individual members, and no work should be re-circulated without express permission.

As I'm sure you know, SAA registration opened on January 1, and so I hope all your registration/travel arrangements shape up nicely. If you have any questions, please don't hesitate to be in touch.

All best,
Marisa

EMAIL 3

Subject: Forgotten Histories: Seminar Responses (*sent one week following due date for papers*)

Dear colleagues,

First let me say what a rich and lovely week I have had reading your papers. In addition to finding them exciting for the purposes of considering the "forgotten histories" of the early modern period, I must also say that I found them, on many occasions, to be arrestingly timely, and I so look forward to discussing all the varied issues they raise when we meet in Atlanta.

As I mentioned in my initial communication about our seminar, our next step is to proceed with small-group responses, so that each seminarian has the opportunity to receive some targeted feedback on their work. But it has been my intention that these small groups serve an additional function for our eventual coming-together, and so here let me say a few words about how I have "grouped" these papers.

While there were many possibilities for drawing connections – several of you, even, considered the same works – I have worked here to consider more thematic connections among them, especially in hopes that more possibilities for discussion and response will emerge as you all begin reading papers outside of your assigned groups. This, I hope, will foster a more productive discussion during the seminar itself. You'll note that the list below is organized by "keyword" (key-phrase, I suppose, is more apt):

Characterization and Historical "Sources"

David Bergeron, "Thomas Sampson Makes History from *Richard III*"

Allison Machlis Meyer, "Forgotten Chronicles: Christopher Marlowe's Isabella and the History Writing of Grafton and Stow"

Generic Convention and Audience Expectation

Meredith Beales, "Forgetting History: The Missing Scene in *Henry IV, Part II*"

Richard Brucher, "Staging Vexatious History in *Hengist, King of Kent*"

Ed Gieskes, "'When you see me, you (don't) know me': Tudor-focused History Plays"

National Identities: English and "Other"

Mira Kafantaris, "Encountering Foreign Queenship in *Thomas of Woodstock* and *Henry VIII*"

Gaywyn Moore, "The Forgotten History of Foreigners in *Thomas, Lord Cromwell*"

Christal Seahorn, "'Wars, Wars, Wars to Plant the True Succeeding Prince': Just Cause Theory and the Rhetoric of Rightful Succession in *The Battle of Alcazar*"

Performance of Power (Women & Queenship)

Regina Buccola, “*Edward III* As Opening Salvo to the Two Tetralogies, or What a Difference a Play Makes”

Christina Squitieri, “The Parson and Political Power in Thomas Heywood’s *King Edward IV*”

The Roles and Rights of Citizens/Audiences

Mark Bayer, “Nobody’s Business”

Helen Hull, “Speaking Out and In About Thomas Lodge’s *The Wounds of Civil War*”

Joseph Mansky, “Heywood’s *Edward IV* and the Politics of Publication”

As you will no doubt note, there’s been a bit of expected attrition for our seminar, so some groups here have only two members, but I trust this will not be a hardship. I ask that you first read the work of seminarians within your small group and prepare a brief (about 500-700 word) response that considers all the papers in your group, aiming to provide both some individual feedback and some reflection on the connections you see between this grouping of papers. **Please complete these responses and email a copy to your fellow group members, cc’ing me, by Monday, March 20th.**

Prior to our actual meeting on **April 6th**, of course, I ask that you read all of the papers within our group, with perhaps a guiding principle in mind: what connections do you see between your “key-phrase” and other papers within our seminar? You may already sense that I hope to begin our conversation with this organizing idea in mind, and after a brief introduction for the benefit of our auditors, I’d like to turn the conversation to these key-phrases, asking you to lead off discussion about them. You may, of course, wish to collaborate with your group members to think about questions you might want to pose to other seminarians or the group at large.

One final request: as you read through the fantastic work that is compiled here (reminder: [here’s](#) the link to our Google drive, which gives you access to all papers in our seminar), please consider what other keywords or phrases jump out at you. As I read, I was so thrilled to see the incredible *possibility* of ideas here, and I hope you will share in that experience over the next several weeks of reading. I expect that our conversation in Atlanta shares in having such possibility, and so having some additional “key-phrases” on deck may be helpful.

Thank you all, so much, for the fabulous work you have done so far. Should you have any questions for me, please do not hesitate to be in touch.

With gratitude,
Marisa

EMAIL 4

Subject: Forgotten Histories: A final reminder and preview (*sent one week before seminar*)

Dear all,

As you know, we are now just a week away from our meeting on **April 6th**. I can only hope that our seminar meeting will be as productive and exciting as our communications have been so far. It has been my genuine pleasure to read through your papers and your rich responses to one another, and I hope it has been a similarly positive experience for you!

I wanted to send one final message regarding the structure I have planned for our seminar, in hopes that this helps you prepare and in hopes that we have the best possible discussion. As we will likely have auditors in our session, I'll start our seminar off with a distribution of abstracts and a **brief introduction** about the idea behind "forgotten histories" and a general overview of the keywords/key phrases that emerged in our collective work. Following this, we'll move on to **group discussion organized by key-phrase**, and here I ask that group members be prepared to comment a bit on their own observations about this phrase and how it connects with their paper and other papers from our seminar – so feel free to have comments to make on your own work or the work of your colleagues, and consider some questions you'd like to pose to the group. I'd like to then open up the discussion to consider **additional key-phrases/connections** that you noticed as you read through our papers. Finally, of course, I'd like to leave some time for our auditors to ask questions.

One final word: in recent years, many seminar leaders also organize a shared meal or cocktail hour for seminarians. I know that some conferences attendees are more fond of this than others, particularly as our schedules during these compressed events can be packed already. For this reason, I'd like to forego proposing anything formal in terms of a gathering outside of our seminar. But I of course would encourage us to continue our conversation beyond the seminar in whatever ways organically emerge – it is my most sincere hope that our work together might develop into additional projects.

See you soon.
Marisa

Additional Materials: In addition to having extra copies of our group's abstracts at the ready, I also prepared two other documents that were helpful for the day of the seminar, guided in particular by the "keyword phrase" structure I used—which was, incidentally, really, really successful, both as a way to direct the written responses and to guide the discussion.

Seminar Keyword Phrases Handout (for auditors and participants):

SAA 2017 Seminar: Forgotten Histories
Thursday, 6 April 2017 (3:30 pm)
Seminar Leader: Marisa R. Cull, Randolph-Macon College (Contact: marisacull@rmc.edu)

Forgotten Histories: An Overview of "Keyword Phrases"

Keyword Phrase 1: Characterization and Historical "Sources"

David Bergeron: "Thomas Sampson Makes History from *Richard III*"

Allison Machlis Meyer: "Forgotten Chronicles: Christopher Marlowe's Isabella and the History Writing of Grafton and Stow"

Keyword Phrase 2: Generic Convention and Audience Expectation

Meredith Beales: "Forgetting History: The Missing Scene in *Henry IV, Part II*"

Richard Brucher: "Staging Vexatious History in *Hengist, King of Kent*"

Ed Gieskes: “‘When you see me, you (don’t) know me’: Tudor-focused History Plays”

Keyword Phrase 3: National Identities: English and “Other”

Mira Kafantaris: “Encountering Foreign Queenship in Thomas of Woodstock”

Gaywyn Moore: “The Forgotten History of Foreigners in *Thomas, Lord Cromwell*”

Christal Seahorn: “‘Wars, / Wars, Wars to Plant the True Succeeding Prince’: Just Cause Theory and the Rhetoric of Rightful Succession in *The Battle of Alcazar*”

Keyword Phrase 4: Performance of Power (Women and Queenship)

Regina Buccola: “*Edward III* As Opening Salvo to the Two Tetralogies, or What a Difference a Play Makes”

Christina Squitieri: “The Pardon and Political Power in Thomas Heywood’s *King Edward IV*”

Keyword Phrase 5: The Roles and Rights of Citizens/Audiences

Mark Bayer: “Nobody’s Business”

Helen Hull: “Speaking Out In and About Thomas Lodge’s *The Wounds of Civil War*”

Joseph Mansky: “Heywood’s *Edward IV* and the Politics of Publication”

Seminar Agenda (for my own use, but SUPER useful for staying on track with time):

FORGOTTEN HISTORIES: AGENDA

Start Time: 3:30 pm

Location: Spring Room, Lower Level 3

3:30–3:46 pm: Introduction to Seminar, including Seminar Participants

3:46–3:59 pm: Group 1: Characterization and Historical “Sources”

3:58–4:11 pm: Group 2: Generic Convention and Audience Expectation

4:11–4:24 pm: Group 3: National Identities: English and “Other”

4:24–4:37 pm: Group 4: Performance and Power (Women and Queenship)

4:37–4:50 pm: Group 5: The Roles and Rights of Citizens/Audiences

4:59-5:10 pm: Additional Keywords?

5:10-5:29 pm: Questions

5:29-5:30 pm: Conclusion