

Seminar with Core Readings

Jennifer Waldron (University of Pittsburgh) and Ryan McDermott (University of Pittsburgh)

Dear Participants,

We would like to welcome you to next spring's SAA seminar! With a full roster of 14 participants, we look forward to a lively conversation in Toronto. These seminars often run best when the conversation is open and fluid, yet it's also important to make sure that as many papers as possible are discussed. To that end, once we receive your papers, we plan to make up four or five smaller groups based on topics and themes. As a formal prompt for our discussion, we will then ask each participant to read the other papers in that group with particular care and to write brief responses to two of them.

The SAA requires us to have final versions of all papers and responses by **February 22, 2013**. To meet this deadline, we propose that all participants submit papers of 12-15 pages by **January 21, 2013**. We will then form small groups and ask for one-page responses to two other papers in the group by **February 15**.

When writing the papers, it will be helpful for all participants to have a sense of the work that other seminar members are doing. With this in mind, please send us a brief, informal biography (which might especially mention how your interest in this topic may have formed) and an abstract (200–250 words) by **December 1, 2011**. Please also list 3–5 books or articles particularly relevant to your work. We will compile this information and send it out to the group before the winter break.

We also include four relatively short recommended readings in PDF format, in the hopes that they will help to give us a set of common terms for discussing this multifaceted topic. For phenomenology, there is material from Robert Sokolowski's *Introduction to Phenomenology* (more chapters available in PDF if you're interested); for periodization, Margreta de Grazia's "The Modern Divide: From Either Side"; and for Shakespeare, Jim Kearney and Kevin Curran's introduction (and Bruce Smith's afterword) for the recent special issue of *Criticism* (54.3) on "Shakespeare and Phenomenology."

While we are of course interested in papers that address all three terms of our seminar's triad, we do not expect all of the papers to do so. Our goal is to have a productive and interesting discussion about issues of periodization and phenomenology in Shakespeare's plays and in Shakespeare studies today. We also hope to organize a social gathering after the seminar where we can continue the conversation informally.

Seminar with Member Responses

Bernadette Andrea (University of Texas, San Antonio) and Linda McJannet (Bentley University)

Dear SAA Colleagues,

We are delighted to welcome you to SAA Seminar 18, “Nomadic Subjects and Objects in Early Modern England.” We anticipate a rich and timely sharing of ideas when we meet in Toronto next March. As veterans of this conference know, the seminar format was pioneered by the SAA some decades ago. Unlike a formal panel with respondents, the seminars enable a group of scholars interested in a particular topic to share ideas and sources, to read each other’s work in advance, and to engage in an in-depth discussion of the issues raised by the papers at the seminar itself. These stimulating discussions often lead to further collaborations, including publications. However, seminars are not meant to be workshops in which the substance, structure, or style of individual papers are critiqued. In this spirit of collegiality, many seminarians also gather following the seminar to continue the discussion over drinks and/or dinner, a tradition we propose to continue.

Description of the seminar:

Taking as its point of departure the notion of “the nomadic subject” discussed by postmodern and postcolonial theorists, this seminar invites papers that explore subjects and objects (including commodities, texts, language, scientific and philosophical ideas, and social practices) that traveled between early modern England and other parts of the globe. We welcome papers on English interaction and exchange with all parts of the globe, including Asia, Africa, the Americas, and continental Europe (including Ottoman territories). What people and objects “traveled” in this period? Could the foreign wife of a merchant, diplomat, or missionary find a place in an English community, at home or abroad? Did foreign goods, fashions, and foodstuffs remain “foreign” or were they domesticated, regarded as English? How did imported goods such as tobacco, coffee, tea, and spice and the practices associated with their consumption change consumers’ tastes and behavior and the social networks within their communities? What texts and ideas circulated most readily? What foreign words entered English? What bodies of knowledge did English travelers seek to acquire, and what foreign customs did they adopt as travelers? How did these affect their sense of national identity, both their own and that of others?

The seminar encourages a variety of critical approaches, from historical accounts of individual travelers, to studies of mercantile theory and practice, to book historical analysis and translation studies of specific texts (such as the Qur’an or foreign language ethnographies or memoirs). The intended audience of the seminar includes senior and junior scholars, as well as advanced graduate students, interested in all forms of cultural exchange in the period.

Timeline of activities for the seminar:

We have devised the following timeline for tasks leading up to, including, and following our seminar based on the wisdom of past successful seminars. Because the SAA has strict deadlines for seminar organizers to submit information and material from participants, we must ask you to adhere to all the deadlines below. The SAA will not allow individuals who do not meet certain deadlines to appear in the printed program. Again, if you have suggestions or questions about

this schedule or the tasks detailed below, please let us know. We appreciate your participation in this seminar, and we look forward to a stimulating discussion in Toronto.

UPON RECEIPT OF THIS EMAIL.

To confirm your participation in this seminar, please respond to both of us with your current contact information (preferred name, institutional affiliation, and email address). While we prefer to conduct our pre-seminar communication via email, we are happy to send hard copies to anyone for whom email poses a problem (including the transmission of pdf files). In this case, please also send your preferred mailing address. SAA guidelines stress that “no paper should be circulated outside the seminar membership without the author’s permission. Acknowledgement of another participant’s paper is incumbent upon its user, whether or not the work has subsequently been published. An author’s permission must be secured for any quoted materials.” The same applies to seminar participants’ contact information. If you have any concerns or questions about this matter, please let us know.

MONDAY, DECEMBER 3, 2012

Email us 1) a working title for your proposed paper, 2) an approximately 100-200 word abstract of your paper, and 2) a preliminary bibliography of 3-5 references from your paper related to the seminar’s focus on “nomadic objects and subjects.” We will collate these descriptions and the bibliographical references and send this file to all seminar participants.

MONDAY, FEBRUARY 4, 2012.

Email us your completed paper (3000 words maximum, not including bibliographical references). We will collate the papers into a single pdf file and send this file to all participants. You are expected to read all the papers prior to the seminar, some of which you will engage more specifically as a respondent. Shortly after receiving all the papers, we will cluster them in thematic groups and assign a “respondent” for each paper (see below).

Also, please ensure that your SAA membership, conference registration, and related matters are up-to-date.

MONDAY, FEBRUARY 25, 2012

By this date, you should email your response (300-500 words) to the members of your thematic group, copying both of us. These responses are meant to stimulate conversation across papers, with attention to the focus of the seminar on “nomadic objects and subjects.” Responses should engage the issues a paper raises rather than critique its substance, style, or structure.

If you wish to send in a revised abstract for your paper (see above), please forward a copy by this date. We will collate the abstracts, send an electronic copy to the seminar participants, and provide hard copies to the auditors of the seminar.

MONDAY, MARCH 11, 2012

By this date, we will forward to all the participants a list of guiding questions for the seminar based on our readings of the papers and responses, an agenda for the seminar itself, and information about a spot to which you are invited to join us afterwards for drinks and/or dinner.

Seminar with Small-Group Subdivisions **Katherine Craik (Oxford Brookes University)**

Dear Colleagues

I'm delighted to welcome you to the seminar "Class and Emotion in Shakespeare" to be held at the 2013 meeting of the Shakespeare Association of America in Toronto. The seminar is fully enrolled at the SAA's new maximum of 16 members, as you'll see from the attached list. I look forward to working with you in the coming months, and to a lively and provocative exchange of ideas. As a reminder of the seminar's topic, I'm copying the original seminar description below, at the end of this message. I have established the following schedule for the seminar, and will send you reminders as deadlines approach.

ASAP Please respond to acknowledge the receipt of this email and to confirm your participation. Please also confirm that your email address is the preferred one for our correspondence over the next few months.

December 7th Please send your title and a brief abstract (c. 250 words) of your paper to the whole group, preferably as a Microsoft Word attachment. At the same time, please send or three items that you think should be included in a bibliography on this topic. I will then circulate these to the group.

February 15th Please send your final papers, preferably as a Microsoft Word attachment, to the whole group. Your paper should be no longer than 8 to 10 double-spaced pages. This deadline is important, as I will need to inform the SAA that I have received your paper in order to confirm your involvement in the conference.

March 8th In order to facilitate discussion and to ensure that everyone receives varied responses to their work, I plan to assign each of you to a smaller group of three or four people, based on the content of the papers. I will ask you to devise some questions in response to each of the papers in your group, and to circulate these.

March 28-30th SAA 2013, Toronto. Seminar timing TBA. Closer to the time I will organise plans for further group conversation over drinks or dinner.

If you have any questions, please let me know. I look forward to learning about all of your approaches to this topic, and to meeting you in March.

* * *

Dear Colleagues

A last message before we meet in Toronto!

As you know, our seminar meets on Saturday 30 March from 4-6 pm. After close of play, we'll retire to the hotel bar for a drink and I hope very much that you'll join us.

I've enjoyed reading your papers so much, and would like to thank you all for responding to the topic so thoughtfully and generously. I thought it might be useful to sketch out beforehand some directions our discussion might take. This is not at all intended to delimit our conversation – only to provide a rough roadmap so that we may better navigate a path through our material which is so strikingly diverse in scope in approach.

I propose to divide our time between the four sub-groups, reserving plenty of time for whole-group discussion. I'll begin by asking each of you briefly to summarise your paper, and then I'd like to suggest that each group start with some broad questions which I've drawn from your papers and responses (please see attached). There's no need for you to do anything more to prepare these in advance. I've simply tried to collate the questions you've already raised, and added a few of my own.

GROUP ONE (Women and Service)

Sandra Clark, 'Women, Class and the Language of Madness'
Mary Ellen Lamb, 'Thinking about Class and Emotion in Shakespeare'
Karen Robertson, 'Angry Maidservants'

Class and Emotion

What are emotions? Are they 'single' or 'compound'? Are they felt by individuals, or by groups? How useful is the class-ification of emotions? How stable are these categories? When and why do they break down?

If the psychopathology of the emotions was the same for all classes, how can this be reconciled with an otherwise rigid system of social differentiation?

How does gender affect the emotions of different social classes? And are emotions determined by age – in childhood and/or adulthood?

As we scrutinise our own social identifications, what investments do we have in understanding the emotions of the past through the lens of social class?

Democracies

To what extent was Shakespeare writing for the middling sort? Does he tend to address interactions between classes from a position 'above' rather than 'below'?

How full are the subjectivities of Shakespeare's lower-class men and women?

Why are we so keen to find a democratic Shakespeare, and are we ever successful? Were Shakespeare's contemporaries (Whitney, Middleton, Dekker) more democratic in their understanding of emotion?

Households

How did subordinates express emotion, especially anger? Why do Shakespeare's female servants (or his servants more generally) only infrequently express 'just' anger?

What roles do domestics (apprentices, servants) play in the emotional lives of the middle classes? Which conversations do they enable, especially among women, and why?

Servants' emotions often remain unspoken, but what dramatic opportunities does their silence afford to Shakespeare and others?

Moderation and excess

How can we theorise the links between emotion, class and dramatic genre? How are emotions represented differently in comedy and/or tragedy?

If the challenges to authority attempted by Shakespeare's lower-class characters are often comic, does this make them merely diversionary?

Whose emotions become 'stagey' or spectacular?

Do the emotions of lower social classes tend towards excess and obscenity? Are such emotions gender-specific?

What are the links between popular language and madness; or licentiousness/freedom?

What would a plebeian or mad eloquence look like? In what ways might such eloquence challenge the moderation of humanist culture?

GROUP TWO (Emotion and Social Hierarchies)

Barbara Bono, 'The Foil of Class in Shakespeare's *I Henry IV*'

Judith Owens, 'The Fellowship of Scholars'

Kate Welch, 'Mourning and Class in *Sir Thomas More* and *Edward II*'

Rebecca Wiseman, 'Cultivation and Class in *Euphues* and *The Winter's Tale*'

Authenticity

What is authentic emotion, in literature or on stage? Are the emotions of different social classes authentic in different ways?

Are conventional/ritualised performances of affect (such as kneeling) less valuable than other kinds; and if so, why?

Does the authenticity of emotion change when it is expressed, performed and/or witnessed? Can we ever really access subjectivity through representation on stage?

In what ways might the performance of an emotion (through gesture) affect that emotion? Do gestures cause as well as express emotions? Do gestures indicate the transition of an emotion from the outside in, and/or vice versa?

What place do props and costumes have in the performance of emotion?

Social mobility

What sorts of emotional protocols existed between social classes? Were certain emotions such as grief associated with particular social classes; and how were these shared or transferred between classes? When and why does such shifting become unseemly?

How does the performance of humour (Hotspur's cholera; Falstaff's sanguinity) confirm social class; and how reliable were such markers of social differentiation?

Class and language

Is language a reliable indicator of class? Does it matter whether such language is written or spoken? Improvised or rehearsed?

In what ways are emotional communities rhetorically constructed?

In what ways do styles of speaking (such as euphuism) indicate particular class allegiance, or social ambition?

How does the onstage ‘body language’ of emotion (such as kneeling in supplication) relate to other sorts of language? Are such languages authentic in different ways in drama and/or lyric?

Learning emotions

Are emotions learned; and if so, where? (schoolroom technologies; reading; family inheritance; forms of devotion)

In what ways are emotions shared/transferred between friends, or through scholarly fellowship? What kinds of cultivation (emotional or otherwise) enables men and women to rise through the ranks of social class? Is nobility learned or bestowed by birth?

Does learning promise new forms of nobility, irrespective of social difference?

How can emotions cultivated ‘below stairs’ come to represent kingly ones? (Hal’s ‘bottom up’ education)

GROUP THREE (Pity, Sympathy, Compassion)

Laura Aydelotte, ‘Empathy, Class and the Nebulous Fool in *King Lear*’

Jennifer Feather, ‘Class, Threat, and Pity in Marlowe’s *Tamburlaine* Parts One and Two’

Rikita Tyson, ‘Malleability and Emotion in *The Tempest*’

Identity

In what ways does social position fix the identity of individuals?

If identity is constructed through emotion, how does this complement or contradict existing categories for understanding identity (racial, humoral, etc)?

Is early modern emotional identity founded on self-control and restraint? How does this compare to (or anticipate) emotional identity today – which tends to privilege desire, and our ability to act upon it?

Permeability

What alternative forms of selfhood do emotions suggest, through the ability of individuals to negotiate affective systems? What are ‘ambient’ emotions?

Is emotional malleability especially associated with women? With working people?

How is the *impermeability* of the outer/inner self related to moral character; to masculinity; or to the (in)ability to be moved?

Do the identities of those of indeterminate social status (such as the Fool as *nebulo*) emerge only in relation to others?

Compassion

Can we tease out the differences between pity, compassion and mercy?

Do processes of empathy/sympathy allow emotions be shared between people of different social classes? What kinds of reciprocities are at work here; and how might these be related to the workings of charity?

What sorts of openness does compassion involve – for Miranda, and others? What is gained and lost by the person empathising, or by the person empathised with?

How does empathy affect language? Do different social classes speak like one another when they empathise with one another?

GROUP FOUR (Audience and Affect)

Piers Brown, 'Motion and Emotion in Shakespeare's *The Winter's Tale*'

Jeff Doty, 'Class, Compassion and Political Thought in Shakespeare's Theatre'

Kristine Johanson, 'Class and Nostalgia in Shakespeare's *Julius Caesar*'

Audiences

How useful or limiting are our current conceptions of early modern audiences (as docile? mobbish? self-forgetful?)

What evidence can we find to reconstruct the emotions felt among audiences? And how does the onstage *representation* of emotion relate to the *experience* of emotion in the playhouse?

Can social difference be suspended by the emotions experienced in theatres?

Were the emotions of audiences ever synchronised, even when their members were drawn from diverse social backgrounds? How stable or provisional was this synchronicity?

Does Shakespeare teach us how to feel?

Affect

What are the mechanics of affect? If one is 'stirred', is this an emotional state – or a movement *between* states? Are emotions spontaneously generated, or 'dormant'/waiting to be aroused?

In what ways does Shakespeare's treatment of emotion, and his understanding of affect, resemble or differ from that of his contemporaries?

In what ways does the Renaissance vocabulary of being shaken, stirred, transported – into states of wonder, rapture, awe – anticipate the aesthetic vocabulary of the eighteenth century?

How does the Renaissance vocabulary of rhetorical affect develop into later theories of causation in the physical sciences?

Nostalgia

Are some emotions (such as nostalgia, or compassion) more available than others to all social classes?

What sorts of emotions are associated with experiencing the past? In what ways are these connected to the faculty of memory?

How do different classes (eg. the plebeians and patricians in *Julius Caesar*) conceive the past differently?

In what ways does political action depend upon an idealised understanding of the past?

Compassion and action

How does emotion (such as grief, nostalgia or compassion) lead to political action?

What happens when lower-class characters feel compassion for upper-class ones? (such as the doctor for Lady Macbeth)

What sorts of public judgement and political action do emotional states enable?

Seminar with Added (Optional) Event

Laura Estill (University of Victoria) and Jean-Christoph Mayer (University of Montpellier)

Dear Colleagues,

This is a call for papers for a seminar entitled “Shakespeare in/and Manuscript”, which we will be organising at the next Shakespeare Association of America (SAA) meeting in Toronto, Canada, 28-30 March 2013.

While the only extant Shakespearean holograph manuscript is notoriously limited to a short scene in a collaborative play (*Sir Thomas More*), there is a wealth of other Shakespearean manuscripts. Traditionally, the value of these manuscripts was seen to reside in the fact that their texts could provide potentially useful variants for editors in pursuit of a so-called authentic Shakespearean text. Today, although these views have evolved, our understanding of the social and historical dissemination of Shakespeare’s text tends to be informed mainly by the rise of Shakespeare in print.

Participants in this seminar will be invited to consider such phenomena as the cultural mobility of Shakespeare in manuscript, textual bricolage, or indeed the elaboration of a parallel cultural economy—separate but also intimately tied the world of print. Contributors will delve into the archive to explore these other manuscripts, including promptbooks, miscellanies, commonplace books, and manuscript marginalia in printed books. Beyond literary manuscripts that contain Shakespearean text, this seminar encourages participants to consider alternative sources such as account books, songbooks, and diaries, which may also offer insight into particular productions. This investigation of primary materials will highlight the varied and contingent responses to Shakespeare’s plays and poems from the early modern period to the present.

The goal of this seminar is to encourage participants to consider the wide range of Shakespearean manuscripts, to showcase a variety of critical approaches to these primary texts, and to explore some of the new (and often digital) ways to access these sources. Participants will share their expertise(s) in bibliography and textual studies while also providing historical and cultural contexts in which to understand these materials. If possible, the members of this seminar will visit the Thomas Fisher Rare Book Library or the Centre for Reformation and Renaissance Studies (University of Toronto).

If you are interested, please kindly register for the seminar by 15 September 2012 on the website of the Shakespeare Association of America: <<http://www.shakespeareassociation.org/>>. Feel free to contact us also if you have any questions.

Seminar with Dropbox and Peer Review **Sujata Iyengar (University of Georgia)**

Welcome to “Health, Well-Being, and Happiness in the Shakespearean Body,” seminar 11 of the Shakespeare Association of America’s 2013 meeting in Toronto. I am eager to begin working with you. We have a full seminar – indeed I believe most seminars are full this year –so the SAA has asked leaders to generate a list of interim due dates and to enforce them strictly. To that end, I include towards the close of this letter a list of due dates for: a short biography, a planned topic and purpose statement, a three-item reading-list, an abstract, and, finally, a paper.

I am sending this initial letter to you via electronic mail, but within a week or so we will start using an electronic “dropbox” to reduce email traffic and to exchange documents efficiently (many of you will already use this free and secure cloud-computing service, but you can read more about it, or watch a video, and download the program here: <https://www.dropbox.com/>). Download and install Dropbox from the link, and look in your electronic mail later this week for the invitation to “View Shared Folder” (our folder is called “SAA Shared Dropbox Health Seminar 2013”). If neither of these messages arrives within a week, check your junk mail in case it ended up there. If you still don’t find them, let me know, and I’ll re-send the invitation.

When you access our shared Dropbox folder, you’ll see a copy of this letter, a reverse calendar, a list of participants, and a list of participants’ email addresses. You will also see a sub-folder called “SAA Bulletin Material” (containing the 80-word Bulletin Description and my 300-word proposal for the Program Committee) and an empty sub-folder called “Seminar Participant Biographies.” Go ahead and place into the latter folder a 25-150 word biography (you can include a photograph or image if you like), saved as .doc, .docx, .pdf or .rtf. Please name your document “Lastname, Biography.” I have uploaded mine as an example. Since we are a large group, it will be helpful to learn something about each other before the meeting. I’d appreciate having your short biography in place by December 1, 2012.

SAA requires all participants to have completed all work for the seminar by February 22, 2013; those who have not completed all work for the seminar by this date will not be listed on the program (and, it’s implied, will not be able to participate in the seminar). I will therefore be asking you to adhere to the following due dates (you’ll see these again on the reverse calendar):

December 1, 2012 Short professional biography due

December 15, 2012 Statement of topic and purpose (I’ll explain this in a separate document)

December 31, 2012 Three items for a shared reading-list due (I’ll explain the purpose of this assignment in a separate document)

February 1, 2013 Abstract of paper due

February 10, 2013 Final paper of 3000-7500 words due (I’ll explain the rationale for this range in a separate document)

February 22, 2013 Sujata Iyengar sends final list of participants who have completed all assignments to SAA so that participants' names can be included on the program

Please do not send documents to me via electronic mail; our server here at UGA won't permit us to receive messages of over 2MB, and my server space is also quite strictly controlled, so I can't receive large numbers of messages without some correspondents receiving "bounceback" messages. For that reason, please place your assignments in our shared Dropbox folder. Each assignment will have its own Dropbox sub-folder where you can read my suggested guidelines, place your draft for others to peruse, add updated versions, and so on.

Thank you all once more for your willingness to share your work and to comment upon others'. Veterans of SAA know how helpful this process of drafting, responding to and revising scholarly work can be, especially when one can feel isolated in the vacuum chamber of deep archival research, high theory, or whirling words. At such times, collegial critique comes as needed oxygen.

Finally, I realize this message may sound a little impersonal, with its due dates, dropboxes and pre-determined document titles. I'm looking forward very much to meeting all of you in person in our seminar and hope that we can also schedule a more informal conversation over drinks or dinner at some point during the conference.

General Preparation for our Seminar

As you read our colleagues' papers, please keep in mind the following questions that we will discuss during our seminar in Toronto:

1. a) What is the current state of scholarship in Health and/or Happiness Studies (I'm including Disability Studies, Literature and Medicine, Medical Humanities all under the general rubric of "Health and Happiness Studies")?
b) How do our papers develop or fit into or critique (as appropriate) this emerging discipline or set of disciplines?
2. a) In what ways do our papers advance the study of Shakespeare, his world, and his works?
b) What challenges do we face in integrating health studies with the historical, textual or performance schools of criticism that have tended to dominate Shakespeare studies in recent years?
c) What rhetorical, structural, and theoretical approaches can and do we use in our papers to tackle these challenges?
3. a) How accessible is our work to scholars from other health- and wellness-related disciplines such as medicine, psychology, health communication and so on?
b) What opportunities exist or can we seek out to make our work more widely accessible?

General Comments

Please note that these are merely suggestions for how you should proceed; some of you will already have your own well-established guidelines for peer-review. I provide these suggestions at the request of a seminar member who wished for some guidance.

Suggestions for Reading all Papers: Summarize, Contextualize, Evaluate

Come to our seminar having jotted down between 1-3 sentences about each paper. If you can write only one sentence, use it to summarize in your own words what the paper argues, explicates, or expresses. If you can write two sentences, write a sentence of summary and a second sentence of contextualization: does, or how does, this paper contribute to the study of Shakespeare, health, literary criticism, English Studies? If you can write three sentences, write a sentence of summary, one of contextualization, and one of evaluation: does this paper achieve what it sets out to argue, explicate, express, or contribute?

Upload your general comments to our Dropbox sub-folder at least the day before SAA, please.

Guidelines for Detailed Review

I have given each of you one paper for detailed review, but you should feel free to offer detailed comments on *any* of our colleagues' papers where you think you can offer help, advice, critique, and encouragement.

Your detailed review should summarize, contextualize, and evaluate your author's paper, but should also respond, where possible, to your author's request for help. Read over your author's abstract to remind yourself what she or he intends to do with the completed paper, and evaluate the paper in that context. Suggest further reading if you have recommendations, and don't be afraid to recommend major structural revisions to a paper if you think it will make your author's argument stronger.

Pick one paragraph (pick more if you like, but I know we are all pressed for time) on which to make detailed notes on style and usage. Particularly note any particular "pet peeves" of yours – you will certainly not be alone among readers, and an SAA seminar is a more friendly environment in which to alert a writer of lapses in style than, say, an anonymous reader's report. Consider our general seminar questions, above, with regard to the paper you've reviewed.

Upload your detailed review to our Dropbox sub-folder at least one week before SAA, please, so that your author will have a chance to read over your comments.

Pairs for Detailed Review

I've put you in a "review circle":

Ciraulo reviews Dhar who reviews Smith who reviews Johns who reviews Nunn who reviews Doubler who reviews Moulton who reviews Ciraulo.

Reverse Calendar for Seminararians, "Shakespeare, Health, and Well-Being"

February 22, 2013 Final list of seminar participants due to SAA; all work for the seminar must be completed by this date if participants are to be listed on the program and permitted to join the seminar

February 10, 2013 Final paper due in Dropbox folder

February 1, 2013 Abstract of paper due in Dropbox folder

December 31, 2012 Three items for a shared reading-list due (I'll explain the purpose of this assignment in a separate document in our Dropbox)

December 15, 2012 Statement of topic and purpose (I'll explain this in a separate document in our Dropbox)

December 1, 2012 Short professional biography due

Seminar with Blog

David B. Goldstein (York University) and Julia Reinhard Lupton (University of California, Irvine)

DEAR SEMINARIANS:

Welcome to the seminar “Shakespeare and Hospitality” for the Shakespeare Association of America conference, which will be held from March 28-30, 2013, in Toronto. We are delighted that you have chosen our seminar, and we look forward to receiving and reading your work in the coming months. Below we have listed the extended description of the seminar to help you focus your papers, the schedule, and the list of participants. Please let us know if you’d like to make any changes to your information on the participants’ list.

Shakespeare and Hospitality

Scenes of greeting, feeding, entertaining, and providing shelter saturate Shakespearean drama and poetry, from the masked ball in *Romeo and Juliet* to the deadly sleepover in *Macbeth*; from the failed meals of *The Merchant of Venice* to the tragic extended stay of *The Winter’s Tale*. This seminar will explore the manifold roles of hospitality in Shakespeare’s works. Seminar contributions might address questions such as: how do instances and ruptures of hospitality inform Shakespeare’s work? What are the historical, philosophical, and sociological contexts of Shakespearean hospitality? How do eating, consumption, food, and drink operate in relation to hospitable behavior? How does hospitality contribute to notions of political theology? What are the ethical resonances of hospitable action or the denial thereof? Where are the boundary-lines of hospitality drawn, especially in terms of community, nationality, and race? How do we graph the connections among hospitality, charity, service, duty, friendship, and love? Who does the work of hospitality, and how is that labor gendered? How does hospitality help define and ameliorate otherness? What are the environmental resonances of hospitality? How does the physical playhouse engage in or reject the duties of hosting? How do productions of the plays take up and scenographically engage hospitality? How do Shakespeare’s works make themselves hospitable—or inhospitable—to interpretation, performance, and other kinds of meaning-making?

SCHEDULE:

Now: Please confirm that you have received this letter to David Goldstein, dgold@yorku.ca, and Julia Reinhard Lupton, jrlupton@uci.edu. Please send all correspondence about the seminar to both organizers.

Before December 15: Please respond to the link we will send to register yourself as a member on our seminar tumblr blog, <http://www.tumblr.com/blog/shakespeareandhospitality>. We will use the blog (which, unless participants object, will be open to the public for reading, but not for commenting) to post the abstracts, responses to papers, and other comments, in order to facilitate seminar discussion. The papers themselves, however, will be emailed to the seminar participants, as documents of that length tend to become unwieldy reading in blog format. If you do not receive the link by November 23, please let us know.

December 15: Abstracts due. Please post your paper titles and abstracts (250-500 words) and a brief bio on the blog.

Late December: We will use your abstracts to create 4 groups of 4 papers each, for purposes of paper commenting and for organizing the seminar discussion.

February 8: Papers Due. Please email your completed paper (8-12 pp) and a revised abstract (if necessary) to the organizers and the participant email list. **THIS DEADLINE IS MANDATED BY THE SAA. IN ORDER TO HAVE YOUR NAME LISTED IN THE PROGRAM, PLEASE BE SURE TO HAVE YOUR PAPER TO US BY THIS DATE.**

March 1: Responses Due. Please post three 1-page responses, one for each of the other papers in your group, on the blog. Feel free also to post comments on responses to your or others' papers, and to respond additionally to any of the papers not in your group.

March 21: We will compose discussion questions—likely one per group—and circulate them to the participants in order to get us thinking about what directions the seminar discussion might take.

March 28-30: See you in Toronto! We will let you know exactly when our seminar is scheduled, as soon as we know.

All further information relating to the Conference can be found at <http://www.shakespeareassociation.org/>.