

PROYECTO: NEW FACES

Producción intelectual n°1: “Pre-Faces Teaching materials”

PRESENTACIÓN DE LA PRODUCCIÓN

Idioma: Español

El "material pedagógico Pre-Faces" consiste en una recopilación de materiales organizada en torno a 21 seminarios

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Las presentaciones detalladas se adjuntan en el anexo al final del documento (p. 13).

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SEMINARIO 1: CRISIS DE LA REPRESENTACIÓN - REPRESENTACIONES DE LAS CRISIS. CUESTIONAR LAS AUTORIDADES DE LA ERA MODERNA.

Presentación:

Cada crisis está vinculada a un cuestionamiento de las autoridades. El teatro inglés de la época moderna no sólo tiene una serie de crisis en las que una autoridad reconocida (por ejemplo, un rey o una reina) debe probar si todavía se considera capaz de defender los valores de la comunidad; es también el sitio de una crisis de representaciones en la que se cuestionan las formas y medios tradicionales de presentar y representar (por ejemplo, una impresión, una crónica, una obra de teatro) en cuanto a su autoridad medial para poder mostrar y representar adecuadamente lo que está sucediendo en el mundo. El seminario abordará cuatro obras históricas de Shakespeare (Richard II, 1,2 Enrique IV, Richard III) en términos de la crisis de la autoridad por un lado y de la crisis de la representación por otro (en el teatro y en otros lugares) en la Inglaterra moderna.

Profesores: Andreas MAHLER / Martin PROCHÁZKA

Universidad: Freie Universität Berlin / Charles University Prague

SEMINARIO 2: LABORATORIOS DE IDENTIDAD: DRAMAS Y TEATRALIDADES MODERNOS Y POSTMODERNOS COMO EXPERIMENTOS EN UN PERÍODO DE CRISIS EPISTEMOLÓGICA.

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Presentación:

Al tematizar similitudes y afinidades entre las incertidumbres epistemológicas en la cultura moderna y posmoderna, la reciente literatura crítica dice que el concepto emergente de la subjetividad al final del Renacimiento se asocia con la idea de interioridad individual. Las fantasías de la corporalidad tienen en su contexto social una obsesión moderna con la profundidad bajo la superficie de las cosas. La práctica de la disección conecta el teatro moderno de anatomía y el teatro público icónico como las dos prácticas sociales institucionalizadas donde la anatomía de la corporeidad y la anatomía de la mente han ritualizado y orquestado las artes dramáticas. Podemos observar el mismo estudio en forma de disección de corporeidad e identidad en el drama posmoderno, donde la crisis de la modernidad está representada por personajes fragmentados y desesperados.

Este seminario se basará en lecturas de la post-semiótica del asunto para trazar los signos de la crisis epistemológica en las técnicas de representación de las obras modernas y contemporáneas seleccionadas.

Profesor: Attila KISS

Universidad: University of Szeged

SEMINARIO 3: CRISIS EN EL *MERCADER DE VENECIA* Y *OTHELLO*

Presentación:

El seminario se centrará en cómo se representa la crisis en *El Mercader de Venecia* y *Othello*, con especial referencia al tema de la conversión religiosa y a los aspectos verbales de la expresión de la crisis. Discutiremos cómo se explora la conversión religiosa en ambas obras en relación con las crisis religiosas más amplias de la era de Shakespeare, incluyendo la Reforma Protestante, la posición de los judíos al comienzo de la Europa moderna y la crisis de renegado, que implicaba la conversión de cristianos europeos al Islam en el Imperio Otomano. La cuestión clave que se abordará es cómo la conversión puede considerarse una causa al igual que una respuesta a la crisis. El seminario explorará las formas verbales de conflicto que pueden surgir de estas crisis. Se pondrá especial énfasis en el uso del insulto y de la difamación en ambas obras y en su potencial destructivo.

Profesoras: Nathalie VIENNE-GUERRIN / Lieke STELLING

Universidad: Université Paul-Valéry Montpellier 3 / Utrecht University

SEMINARIO 4: LAS INSTITUCIONES HUMANAS [IN] VIABLES EN LAS UTOPIÁS LITERARIAS DE LA ERA MODERNA

Presentación:

El *Libellus Vere aureus* Thomas More (1516), la Ciudad del Sol - *La Città del Sole* de Tommaso Campanella (1623) y *La Nueva Atlántida* de Francis Bacon (1624) son ού / εὐ-τόποι. Contemplan las repúblicas ideales que existen en el espacio discursivo trazado por los viajeros europeos y los anfitriones de la isla.

Una república autárquica, concebida por un estadista que admira a Platón y una sociedad evangélica basada en antiguas comunidades cristianas coexisten en la utopía de Thomas More. Después de deconstruir Inglaterra, se imagina una isla donde el bienestar está asegurado por políticas igualitarias y las ciudades están diseñadas de acuerdo con una planificación urbana simétrica.

La Città del Sole de Tommaso Campanella fusiona el pensamiento clásico, la magia y el ocultismo medieval, el neoplatonismo y la escolástica con el fin de confeccionar una república basada en principios comunistas y gobernada por los científicos y académicos.

La Nueva Atlántida de Francis Bacon es el arquetipo de la utopía científica, pero también uno de los pocos proyectos utópicos que se hayan realizado: unas décadas después de su publicación, la Royal Society adoptó su modelo organizativo de trabajo científico.

Al teorizar las formas más eficaces de gobierno y el papel de la religión y de la ciencia en la sociedad, al abordar el colonialismo, impulsados por el descubrimiento de nuevos mundos, More, Campanella y Bacon han moldeado el pensamiento moderno en Europa y han introducido conceptos filosóficos y políticos que han sugerido constantes reconfiguraciones a lo largo de los siglos.

Profesora: Paola SPINOZZI

Universidad: Università di Ferrara

SEMINARIO 5: LA CRISIS DE LA MUERTE. PERSPECTIVAS DE LA MUERTE EN TIEMPOS DE SHAKESPEARE Y HOY EN DÍA.

Presentación:

Mientras que al comienzo de la Europa moderna el carácter ordinario terrible de la muerte se ha vivido diariamente, se afirma a menudo que con el desarrollo de la medicina y de la tecnología la mortalidad se ha convertido en uno de los tabúes post-modernos. Las ejecuciones públicas y las exhibiciones moralistas de cadáveres o fosas comunes de las víctimas de la peste parecen estar tan alejadas de nosotros como *ars moriendi* y la ritualización de la muerte. Son? Con el terrorismo, los actos de violencia difundidos a través de los medios de comunicación y la propagación mundial de virus mortales, hoy nos enfrentamos a la omnipresencia de la muerte de forma más aguda de lo que nos gustaría. La muerte es tratada en este seminario como el momento crítico en la vida de cualquier ser humano y como una de las facetas de las crisis sociales y políticas. Los participantes explorarán los aspectos individuales y comunes de la muerte en la cultura moderna y la de hoy en día, examinarán cómo la muerte y los moribundos están representados en una selección de obras de Shakespeare y estudiarán cómo la muerte y los temas relacionados con la muerte en las producciones de Shakespeare para la escena y para la pantalla se utilizan en el discurso cultural actual sobre la muerte.

Profesora: Agnieszka ROMANOWSKA

Universidad: Jagiellonian University Kraków

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SEMINARIO 6 (ANTIGUO): ALIMENTACION Y EXPERIENCIA HUMANA EN LA LITERATURA UTOPICA Y EL IMAGINARIO DE LA ERA MODERNA Y DE LOS SIGLOS XX Y XXI

Presentación:

En la *Alimentación y la Imaginación Literaria*, Archer, Turley y Thomas afirman que "el futuro de los alimentos, no puede dejarse en manos de los gobiernos, los bancos y los supermercados. La comida y su futuro son responsabilidad de los poetas, los dramaturgos, los novelistas, los artistas y de todos nosotros". (2014: 165) A medida que los sistemas alimentarios del mundo se deterioran, es relevante examinar las crisis alimentarias pasadas y ver cómo se han comprometido los escritores utópicos con problemas alimentarios recurriendo a la imaginación.

Este seminario ofrecerá una visión de la alimentación como un asunto político y de la experiencia humana de la alimentación. Trabajando conceptualmente en la intersección de estudios sobre alimentación y estudios utópicos, el seminario ofrecerá un estudio de investigación colaborativo sobre los capítulos seleccionados de textos utópicos de los siglos

XVI a XXI, tratando de ir más allá de la mayoría de las implicaciones más evidentes de la alimentación revelando las historias de la migración, la asimilación y la resistencia por las cuales pudieron ser enmarcadas.

El seminario servirá de puente entre las estrategias utópicas para resolver las crisis alimentarias en los últimos 500 años con proyectos que se están poniendo en práctica en la actualidad, aunque a un nivel micro, según han informado recientes documentales cinematográficos.

Profesora: Fátima VIEIRA

Universidad: Universidade do Porto

SEMINARIO 6 (NUEVO): LA TEMPESTAD DE SHAKESPEARE Y LA NUEVA ATLANTIDA DE BACON: UNA REFLEXION COLABORATIVA SOBRE "CIENCIA RESPONSABLE".

Presentación:

Una de las prioridades de la Comisión Europea para el programa Horizonte 2020 es el concepto de "investigación e innovación responsable", definida en el sitio web de la UE como "un enfoque que anticipa y evalúa las implicaciones potenciales y las expectativas de la sociedad con respecto a la investigación y la innovación, con el objetivo de fomentar el diseño de una investigación e innovación inclusiva y sostenible"

<https://ec.europa.eu/programmes/horizon2020/en/h2020-section/responsible-research-innovation>

Este seminario tiene como objetivo contribuir al debate actual sobre la necesidad de una "ciencia responsable" proponiendo una discusión sobre la interacción entre la política y la ciencia en *La tempestad* y *La nueva Atlántida*. Las tres sesiones se estructurarán en torno a tres preguntas principales que se desarrollarán en consultas posteriores sobre los dos textos: 1) ¿Cómo *La tempestad* y *La nueva Atlántida* representan la "revolución científica" que estaba teniendo lugar a principios del siglo XVII, cuando la magia, la religión y la ciencia comenzaban a separarse?; 2) ¿cómo representan las dimensiones políticas y éticas de la ciencia y sus (malos) usos?; 3) ¿cómo se relacionan entre sí la ciencia y la utopía en los textos?

Profesora: Fátima VIEIRA

Universidad: Universidade do Porto

SEMINARIO 7 (NO DISPONIBLE ESTE AÑO): REPENSAR LA DEUDA Y EL ÉXODO BUSCANDO RESPUESTAS EN LOS TIEMPOS MODERNOS Y CONTEMPORÁNEOS.

Presentación:

Este seminario comenzará con una discusión paralela de los conceptos de usura y deuda en los contextos de la Edad Moderna y de Edad Contemporánea. Se invitará a los participantes

a considerar el reciente recrudecimiento de las respuestas críticas a la crisis de la deuda contemporánea, con el fin de utilizarlas como herramientas teóricas y experimentales para abordar la experiencia de la deuda moderna y sus teorías económicas, específicamente como aparecen en Shakespeare. Los diferentes efectos que el dinero y la deuda tienen sobre los cuerpos y los lazos sociales serán explorados y ligados a formas de resistencia, desde el Éxodo hasta la Rebelión. Esto implicará considerar formas de movilidad espacial en relación con el fracaso económico, la escasez y el acaparamiento. Las formas en que estas cuestiones se tratan en las obras también se explicarán a través de una discusión en grupo de la coautoría de Timón de Atenas y de la manipulación de Shakespeare de fuentes romanas en Coriolano, añadiendo así una tercera capa temporal al enfoque Moderno/ Contemporáneo.

Profesor: Miguel RAMALHETE GOMES

Universidad: Universidade do Porto

SEMINARIO 8: FRENTE AL OTRO: LA CRISIS DE ACEPTACIÓN Y COMPRENSIÓN

Presentación:

Las actitudes mentales, emocionales, sociales y políticas de muchos europeos se han centrado recientemente en la división entre "nosotros" y "ellos", entre "yo" y "el otro". Solo hay que escuchar las noticias para darse cuenta de que "el otro" podría ser percibido como la policía en comunidades minoritarias, los musulmanes en países occidentales, los inmigrantes ilegales en nuestras fronteras y en nuestras ciudades, y así sucesivamente. Añádase a esto la larga historia del antisemitismo en Europa, y se obtiene una imagen inquietante y abrasadora de una incesante crisis de aceptación y tolerancia hacia cualquier persona y todo lo que no es cercano, familiar, reconocible como "el mío". Es importante ver que el prejuicio, la aversión y el rechazo funcionan en ambas direcciones. En este seminario, estudiaremos el problema de la crisis en las relaciones interpersonales que resulta de las diferencias raciales. Dos obras de Shakespeare - *El Mercader de Venecia* y *Othello* - serán el punto de partida para tratar de diagnosticar diferentes aspectos de la crisis en el momento del encuentro con el otro. Estudiaremos las obras de Shakespeare para descubrir las interpretaciones críticas y dramáticas que llevan al descubrimiento de la esencia del problema: cómo montar las obras para mejorar nuestro reconocimiento de la crisis de nuestro tiempo y cómo iniciar los procesos que conducen a la erradicación de la enemistad y de los prejuicios y a aceptar una posición social y personal más tolerante.

Profesora: Marta GIBINSKA

Universidad: Jagiellonian University Kraków

SEMINARIO 9 (ANTIGUO): REPRESENTAR LAS CRISIS SOCIALES, PASADAS Y PRESENTES.

Presentación:

El seminario se centrará en la representación de las crisis económicas y sus enredos con los conflictos sociales, religiosos y comunitarios en tres obras de la era Moderna: *El Mercader de Venecia* y *Coriolano* de William Shakespeare y *El Judío de Malta* de Christopher Marlowe. En un segundo tiempo, exploraremos las formas en que las adaptaciones del siglo XX (*The Merchant* de Arnold Wesker y el *Coriolano* de Bertolt Brecht) utilizaron las obras para resolver problemas contemporáneos.

Profesores: Paul M. FRANSSEN /Sabine SCHÜLTING

Universidad: Utrecht University / Freie Universität Berlin

SEMINARIO 9 (NUEVO): REPRESENTAR LAS CRISIS SOCIALES, PASADAS Y PRESENTES.

Presentación:

El seminario se centrará en la representación de las crisis económicas y sus enredos con los conflictos sociales, religiosos, raciales y comunitarios en tres obras de la era Moderna: *El Mercader de Venecia* y *Coriolano* de William Shakespeare y *El Judío de Malta* de Christopher Marlowe. Leeremos las obras de teatro en sus contextos modernos primitivos, pero también exploraremos formas en que pueden ser significativos para los debates contemporáneos sobre economía, diferencias raciales y religiosas, y disturbios civiles.

Profesores: David PASCOE /Sabine SCHÜLTING

Universidad: Utrecht University / Freie Universität Berlin

SEMINARIO 10 (ANTIGUO): FESTIVALES EUROPEOS SHAKESPEARIANOS COMO RESPUESTAS ALTERNATIVAS A LAS CRISIS CONTEMPORANEAS

Presentación:

El seminario se centrará en los festivales shakespearianos en Europa como cronógrafos alternativos a las crisis sociales, políticas y económicas. Una serie de festivales de shakespearianos fueron fundados en Europa después de la Segunda Guerra Mundial y durante la Guerra Fría, que describe a Shakespeare como un "Plan Marshall cultural" o "guerrero frío" (D. Kennedy). Más recientemente, la primera edición del primer festival shakespeariano internacional francés se celebró en Niza en 2015, pocas semanas después de los eventos de Charlie Hebdo que lo han redefinido como un grupo de reflexión sobre el teatro cívico. Como antecedentes del estudio, el seminario ofrecerá un análisis de las teorías isabelinas del *Theatrum Mundi* y explorará varias interpretaciones de cómo la realidad sobre y fuera del escenario se entrelaza y donde el público participa en el evento público de una obra de teatro, tanto en el contexto de la era moderna como en las adaptaciones

contemporáneas del drama isabelino. El teatro de Shakespeare para todas las personas, el modelo del teatro público isabelino y su espectador comprometido son utilizados como vectores de ambiente festivo, cohesión social y debate democrático para proporcionar respuestas alternativas a las crisis contemporáneas, calificando así los festivales shakespearianos como terceros espacios o heterotopías foucauldianas.

Profesoras: Prof. Florence MARCH / Dr. Agnes MATUSKA

Universidad: Université Paul-Valéry Montpellier 3 / University of Szeged

SEMINARIO 10 (NUEVO): VERSIONES DE LA METAFORA DE THEATRUM MUNDI

Presentación:

El seminario ofrecerá un análisis de las interpretaciones isabelinas de *Theatrum Mundi* y discutirá varias interpretaciones de cómo la realidad se mezcla y despliega en el escenario, y la audiencia que participa en el evento público de una obra, en el Tanto en el contexto moderno como contemporáneo de las adaptaciones del drama isabelino. El modelo del teatro público isabelino y su espectador involucrado se utilizan como vectores de ambiente festivo, cohesión social y debate democrático; Los dramas shakespearianos se leen en busca de pistas para la participación pública (metadrama, metáfora de la obra y figuras rituales de participación); y las producciones actuales de las obras de Shakespeare se analizan como modelos contemporáneos para dar forma a la realidad social a través del juego.

Profesora: Dr. Agnes MATUSKA

Universidad: University of Szeged

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SEMINARIO 11: "CON UN DISCURSO TAN AMPLIO". EL LENGUAJE COMO NEGOCIACIÓN Y REPRESENTACIÓN DE LA IDENTIDAD EN LAS PRIMERAS CRISIS MODERNAS Y POSMODERNAS.

Presentación:

El seminario tiene como objetivo explorar cómo se utiliza el lenguaje para representar al yo e interactuar con otros, para influir y expresar ideas de diferencias y percepciones de roles que a menudo están implícitos. La era moderna fue testigo de las transformaciones iniciadas por el Renacimiento, la Reforma y los desarrollos económicos y políticos en las nuevas sociedades capitalistas de los Estados naciones emergentes, y el lenguaje refleja esta nueva visión de la humanidad y de la cultura europea. Utilizando herramientas derivadas del *Análisis Crítico del Discurso*, de la *Pragmática* y de la *Sociolingüística*, y haciendo comparaciones explícitas entre los modos modernos y posmodernos del discurso, los estudiantes serán conducidos a entender mejor los usos del lenguaje en la percepción y la presentación de la identidad y observarán y evaluarán su papel en las crisis de la Europa moderna y de la Europa actual.

Profesor: Richard CHAPMAN

Universidad: Università di Ferrara

SEMINARIO 12: LA OBRA, LA CRISIS Y EL ESTADO: LOS "JUGADORES MÁS SUAVES" DE SHAKESPEARE Y LA TEORÍA DEL JUEGO DE ISER

Presentación:

El objetivo de este seminario es abordar a Richard II en términos del concepto de juego literario de Wolfgang Iser (temático y formal, y sus implicaciones estéticas y éticas), explorando así las posibilidades de entender la política y la historia que esta lectura lúdica abre y discutir los hallazgos a la luz de la crisis actual de la política 'post-verdad' (Palabra del año de los diccionarios Oxford en 2016).

Profesora: Mirka HOROVA

Universidad: Charles University Prague

SEMINARIO 13 (ANTIGUO): CRISIS INTERMEDIA: CULTURA VISUAL Y REPRESENTACIONES DE LA ERA MODERNA - O, MIRADA Y / O COMO ALTERIDAD EN SHAKESPEARE

Presentación:

Este seminario partirá de una discusión del procesamiento verbal y visual, a través de los medios de comunicación, de las crisis recientes, especialmente aquellas que dependen de las relaciones interétnicas, interculturales y de género; y luego procederemos a considerar el lugar que ocupa la percepción visual y la representación de las formas de diferencia en las fuentes modernas tempranas, con un enfoque particular en Shakespeare. Se invitará el grupo a discutir de la estrecha relación entre la experiencia de ver y la percepción de la alteridad representada en los textos, pero también como punto de partida para la puesta en escena de estas representaciones en producción, en escena y en pantalla. Los participantes se comprometerán tanto con los textos, como con la historia de las obras en el escenario y en la pantalla, y con las formas en que se ponen de relieve los vínculos entre la mirada y un sentido de alteridad:

*Ver a los demás como tales: formas de conciencia interpersonal;

*Narrar/escenificar el conocimiento visual como una experiencia de otredad;

*Espectador: el objeto de la mirada como otro;

*Diferencia (s): género, raza

Profesores: Rui CARVALHO HOMEM / Clara CALVO

Universidad: Universidade do Porto / Universidad de Murcia

SEMINARIO 13 (NUEVO): MOVILIDAD, MIEDO Y RISA EN EL TEATRO MODERNO

Presentación:

Este seminario propondrá una discusión de los individuos móviles, especialmente aquellos situados en la periferia de la inclusión social (o más allá de su rango), tal como están representados en el teatro de la Edad Moderna. Esto se hará con miras a desarrollar una comprensión histórica de los desafíos planteados hoy por la movilidad humana, en las circunstancias mundiales actuales.

El seminario empezará con un examen general de las nociones de movilidad como dimensión de la experiencia y de la cultura humana, recurriendo a autores como Stephen Greenblatt (2010), Peter Adey (2010, 2014) y Linda Woodbridge (2001). Tales nociones se aplicarán luego a una discusión crítica de los textos de la Edad Moderna, con un enfoque particular en las representaciones de (o conducentes a) el miedo y la risa.

El seminario incluirá un resumen preliminar de los temas clave presentados por el líder del seminario, seguido de una serie de presentaciones cortas por parte de los estudiantes. Estas presentaciones se asignarán a los estudiantes y se prepararán, con orientación, en los meses anteriores al programa intensivo; y, durante el seminario mismo, se enmarcarán en discusiones guiadas y moderadas por el líder del seminario.

Profesor: Rui CARVALHO HOMEM

Universidad: Universidade do Porto

SEMINARIO 14: NEGOCIANDO LA RETÓRICA DE LA CULPA: DEBATE SOBRE LAS MUJERES EN EL RENACIMIENTO INGLÉS

Presentación:

Basándose en las dos últimas décadas de erudición textual para recuperar el cañón literario oculto de las mujeres escritoras (OVOME), este curso es una introducción al trabajo de las "hermanas literarias" de Shakespeare aproximadamente entre 1500 y 1700. El curso se centrará en una selección de fuentes primarias (escritas tanto por hombres como por mujeres) que abordan las "cuestiones de la mujer" para mostrar cómo estos textos contribuyen a y reflejan las expectativas de género de sus autores y de su audiencia. Se prestará especial atención a la mecánica de la retórica epideítica y, en particular, a las denuncias culpando a las mujeres y acusándolas de ser responsables de las crisis de la humanidad y / o de las crisis de la nación y sus negociaciones por parte de las mujeres escritoras. El curso se compone de tres temas principales: (1) las fuentes clásicas de la misoginia medieval con la tradición polémica "Querelle des femmes" en el centro; (2) los asuntos religiosos, con un enfoque particular en la narrativa de la Creación y de la Caída, ya que proporcionó el discurso dominante que justifica la subordinación de las mujeres y, como tal, el primero y durante mucho tiempo el único enfoque para que las mujeres participen en (re) interpretaciones y autoexpresiones en la escritura de la vida, en traducciones / paráfrases, en debates teológicos, en obras devocionales, en poesía y ficción; (3) el papel de la mujer en el ámbito de la política, de las relaciones reales o imaginarias de poder.

Profesora: Larisa KOCIC-ZÁMBÓ

Universidad: University of Szeged

SEMINARIO 15 (NO DISPONIBLE ESTE AÑO): CORONA Y CRISIS EN LA INGLATERRA DE SHAKESPEARE Y LA EUROPA CONTEMPORÁNEA

Presentación:

Este seminario se centrará en las obras históricas de Shakespeare para demostrar que hoy son relevantes no solo para Gran Bretaña, sino también para Europa. Se verá cómo Shakespeare escenificó e interpretó la serie de crisis medievales inglesas de soberanía política a través de sus dos tetralogías, su agitación, pero también las soluciones diseñadas por sus personajes. Los estudiantes serán invitados a trabajar sobre las conexiones entre estas obras y algunas de sus adaptaciones modernas. Estas incluirán la serie de televisión *The Hollow Crown* (2012) y una nueva obra de Mike Bartlett, *King Charles III*, estrenada en el Teatro Almeida de Londres en 2014. *King Charles III* es una obra distópica que contempla una Inglaterra donde murió Isabel II y el príncipe Carlos es el rey. Escrita en verso blanco, esta nueva obra histórica está llena de ecos de Henry IV, Henry V, Richard II et Richard III. El seminario discutirá el papel del monarca y las nociones de soberanía y de “inglésidad”, pero también de la unidad, el propósito y el lugar de un país dentro de un mundo más amplio, ya sea que ese mundo sea la Europa moderna o contemporánea.

Profesora: Clara CALVO

Universidad: Universidad de Murcia

SEMINARIO 16: LUCRECE, KATHERINA Y LA VIOLENCIA DEL POSTFEMINISMO

Presentación:

Así como los conservadores tomaron la administración de Barak Obama como prueba del fin de la discriminación racial, la posibilidad de que Hilary Clinton se convirtiera en la próxima presidenta de la primera economía del mundo demostró la futilidad de la lucha feminista. Este retiro tardío de las demandas del igualitarismo se puede ver como una continuación natural de la ola conservadora de la década de los ochenta, adoptada y expandida por el actual comandante en jefe. Sin embargo, la retórica y el comportamiento sexista de Donald Trump, junto con los casos recientes de acoso sexual en los medios, han despertado un renovado interés en el feminismo, que últimamente se estaba ocultando principalmente en círculos militantes e intelectuales. La locura mediática en Estados Unidos por el feminismo puede ser solo una moda pasajera, pero incluso cuando el polvo se asiente, estos debates seguirán siendo parte de un contexto mucho más amplio de feminismos locales y globales que tomaron parte en la lucha durante las dos primeras oleadas a finales del siglo XX y en los años 60 y 70. Específicamente, para la tercera ola del feminismo del siglo XXI la violencia de género ha (re) surgido como una preocupación central. Es por eso que algunas de las obras

de Shakespeare han adquirido una relevancia especial. Este seminario aborda los debates contemporáneos sobre el feminismo como punto de partida para la discusión sobre *The taming of the Shrew*, *La fierecilla domada*, el poema "La violación de Lucrecia", sus vidas posteriores y sus significados actuales.

Profesor: Juan Francisco CERDÁ

Universidad: Universidad de Murcia

SEMINARIO 17: EXPLORANDO LA CENSURA Y LA LIBERTAD DE EXPRESION A TRAVES DE SHAKESPEARE

Presentación:

Por primera vez en casi dos milenios y medio, los países de Europa occidental ya no están en guerra. Esto se debe en gran parte al trabajo de los fundadores y constructores de la Unión Europea. Sin embargo, paradójicamente, Europa también se encuentra en una situación de crisis porque su población se siente mal representada o no escuchada por los órganos dirigentes de la Unión. La democracia y la paz siempre están bajo amenaza cuando la libertad de expresión y la libertad de las artes se dan por sentadas o se ven comprometidas. Este seminario explorará la censura de William Shakespeare, uno de los escritores más importantes de Europa. Los estudiantes tendrán la oportunidad de mirar retrospectivamente a una serie de censores de textos de Shakespeare y se les alentará a explorar más ampliamente las formas de censura, ya sea que sean administradas por el estado, las instituciones, las comunidades o los individuos mismos. Como este seminario espera demostrar, lo que nos dicen los textos censurados y mutilados de Shakespeare puede arrojar luz sobre nuestras concepciones modernas de libertad de expresión artística y política.

Profesor: Jean-Christophe MAYER

Universidad: Université Paul-Valéry Montpellier 3

Anexo:

Presentaciones detalladas de los seminarios (en inglés)

Seminar presentation sheet

Academic year	2018/19
Seminar n°	1
Seminar title	CRISIS OF REPRESENTATION—REPRESENTATIONS OF CRISES. QUESTIONING AUTHORITIES ON THE EARLY MODERN STAGE.
Teacher(s) (Name, SURNAME)	Andreas MAHLER / Martin PROCHÁZKA
University	Freie Universität Berlin / Charles University Prague
E-mail	mahler@zedat.fu-berlin.de / Martin.Prochazka@ff.cuni.cz
Teacher(s)' presentation in a few words	<p>Andreas Mahler is Professor of English Literature and Literary Systematics. His main fields of research are early modern English literature, literary theory, comedy, and the carnivalesque.</p> <p>Martin Procházka is Professor of English and American literature. He specializes in literary and cultural theory, rhetoric, comparative literature, Shakespeare and Romanticism.</p>
Seminar presentation (1000 characters max)	<p>Every crisis is connected with a questioning of authorities. The early modern English theatre does not only stage quite a number of crises where an acknowledged authority (e.g. a king or a queen) has to prove whether he or she is still considered to be in a position to stand for the values of the community; it is also the site of a crisis of representation in which the traditional ways and means of presenting and representing (e.g. a print, a chronicle, a play) are questioned as to their medial authority of being in a position to adequately show and depict what is going on in the world. The seminar will address four Shakespearean history plays (<i>Richard II</i>, <i>1,2 Henry IV</i>, <i>Richard III</i>) with regard both to their depiction of a crisis of authority and to the crisis of representation (in the theatre and elsewhere) in early modern England.</p>

Prerequisites to follow the seminar	Participants must have read the four plays (Arden or Norton edition) before the beginning of the seminar. They should familiarize themselves with past and present issues of questioning, corroborating, destabilizing, and re-establishing authority (establishing possible links between the early modern crisis of the feudal system and the present crisis of late modern democracies).
Seminar objectives /skills to be developed by the students	At the end of the seminar, students will be able to trace the similarities and differences between early modern and late modern political crises, their representation and problematization on the early modern stage as well as their repercussions in present-day discussions on the use/abuse of authority. They will be able to differentiate between legitimate and illegitimate authorities and will have developed criteria for the discussion, negotiation, and defence of political justice.
Session 1 – Presentation / plan	Dethroning the king: representing the crisis of authority in Shakespeare's <i>Richard II</i> Mitchell 1995, Hobson 2001, Procházka 2013; selected scenes from <i>Richard II</i> (esp. 1.1-1.3; 2.1; 3.3-3.4; 4.1; 5.5)
Session 2 – Presentation / plan	Doubting the usurper: questioning doubtful authority in Shakespeare's <i>Henry IV</i> (Part 1+2) Derrida 1995, 1-52; selected scenes from <i>1,2 Henry IV</i> (esp. <i>1HIV</i> : 1.2; 2.1; 2.5; 3.2. <i>2HIV</i> : Induction; 1.1-1.3; 2.1; 3.1; 4.1-4.3; 5.3; 5.5)
Session 3 – Presentation / plan	Fighting an 'evil' king: sinful authority and the 'Tudor myth' in <i>Richard III</i> Weimann 1996, 1-22; selected scenes from <i>Richard III</i> (esp. 1.1-1.4; 2.1; 3.1; 3.4-3.7; 4.4; 5.3-5.8)

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MARTIN PROCHÁZKA, “‘New Languages’: Pragmatism, Rhetoric and War in Shakespeare’s Second Tetralogy and Ford’s *Perkin Warbeck*,” *Litteraria Pragensia*, 23.45 (2013): 43-64.

ROBERT WEIMANN, *Authority and Representation in Early Modern Discourse*, ed. David Hillman (Baltimore, MD: The Johns Hopkins University Press, 1996) 1-22.

Seminar presentation sheet

Academic year	2018/19
Seminar n°	2
Seminar title	LABORATORIES OF IDENTITY : EARLY MODERN AND POSTMODERN DRAMAS AND THEATRICALITY AS EXPERIMENTS IN AN AGE OF EPISTEMOLOGICAL CRISIS
Teacher(s) (Name, SURNAME)	Attila KISS
University	University of Szeged
E-mail	kiss_a_m@yahoo.com
Teacher(s)' presentation	Attila Kiss (dr. habil.) is Head of the English Department and Associate Professor of English. His fields of specialization include the comparative semiotic analysis of early modern and postmodern culture, English Renaissance drama and theatricality, and the poststructuralist theories of subjectivity. He has published extensively in the fields of postsemiotics, his most recent volume is <i>Contrasting the Early Modern and the Postmodern Semiotics of Telling Stories: Why We Perform Shakespeare's Plays Differently Today</i> (2011).
Seminar presentation	<p>Thematizing the analogies and affinities between the epistemological uncertainties in early modern and postmodern culture, recent critical literature contends that the emergent concept of subjectivity in the late Renaissance is associated with the idea of individual interiority. The fantasies of corporeality have in their social background an early modern obsession with the depth beneath the surface of things. The practice of dissection connects the early modern anatomy theatre and the emblematic public theatre as the two institutionalized social practices where the anatomy of corporeality and the anatomy of the mind both have ritualized and highly orchestrated dramaturgies. We can observe the same dissective investigation of corporeality and identity in postmodern drama, where the crisis of modernity is represented through fragmented and desubstantiated characters.</p> <p>This seminar will rely on readings in the postsemiotics of the subject to trace the signs of the epistemological crisis in the representational techniques of selected early modern and postmodern plays.</p> <p>Key-words: body, anatomy, representation, interiority, epistemological crisis, early modern and postmodern, world models, semiotic typology of cultures, subject, subjectivity, abjection, catharsis, emblematic theatre,</p>

	tragedy of consciousness, essentialism, historicism, new historicism, cultural materialism, heterogeneity, self-fashioning, unconscious.
Prerequisites to follow the seminar	Preparatory readings; solid knowledge of the plays to be discussed and the fundamental theoretical literature to be used in the seminar.
Seminar objectives /skills to be developed by the students	At the end of the seminar, the students will be able to critically reflect on the idea of human subjectivity as a composite construct that is dependent on social and psychosomatic constraints; on the analogies between the early modern and postmodern epistemological crisis; on the similarities between the nascent Renaissance concepts of the subject and the postmodern crisis of the project of modernity and its Cartesian ego.
Session 1 – Presentation / plan	<p>1.1 “First take my tounge, and afterwards my heart.” The spectacle of death and mutilation in Thomas Kyd’s <i>The Spanish Tragedy</i></p> <p>1.2 “Ay me, this object kills me.” Flesh meets flesh in Shakespeare’s <i>Titus Andronicus</i></p> <p>1.3 “I have that within which passes show.” <i>Hamlet</i> and the prototype of the hollow subject of modernity</p>
Session 2 – Presentation / plan	<p>2.1 “Who is it that can tell me who I am?” <i>King Lear</i> and the metaphysics of the name</p> <p>2.2 “The very ragged bone has been sufficiently revenged.” The production of corpses in Middleton’s <i>The Revenger’s Tragedy</i></p>
Session 3 – Presentation / plan	<p>3.1 “You must know how it is to be filled with yearning.” Pluralization in Adrienne Kennedy’s <i>The Owl Answers</i></p> <p>3.2 “For the characters are myself.” Desubstantiation in Adrienne Kennedy’s <i>Funnyhouse of a Negro</i></p>

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J. SAWDAY, *The Body Emblazoned. Dissection and the Human Body in Renaissance Culture* (London and New York: Routledge, 1995).

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Seminar presentation sheet

Academic year	2018/19
Seminar n°	3
Seminar title	CRISES IN THE MERCHANT OF VENICE AND OTHELLO
Teacher(s) (Name, SURNAME)	Nathalie VIENNE-GUERRIN / Lieke STELLING
University	Université Paul-Valéry Montpellier 3 / Utrecht University
E-mail	nathalie.vienne-guerrin@univ-montp3.fr / L.J.Stelling@uu.nl
Teacher(s)' presentation	<p>Nathalie Vienne-Guerrin is Professor in Shakespeare studies at the université Paul-Valéry Montpellier 3 (France). She specializes in Shakespeare's evil tongues, especially insults and also in Shakespeare on screen. She is the director of the Institute for Research on the Renaissance, the Neo-classical Age and the Enlightenment (IRCL, UMR5186 CNRS/Université Paul-Valéry Montpellier 3, http://www.ircl.cnrs.fr/). She is Co-editor-in-chief of the international journal <i>Cahiers Élisabéthains</i> (http://journals.sagepub.com/home/cae). See personal page: http://nvienneguerrin.jimdo.com/</p> <p>Lieke Stelling teaches English Literature and Culture at Utrecht University. Her main research interests include Shakespeare, religious conversion, the English Reformation and humorous literature.</p>
Seminar presentation	<p>The seminar will focus on the way crisis is represented in <i>The Merchant of Venice</i> and <i>Othello</i>, with special reference to the issue of religious conversion and the verbal aspects of expressing crisis. We will discuss how religious conversion is explored in the plays in relation to the wider religious crises of Shakespeare's day, including the Protestant Reformation, the position of Jews in early modern Europe, and the renegade crisis, which involved European Christians converting to Islam in the Ottoman empire. The key question that will be addressed is how conversion can be seen as both a cause of and an answer to crisis. The seminar will explore the verbal forms of conflict that can arise from these crises. It will especially focus on the use of insult and slander in the two plays and on their destructive potential.</p>

Prerequisites to follow the seminar	Students participating in this seminar should have read the two plays by Shakespeare.
Seminar objectives /skills to be developed by the students	This seminar will extend and deepen the power of students' literary critical analysis through in-depth consideration of texts. Students will gain a broader understanding of the religious crises of the early modern period, especially in relation to the question of religious conversion. They will also explore the impact of verbal violence. Students will share analytical and critical views on the texts ascribed in class discussions and presentations, and will focus on research skills in the writing of a paper. Students will be invited to draw parallels between Shakespeare's world and our contemporary world.
Session 1 – Presentation / plan	General introduction: conversion and verbal abuse <i>The Merchant of Venice:</i> - Conversion and Crisis in Early Modern England - Verbal abuse
Session 2 – Presentation / plan	<i>Othello:</i> - Conversion in early modern English drama - Verbal abuse
Session 3 – Presentation / plan	The Moor, the Christian and the Jew: drawing parallels between Shakespeare's plays and current religious crises - short student presentations + discussions on this question.

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(Note: this list is preliminary and indicative of the seminar's major emphases; the seminar leaders may offer additional suggestions at a later stage)

Seminar presentation sheet

Academic year	2017/18
Seminar n°	4
Seminar title	[UN]SUSTAINABLE HUMAN SOCIAL INSTITUTIONS IN EARLY-MODERN LITERARY UTOPIAS
Teacher(s) (Name, SURNAME)	Paola SPINOZZI
University	Università di Ferrara
E-mail	paola.spinozzi@unife.it
Teacher(s)' presentation	<p>Paola Spinozzi is an Associate Professor of English Literature at the University of Ferrara. She researches the theories and methodologies of verbal-visual studies and is the author of <i>Sopra il reale. Osmosi interartistiche nel Preraffaellitismo e nel Simbolismo inglese</i> (Firenze: Alinea, 2005) and of <i>The Germ. Origins and Progenies of Pre-Raphaelite Interart Aesthetics</i> (Oxford: Peter Lang, 2012, with E. Bizzotto). She studies literary representations of scientific theories and is the editor of <i>Discourses and Narrations in the Biosciences</i> (Göttingen: V&R unipress, 2011, with B. Hurwitz). Her research on utopia focuses on art and aesthetics, imperialism, racism, Darwinism, and post-apocalypse. She is the editor of <i>Histoire transnationale de l'utopie littéraire et de l'utopisme</i> (Paris: Champion, 2008, with V. Fortunati and R. Trousson). She investigates sustainability in the humanities and is the editor of <i>Cultures of Sustainability and Wellbeing: Theories, Histories, Policies</i> (London and New York: Routledge, forthcoming, with M. Mazzanti).</p>
Seminar presentation	<p>Thomas More's <i>Libellus vere aureus</i> (1516), Tommaso Campanella's <i>The City of the Sun - La Città del Sole</i> (1623) and Francis Bacon's <i>New Atlantis</i> (1624) are ού/εύ-τόποι. They envision ideal commonwealths that exist within the discursive space traced by European travellers and insular hosts.</p> <p>An autarchic republic envisioned by a statesman admiring Plato and an evangelical society based on early Christian communities coexist in Thomas More's <i>Utopia</i>. After deconstructing England, he imagines an island where wellbeing is ensured by egalitarian policies and towns are designed according to symmetrical urban planning.</p> <p>Tommaso Campanella's <i>La città del Sole</i> merges classical and mediaeval thought, magic and occultism, Neo-Platonism and Scholasticism in order to</p>

	<p>concoct a republic based on communist principles and governed by wise and learned people.</p> <p>Francis Bacon's <i>New Atlantis</i> is the archetype of scientific utopia, but also one of the few utopian projects to be realized: a few decades after its publication the Royal Society adopted its organisational model of scientific work.</p> <p>By theorizing the most efficient forms of government and the role of religion and science in society, by addressing colonialism, fuelled by discoveries of new worlds, More, Campanella and Bacon shaped early modern thought in Europe and introduced philosophical and political concepts that have invited constant reconfigurations throughout the centuries.</p>
Prerequisites to follow the seminar	Students are expected to: read <i>Libellus vere aureus</i> , <i>La Città del Sole</i> , <i>New Atlantis</i> ; watch at least Season 1 of <i>Utopia</i> ; read one critical text per each of the four sections.
Seminar objectives /skills to be developed by the students	<p>Thomas More, Tommaso Campanella and Francis Bacon envision ideal societies and raise questions about their sustainability.</p> <p>While indicating a firm faith in rational models of government, Renaissance utopian manifestos invite discussion about relativism and pluralism. The belief expressed by More, Campanella and Bacon that humankind can be rationally regulated invites our appraisal: in responding to their proposals for correcting and sustaining human institutions, students will be encouraged to identify limits (<i>pars destruens</i>) and strengths (<i>pars construens</i>).</p> <p>At the end of the seminar, students will have acquired critical skills allowing them to understand how and why utopia as a literary genre continues to stimulate critical thinking, always prompting new visions and proposals. They will be invited to identify what may ensure a strong connection between the needs of the individual and interests of society, between intrinsic and extrinsic motivations. They will be able to appraise utopianism as an intellectual frame of mind and utopia as a critical method for facing and overcoming crisis.</p>
Session 1 – Presentation / plan	<p>The first session will focus on the genealogy of utopia as a literary genre by exploring sources from classical antiquity such as Aristophanes' <i>The Birds</i> and <i>Women in Parliament</i>, Plato's <i>The Republic</i> and <i>Laws</i>, Lucian's <i>True History</i>, Horace's and Juvenal's satires.</p> <p>We will define the specificity of utopia as a genre. We will show its rhetorical complexity, exemplified by the double etymology of the word "Utopia" and thriving on polysemy. We will define how it is related to the Platonic dialogue, satire, political treatise, travel literature, and how it thrives on a skilful mixture of fictional, historical and autobiographical elements.</p>
Session 2 – Presentation / plan	In the second session we will explore ancient, early modern and contemporary history. We will discuss how More, Campanella and Bacon developed specific views about (un)sustainable societies in their own age, drew upon forms of government from classical antiquity and anticipated history in and beyond Europe.

<p>Session 3 – Presentation / plan</p>	<p>The third session will explore the three early-modern authors in relation to the English TV series <i>Utopia</i> (2012-2013). The first aim is to understand why throughout the centuries utopian and anti-utopian writers have continued to investigate the complexity of an ideal humankind and society thriving on rational perfectibility. The second aim is to delve into a new concept of “critical utopia” which has taken shape in the twentieth and twenty-first century by stressing pluralism and relativism, encompassing national issues and universalism, and disclosing a transnational view of human institutions.</p>
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TIMOTHY J. REISS, "Structure and Mind in Two Seventeenth-Century Utopias: Campanella and Bacon," *Yale French Studies*, Science, Language, and the Perspective Mind: Studies in Literature and Thought from Campanella to Bayle, 49 (1973): 82-95.

PAOLO ROSSI, *Francesco Bacone. Dalla magia alla scienza* (Bari: Laterza, 1957).

Seminar presentation sheet

Academic year	2018/19
Seminar n°	5
Seminar title	THE CRISIS OF DEATH. PERSPECTIVES ON DEATH AND DYING IN SHAKESPEARE'S TIME AND TODAY
Teacher(s) (Name, SURNAME)	Agnieszka ROMANOWSKA
University	Jagiellonian University Kraków
E-mail	a.romanowska-kowalska@uj.edu.pl
Teacher(s)' presentation	Agnieszka Romanowska teaches history of English literature and culture. Her main field of research is literary and theatrical reception of Shakespeare in Poland and literary translation. She has published on the theatricality of Shakespeare's dramatic text, Polish poet-translators and history of Shakespeare's reception in Poland.
Seminar presentation	While in early modern Europe the brutal commonness of death and dying was experienced on a daily basis, it is often claimed that, with the development of medicine and technology, mortality has become one of the post-modern taboos. Public executions, admonitory displays of dead bodies or mass graves of plague victims seem to be as remote from us as <i>ars moriendi</i> and ritualization of dying. Are they? With terrorism, acts of violence disseminated via media and global spread of deadly viruses we are nowadays confronted with the omnipresence of death more acutely than we would like to admit. Death is treated in this seminar both as the critical moment in every human life and as one of the facets of social and political crises. The participants will explore individual and communal aspects of death in early modern culture and today, examine how death and dying is depicted in a selection of Shakespeare's plays, and scrutinise how death and death-related themes present in Shakespearean productions for stage and screen, are used in today's cultural discourse on mortality.
Prerequisites to follow the seminar	Readings assigned during the moodle work; contributing to the pre-Porto moodle activities moderated by the teacher; meetings with local NGOs and institutions of culture to explore their ways of dealing with today's European crises.

<p>Seminar objectives /skills to be developed by the students</p>	<p>At the end of the seminar, the student will:</p> <ul style="list-style-type: none"> • have knowledge about the attitudes to death and dying in early modern culture; • have knowledge about how death was depicted in early modern literary texts, especially Shakespeare's plays and selected poetry of the period; • have knowledge about how Shakespearean depiction of death and dying is interpreted nowadays on stage and screen in various places in Europe; • have enhanced their knowledge on how modern political and social crises are reflected in culture; • be able to comment on today's reception of Shakespeare's plays on the basis of theatrical/film reviews; • be able to present creative interpretations of Shakespearean productions with reference to today's international crises.
<p>Session 1 – Presentation / plan</p>	<p>Focus: Death in Shakespeare's culture and today.</p> <p>Pre-Porto moodle activity: Readings assigned by the teacher; Formulation and sharing of research questions on the basis of the readings.</p> <p>Topics to be discussed during the seminar session: Aspects of death and dying in early modern times; The topic of death and dying in the literature of the period. Death and today's European crises. Similarities and differences in individual and communal attitudes to death in Shakespeare's time and today.</p>
<p>Session 2 – Presentation / plan</p>	<p>Focus: Death and dying in Shakespeare's plays and adaptations on stage and screen today 1.</p> <p>Pre-Porto individual preparation: ca. 15 minute reports on how theatre, film and/or other cultural institutions respond to today's crises in Shakespearean or Shakespeare-related productions (local or global examples) and their popular and critical reception.</p> <p>Topics to be discussed during the seminar session: Death and dying in today's productions and adaptations of Shakespeare's plays. Crisis-related topics in today's culture. Use of Shakespeare in the cultural discourse on crisis in various places in Europe. Theatrical potential of Shakespeare's death scenes.</p>

<p>Session 3 – Presentation / plan</p>	<p>Focus: Death and dying in Shakespeare's plays on stage and screen today 2.</p> <p>Pre-Porto individual preparation: ca. 15 minute reports on how theatre, film and/or other cultural institutions respond to today's crises in Shakespearean or Shakespeare-related productions (local or global examples) and their popular and critical reception.</p> <p>Topics to be discussed during the seminar session: Death and dying in today's productions and adaptations of Shakespeare's plays. Crisis-related topics in today's culture. Use of Shakespeare in the cultural discourse on crisis in various places in Europe. Theatrical potential of Shakespeare's death scenes.</p>
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Bibliography/ Webography:

PHILIPPE ARIÈS, *The Hour of our Death* (originally published as *L'homme devant la mort*) (Vintage Books, 2008, or any earlier edition, transl. by Helen Weaver), Conclusions 602-614.

JAMES CALDERWOOD, *Shakespeare and the Denial of Death* (Univ. of Massachusetts Press, 1987) Introduction.

MIA KORPIOLA and ANU LAHTINEN (eds.), *Cultures of Death and Dying in Medieval and Early Modern Europe. An Introduction* (Collegium. Studies across Disciplines in the Humanities and Social Sciences, 18, 2015) 1-31.

FIONA MARTIN, "*Morbid Exhilarations*": *Dying Words in Early Modern English Drama*. Dissertation. Available on: <http://researchcommons.waikato.ac.nz/bitstream/handle/10289/5192/thesis.pdf> (Accessed on 15.12. 2016). (optionally)

MICHAEL NEILL, *Issues of Death: Mortality and Identity* (Clarendon Press, 1997), Introduction.

SARAH N. REDMOND, *Staging Executions: The Theater of Punishment in Early Modern England*, Dissertation. Available on: <http://diginole.lib.fsu.edu/islandora/object/fsu:176386/datastream/PDF/view> (Accessed on 20.12.2016). (optionally)

Seminar presentation sheet

Academic year	2016/17
Seminar n°	6 (OLD)
Seminar title	FOOD AND THE HUMAN EXPERIENCE IN THE EARLY MODERN AND THE 20TH-21ST CENTURIES UTOPIAN LITERATURE AND IMAGINATION
Teacher(s) (Name, SURNAME)	Fátima VIEIRA
University	Universidade do Porto
E-mail	vieira.mfatima@gmail.com
Teacher(s)' presentation	<p>Fátima Vieira is Associate Professor (with “Agregação”) at Faculdade de Letras da Universidade do Porto, where she has been teaching since 1986. She was the Chairperson of the Utopian Studies Society/Europe from 2006 to 2016. At ILCML – Instituto de Literatura Comparada Margarida Losa, she was the Principal Investigator for the three editions of the research project “Literary Utopias and Utopian Thought: Portuguese Culture and the Western Literary Tradition” (2001-2010) funded by FCT (Fundação para a Ciência e a Tecnologia) and is now the Principal Investigator for the multidisciplinary project “ALIMENTOPIA: Utopian Foodways”, also funded by FCT. Fátima Vieira is the director of the collection “Nova Biblioteca das Utopias”, of the Portuguese publishing house “Afrontamento”, the general-editor of <i>E-topia</i>, and <i>Spaces of Utopia</i>, two electronic journals on utopianism published in Portuguese and in English, respectively, and Book Review editor (for languages other than English) of the American journal <i>Utopian Studies</i>. She is the Coordinator of the Porto branch of CETAPS – Centre for English, Translation, and Anglo-Portuguese Studies, of the Universities of Porto and Nova de Lisboa.</p>
Seminar presentation	<p>In <i>Food and the Literary Imagination</i>, Archer, Turley & Thomas argue that “[f]ood, the future of food, cannot be left to governments, banks and supermarkets. Food and its future are the responsibility of poets, dramatists, novelists, artists and us all” (2014: 165). At a time when food systems in our world are breaking down, it is relevant to look at past food crises and see how utopian writers have imaginatively engaged with food issues.</p> <p>This seminar will offer an insight into food as a political issue and into the human experience of food. Conceptually working at the intersection of Food</p>

	<p>Studies and Utopian Studies, the seminar will propose a collaborative research study of a selection of chapters of utopian texts ranging from the 16th to the 21st century, endeavouring to go beyond food's most obvious implications by unveiling the stories of migration, assimilation and resistance by which they may have been framed.</p> <p>The seminar will bridge utopian strategies for solving food crises over the past 500 years with projects that are nowadays being put into practice, although at a micro-level, as reported by recent film documentaries.</p>
<p>Prerequisites to follow the seminar</p>	<ul style="list-style-type: none"> . Readings: A Reader will be prepared for the seminar, containing, on the one hand, theoretical texts from the field of Food Studies and Utopian Studies, and on the other hand chapters of utopian literary texts. The students WILL NOT have to read all the texts, as the seminar relies on collaborative work, but will have to commit to reading and presenting the texts that will be assigned to them. . Documentaries: The students are expected to watch one of the documentaries that have been recently released on the future of food. . Digital Humanities: To “interrogate” the selected literary texts students are to use the set of “utopian questions” formulated by Lyman T. Sargent by resorting to a very simple open-source labeling software. The data resulting from this will be made available online for free. . Meetings with NGOs: Students are expected to visit one of the NewFaces’ partner institutions and report on the issues related to food that will be discussed in this seminar.
<p>Seminar objectives /skills to be developed by the students</p>	<p>At the end of the seminar, the students will be familiar with the basic conceptual tools of the emerging field of Food Studies and with a selection of utopian literary texts from the 16th to the 21st century. They are expected to be able to:</p> <ul style="list-style-type: none"> . understand that it is not the first time that the human beings are facing a food crisis; . understand how utopian literary texts have addressed food issues over the past five centuries; . apply the proposed methodology (Lyman T. Sargent’s “utopian questions”) to other literary texts, in the future, thus generating more data and contributing to the field of the Digital Humanities; . Make the bridge between events and strategies devised in the past and current experiments happening all over the world.

Session 1 – Presentation / plan	<ul style="list-style-type: none"> . Introduction to the Field of Food Studies. . The importance of food today, its relevance for the construction of a better future: Discussion of the documentaries watched by the students. . Group work: Guided discussion of the selected theoretical texts. . The “utopian questions” regarding food issues formulated by Lyman T. Sargent
Session 2 – Presentation / plan	<ul style="list-style-type: none"> . Food as a political issue in Great Britain since the Enclosure Movement . Contextualized discussion of five of the selected utopian texts. Reports presented by the students on the texts that have been assigned to them.
Session 3 – Presentation / plan	<ul style="list-style-type: none"> . Contextualized discussion of the remaining two utopian texts. Reports presented by the students on the texts that have been assigned to them. . Discussion of the visit to the NewFaces’ partner institution as regards food issues . What now?

Bibliography

Note: A Reader including on the one hand theoretical texts from the fields of Food Studies and Utopian Studies, and on the other hand chapters of selected utopian texts will be prepared for the seminar. The students will also be sent links to the selected documentaries. The bibliography below should only be considered for complementary/exploratory critical reading:

KEN ALBALA, *Routledge International Handbook of Utopian Studies* (New York: Routledge, 2013).

J.E. ARCHER et al., *Food and the Literary Imagination* (New York: Palgrave, 2014).

ANNE L. BOWER (ed.), *Reel: Essays on Food and Film* (New York, Routledge, 2004).

CAROLE COUNIHAN & PENNY VAN ESTERIK (eds.), *Food and Culture: A Reader* (Oxon: Routledge, 2013).

MICHAEL K. GOODMAN & Colin SAGE (eds.), *Food Transgressions: Making Sense of Contemporary Food Politics* (London: Routledge, 2014).

DAVID M. KAPLAN (ed.), *The Philosophy of Food* (London: University of California Press, 2012).

MICHAEL PARRISH LEE, *The Food Plot in the Nineteenth-Century Novel* (New York: Palgrave, 2016).

JEFF MILLER & JONATHAN DEUTSCH, *Food Studies: An Introduction to Research Methods* (Oxford: Berg, 2009).



JOPI NYMAN & PERE GALLARDO (eds.), *Mapping Appetite: Essays on Food, Fiction and Culture*, (Newcastle: Cambridge Scholars Publishing, 2007).

RACHEL SLOCUM & ARUN SALDANHA (eds.), *Geographies of Race and Food: Fields, Bodies, Markets* (Aldershot: Ashgate, 2013).

PAUL V. STOCK et al (eds.), *Food Utopias: Reimagining Citizenship, Ethics and Community* (New York, Routledge, 2015).

Seminar presentation sheet

Academic year	2018/19
Seminar n°	6 (NEW)
Seminar title	SHAKESPEARE'S <i>THE TEMPEST</i> AND BACON'S <i>NEW ATLANTIS</i>: A COLLABORATIVE REFLECTION ON 'RESPONSIBLE SCIENCE'.
Teacher(s) (Name, SURNAME)	Fátima VIEIRA
University	Universidade do Porto
E-mail	vieira.mfatima@gmail.com
Teacher(s)' presentation	<p>Fátima Vieira is Associate Professor (with “Agregação”) at Faculdade de Letras da Universidade do Porto, where she has been teaching since 1986. She was the Chairperson of the Utopian Studies Society/Europe from 2006 to 2016. At ILCML – Instituto de Literatura Comparada Margarida Losa, she was the Principal Investigator for the three editions of the research project “Literary Utopias and Utopian Thought: Portuguese Culture and the Western Literary Tradition” (2001-2010) funded by FCT (Fundação para a Ciência e a Tecnologia) and is now the Principal Investigator for the multidisciplinary project “ALIMENTOPIA: Utopian Foodways”, also funded by FCT. Fátima Vieira is the director of the collection “Nova Biblioteca das Utopias”, of the Portuguese publishing house “Afrontamento”, the general-editor of <i>E-topia</i>, and <i>Spaces of Utopia</i>, two electronic journals on utopianism published in Portuguese and in English, respectively, and Book Review editor (for languages other than English) of the American journal <i>Utopian Studies</i>. She is the Coordinator of the Porto branch of CETAPS – Centre for English, Translation, and Anglo-Portuguese Studies, of the Universities of Porto and Nova de Lisboa.</p>

Seminar presentation	<p>One of the European Commission's priorities for the Horizon 2020 programme is the so-called "responsible research and innovation", defined on the EU's website as "an approach that anticipates and assesses potential implications and societal expectations with regard to research and innovation, with the aim to foster the design of inclusive and sustainable research and innovation" (https://ec.europa.eu/programmes/horizon2020/en/h2020-section/responsible-research-innovation).</p> <p>This seminar aims to contribute to the current debate on the need for 'responsible science' by proposing a discussion on the interplay between politics and science in <i>The Tempest</i> and <i>New Atlantis</i>. The three sessions will be structured around three main questions which are to unfold into subsequent inquiries into the two texts: 1) how do <i>The Tempest</i> and <i>New Atlantis</i> represent the 'scientific revolution' that was taking place in the early 17th century, when magic, religion and science were beginning to separate?; 2) how do the authors represent the political and ethical dimensions of science, and of its (mis)uses?; 3) how do science and utopia relate to one another in the texts?</p>
Prerequisites to follow the seminar	<p>Compulsory readings: William Shakespeare, <i>The Tempest</i> Francis Bacon, <i>New Atlantis</i></p> <p>Additional readings: The seminar will rely on a collaborative methodology: each student is to be assigned two different theoretical texts to report on and thus contribute to the study and discussion of the proposed themes.</p>
Seminar objectives /skills to be developed by the students	<p>At the end of the seminar, the students will be able to:</p> <ul style="list-style-type: none"> • report on how the 'scientific revolution' took place, and how magic, religion and science became independent; • discuss Shakespeare's and Bacon's views on the role of science; • understand that the current debate on the dangers of science replicates old anxieties; • understand the importance of promoting 'responsible science' for a utopian construction of the future.
Session 1 – Presentation / plan	<p>1. C. J. Sisson's and Frances Yates's readings of <i>The Tempest</i> 1.1. Prospero, the magician and the conjurer 1.2. Shakespeare's last word on the occult philosophy</p> <p>2. Prospero's magic and baconian science 2.1. The Book of Nature 2.2. Power over man and over nature</p>

<p>Session 2 – Presentation / plan</p>	<p>3. The professor of secrets 3.1. The secrets of princes 3.2. Scientists: scholars, physicians or magicians</p> <p>4. New Science, New World 4.1. Newfound lands and newfound monsters 4.2. Book-bound magic turned into a kind of science.</p>
<p>Session 3 – Presentation / plan</p>	<p>5. Responsible science today 5.1. the (mis)uses of science 5.2. science and utopia</p>

Bibliography*

ALBANESE, Denise, *New Science, New World* (Durham: Duke University Press, 1996), 59-91; 92-120.

EAMON, William, *Science and the Secrets of Nature: Books on Secrets in Medieval and Early Modern Cultures*, Princeton, Princeton University Press, 1994, pp. 269-300.

KLEIN, Jürgen, “Francis Bacon’s Scientia Operativa, The Tradition of the Workshops, and The Secrets of Nature”, *Philosophies of Technology: Francis Bacon and his contemporaries*, ed. Claus Zittel et. al. (Leiden : Brill, 2018) 21-49.

OWEN, Richard et. al. (eds.), *Responsible Innovation: Managing the Responsible Emergence of Science and Innovation in Society* (Chichester: Wiley, 2013) 51-74.

ROSSI, Paolo, “Bacon’s idea of science”, *The Cambridge Companion to Bacon*, ed. Ed. Markku Peltonen (Cambridge: Cambridge University Press, 1996) 25-46.

*These texts will be uploaded to Moodle

Seminar presentation sheet

Academic year	2017/18
Seminar n°	7
Seminar title	RETHINKING DEBT AND EXODUS THROUGH EARLY MODERN AND LATE MODERN RESPONSES
Teacher(s) (Name, SURNAME)	Miguel RAMALHETE GOMES
University	Universidade do Porto
E-mail	migramalhete@hotmail.com
Teacher(s)' presentation	Miguel Ramalhete Gomes: post-doctoral research fellow at CETAPS - Centre for English, Translation, and Anglo-Portuguese Studies (Shakespeare and presentism; uses of Shakespeare during the contemporary debt crisis). He has published on the topics of early modern drama, especially Shakespeare, 20 th -century German drama, Irish studies, and Utopian studies, namely <i>Texts Waiting for History: William Shakespeare Re-Imagined by Heiner Müller</i> (Rodopi, 2014).
Seminar presentation	This seminar will start with a parallel discussion of concepts of usury and debt in Early Modern and Late Modern contexts. The participants will be asked to consider the recent upsurge of critical responses to the contemporary debt crisis, in order to use them as theoretical and experiential tools with which to approach the Early Modern experience of indebtedness and its economic theories, specifically as they appear in Shakespeare. The different effects that money and debt have on bodies and social bonds will be explored and linked to forms of resistance, from exodus to uprising. This will imply considering forms of spatial mobility in connection with economic failure, scarcity and hoarding. The ways in which these questions are dealt with in the plays will also be accounted for through a group discussion of the co-authorship of <i>Timon of Athens</i> and of Shakespeare's manipulation of Roman sources in <i>Coriolanus</i> , thus adding a third temporal layer to the Early Modern / Late Modern focus.
Prerequisites to follow the seminar	Participants will be expected to have read in depth and be very familiar with the following Shakespeare plays: <i>The Merchant of Venice</i> <i>Timon of Athens</i>

	<p><i>Coriolanus</i></p> <p>Other, less specific prior steps will be explained to the group in the preparatory period prior to the Intensive Programme.</p>
Seminar objectives /skills to be developed by the students	At the end of the seminar, students will have gained an understanding of Early Modern responses to pervasive indebtedness which, in connection with an awareness of a global history of debt, will enable them to rethink contemporary discourses about finance, debt and austerity and to actively engage in a historically grounded discussion of their effects on the bodies of debtors and of the resulting forms of spatial mobility.
Session 1 – Presentation / plan	Introductory discussion: concepts and contexts. Usury, bodies and <i>The Merchant of Venice</i> .
Session 2 – Presentation / plan	Debt and money between Shakespeare and Middleton; bodies and exodus (<i>Timon of Athens</i>).
Session 3 – Presentation / plan	Shakespeare's manipulation of his sources. From Plutarch and Livy to <i>Coriolanus</i> . From debt to famine & from exodus to uprising. Final discussion.

Bibliography:

❖ Primary sources:

WILLIAM SHAKESPEARE, *The Merchant of Venice*.

WILLIAM SHAKESPEARE, *Timon of Athens*.

WILLIAM SHAKESPEARE, *Coriolanus*.

(Note: the seminar leader suggests the Third Arden Shakespeare editions of these texts, or alternatively the Oxford Shakespeare editions, but students should feel free to bring other critical editions – should they already have their own);

LIVY, *The Rise of Rome. Books 1-5*, translated by T. J. Luce (Oxford: Oxford UP, 2008). Specifically Book 2 (chapters 9 and 23-61).

PLUTARCH, "The Life of Martius Coriolanus," Spencer, T. J. B. (ed.), *Shakespeare's Plutarch: The Lives of Julius Caesar, Brutus, Marcus Antonius, and Coriolanus in the translation of Sir Thomas North* (London: Penguin, 1968) 296-362.

❖ Some secondary sources:

JOHN DRAKAKIS, "Money makes the world go round: Shakespeare, Commerce and Community," *SEDERI – Yearbook of the Spanish and Portuguese Society for English Renaissance Studies*, 26 (2016): 7-29.

DAVID GRAEBER, *Debt: The First 5,000 Years* (Brooklyn: Melville House, 2012) 1-87, 120-6, 165-210.

STEPHEN GREENBLATT et al, *Cultural Mobility: A Manifesto* (Cambridge: Cambridge UP, 2010) 1-23, 250-3.

RICHARD HALPERN, "Bassanio's Bailout: A Brief History of Risk, Shakespeare to Wall Street," *SEDERI – Yearbook of the Spanish and Portuguese Society for English Renaissance Studies*, 24 (2014): 27-45.

DAVID HAWKES, *Shakespeare and Economic Theory* (London: Bloomsbury Arden Shakespeare, 2015).

CAMPBELL JONES, *Can the Market Speak?* (Winchester: Zero Books, 2012).

JOHN JOWETT, "Middleton and Debt in *Timon of Athens*," in Woodbridge, Linda (ed.), *Money and the Age of Shakespeare: Essays in New Economic Criticism* (New York: Palgrave Macmillan, 2003) 219-35.

MARC SHELL, "The Wether and the Ewe: Verbal Usury in *The Merchant of Venice*," *Money, Language, and Thought. Literary and Philosophic Economies from the Medieval to the Modern Era* (Baltimore/London: The Johns Hopkins UP, 1993 [1982]) 47-83.

SCOTT CUTLER SHERSHOW, "Work and the Gift: Notes towards an Investigation," Woodbridge, Linda (ed.), *Money and the Age of Shakespeare: Essays in New Economic Criticism* (New York: Palgrave Macmillan, 2003) 97-112.

VIVIAN THOMAS, *Shakespeare's Political and Economic Language. A Dictionary* (London: Bloomsbury Arden Shakespeare, 2015).

(Note: this list is preliminary and indicative of the seminar's major emphases; the seminar leader may offer additional suggestions at a later stage)

Seminar presentation sheet

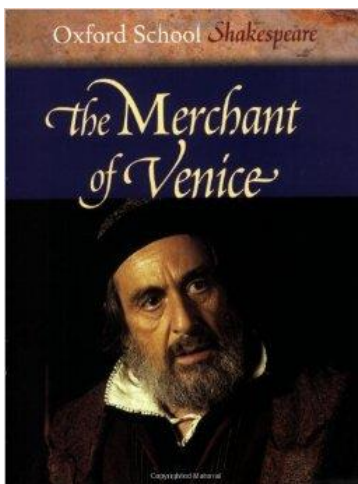
Academic year	2018/19
Seminar n°	8
Seminar title	FACING THE OTHER: THE CRISIS OF ACCEPTANCE AND UNDERSTANDING
Teacher(s) (Name, SURNAME)	Marta GIBINSKA
University	Jagiellonian University Kraków
E-mail	gibinska@wp.pl
Teacher(s)' presentation	My interests and research have always been concentrated on English Renaissance literature, with particular focus on Shakespeare and contemporary playwrights. I am interested in how language in drama operates, how to lift the text onto the stage and see in it the potential of acting as a means of interpretation. I have researched the history of Shakespeare on Polish and European stages, reception of his plays in changing historical contexts, and finally, translation and its role in the target culture.
Seminar presentation	The mental, emotional, social and political attitudes of many Europeans have recently been focused on the division between "we" and "they", between "I" and "the other". It is enough to listen to the news to realize that "the other" might be perceived as the police in minority communities, Muslims in Western countries, illegal immigrants at our borders and in our cities, etc. Add to that the long history of anti-Semitism in Europe, and you get a disquieting and abrasive image of incessant crisis of acceptance and tolerance towards anybody and anything that is not close, familiar, recognizable as "my own". It is important to see that the prejudice, aversion and rejection work both ways. In this seminar we shall study the problem of the crisis in interpersonal relations which rises from racial differences. Two plays of Shakespeare – <i>The Merchant of Venice</i> and <i>Othello</i> – will be the starting point for the attempt to

	<p>diagnose various aspects of the crisis at encountering the other. We shall study Shakespeare's plays to find out the potential critical and dramatic interpretations leading to discovery of the essence of the problem at hand: how to stage the plays to enhance our recognition of the crisis of our time, and how to initiate possible processes leading to eradicating enmity and prejudice as well as to accepting a more tolerant social and personal position.</p>
<p>Prerequisites to follow the seminar</p>	<p>Students who would like to explore with me the problem of the crisis of acceptance and understanding would be expected to read carefully the two plays of Shakespeare well in advance of the Intensive programme in Montpellier. A very welcome addition to reading will be viewing either theatre or film productions of the two plays.</p> <p>I would also expect them to find out their local NGO where they could learn about the problems of those who are "the others" in the local society, but also the problems of the local people in accepting "the others"; find out what the NGO people do or try to do to lessen the tensions and disagreements or rejections; define the best ways in which peaceful coexistence may be (or is) negotiated.</p> <p>If not an NGO, students may refer to cultural and educational institutions in their town/region and ask them about eventual instances of interpersonal crisis.</p> <p>The aim of these interviews is, first, to research the problem; second, to try to read Shakespeare's problem plays with the eye on the contemporary experience; and third, to be ready for the discussion in the seminar group and cooperation in preparing a coherent presentation of the seminar results by the end of our working week in Montpellier.</p> <p>In case of doubts or uncertainty in preparing for the course, I shall welcome queries either on the Moodle or by email.</p>
<p>Seminar objectives /skills to be developed by the students</p>	<p>At the end of the seminar, the student will be able to discuss knowledgeably the problem of the crisis of understanding and acceptance between people divided by race, gender, social/economic position, or religious beliefs in our world. The student will also be able to offer art as an effective means of negotiations leading to the recognition and eventually diminishing the crisis. In this case the healing art will be theatre and Shakespearean drama.</p>

Session 1 – Presentation / plan	Reviewing and discussing individual preparatory work for the seminar. Locating common concerns. Referring the results to the two plays by Shakespeare.
Session 2 – Presentation / plan	In-depth discussion of <i>The Merchant of Venice</i> . Finding out the best (from our contemporary perspective) ways of dramatic presentation of the critical encounters in the play.
Session 3 – Presentation / plan	In-depth discussion of <i>Othello</i> ; selecting and defining particular incidents of interpersonal crisis in order to discuss the best possible theatrical realization.

Bibliography/ Webography:

*Please, use good academic editions of the two plays by Shakespeare. Such editions offer good critical introductions and essays which I absolutely **recommend for your study**. Below you find information about available editions. Please pick one for each play.*



The Arden Shakespeare 2nd series: ed. John Russel Brown, 2006.

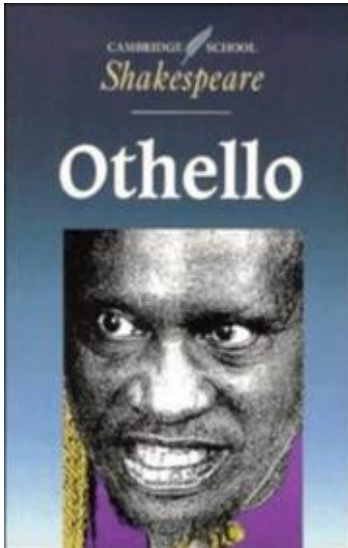
The Arden Shakespeare 3rd series: ed. John Drakakis, 2011.

Oxford Shakespeare: ed. Jay L. Halio 1998, 2008.

Cambridge Shakespeare: eds. Robert Smith, Jonathan Morris, 2005.

New Penguin Shakespeare: eds. Stephen Orgel, A.R. Braunmuller, 2000, 2008.

Norton Shakespeare: ed. Leah Sinanoglou Marcus, 2005.



Arden Shakespeare 3rd series: ed. E.A.J. Honigmann 1997, 2006.

Cambridge Shakespeare: eds. Rex Gibson, Jane Coles, 2005.

Oxford Shakespeare: ed. Michael Neill, 2008.

Penguin Shakespeare: ed. Stephen Orgel, 2001.

Norton, ed. Edward Pechter 2003, 2006.

Complementary readings to widen your understanding of some of the Renaissance ideas concerning our topic:

Montaigne's Essays, Translation by John Florio (1553-1625).

Book I, essay XLII. Of the Inequalitie that is betweene us

Book II, essay XVII, Of Presumption

Book III, essay III, Of Three Commerces or Societies

Available online: http://www.mises.ch/library/Montaigne_Essays_Florio_Translation.pdf

Sir Francis Bacon's *Novum Organum*: on the four idols consult the following pages:

<http://www.sirbacon.org/links/4idols.htm>

<http://www.sirbacon.org/zeb-ben.htm>

Seminar presentation sheet

Academic year	2017/18
Seminar n°	9 (OLD)
Seminar title	REPRESENTING SOCIAL CRISES, PAST AND PRESENT
Teacher(s) (Name, SURNAME)	Paul M. FRANSSEN /Sabine SCHÜLTING
University	Utrecht University / Freie Universität Berlin
E-mail	P.J.C.M.Franssen@uu.nl / sabine.schuelting@fu-berlin.de
Teacher(s)' presentation	<p>Paul Franssen teaches English Literature, predominantly from the early-modern period, at Utrecht University in the Netherlands. His main research interests include Shakespeare and his contemporaries, Austen, Wilde, and Coetzee.</p> <p>Sabine Schülting teaches English Literature and Culture at Freie Universität Berlin. Her main research interests include Shakespeare, cultural encounters, material culture studies, and gender studies.</p>
Seminar presentation	The seminar will focus on the representation of economic crises, and their entanglement with social, religious and communal conflicts, in three early modern plays: William Shakespeare's <i>The Merchant of Venice</i> and <i>Coriolanus</i> , and Christopher Marlowe's <i>The Jew of Malta</i> . In a second step we will explore the ways in which 20 th century adaptations (Arnold Wesker's <i>The Merchant</i> and Bertolt Brecht's <i>Coriolan</i>) have used the plays to address contemporary problems.
Prerequisites to follow the seminar	Students participating in this seminar should have read the three plays by Shakespeare and Marlowe as well as the articles listed in the bibliography below.
Seminar objectives /skills to be developed by the students	At the end of the seminar, students will be able to analyse the ways in which early modern drama addresses the massive economic changes taking place in the late 16 th and early 17 th centuries. They will also be aware of the construction, representation, and performance of crisis in drama/theatre. Students will have the skills to compare early modern plays with contemporary adaptations, and to contextualize the latter in 20 th -/ 21 st -

	<p>century debates on economy and politics. Students will be able to present the results of their analyses in both oral and written form, and to engage with major critical studies in the field.</p>
<p>Session 1 – Presentation / plan</p>	<p>General Introduction: early modern economic and social crises</p> <p><i>Coriolanus</i></p> <ul style="list-style-type: none"> • The Midlands Revolt and early modern food crises • Textual analysis: Urban crisis, society, and social hierarchies, the crisis of masculinity <p>Bertolt Brecht's <i>Coriolan</i> (1951-53)</p> <ul style="list-style-type: none"> • Brecht's version, the performance by the Berliner Ensemble (1964), and Günter Grass's <i>The Plebeians Rehearse the Uprising</i> (1967) • Study of select scenes from Brecht's version: the tragic hero and the plebeians • Final discussion: <i>Coriolanus</i> and the East-West-conflict
<p>Session 2 – Presentation / plan</p>	<p><i>The Merchant of Venice</i></p> <ul style="list-style-type: none"> • Usury and trade • Textual analysis: Money and love, communities, loyalty <p>Arnold Wesker, <i>The Merchant</i> (1976)</p> <ul style="list-style-type: none"> • Wesker's play and its radical critics • Study of select scenes from Wesker's play: tolerance and trade
<p>Session 3 – Presentation / plan</p>	<p><i>The Jew of Malta</i></p> <ul style="list-style-type: none"> • The Mediterranean as multicultural trade route and conflict zone • Textual analysis: <i>The Jew of Malta</i> and the desire of gold <p>Comparisons</p> <ul style="list-style-type: none"> • Textual analysis: Marlowe's <i>Jew</i> and Shakespeare's <i>Merchant</i> • Final discussion: Comparing Marlowe to Brecht and Wesker

Bibliography

❖ Books:

CHRISTOPHER MARLOWE, *The Jew of Malta*. (We recommend the New Mermaid edition)

WILLIAM SHAKESPEARE, *Coriolanus*. (We recommend that you use a good scholarly edition, i.e. The Norton Shakespeare, or the Arden, Oxford or Cambridge edition)



WILLIAM SHAKESPEARE, *The Merchant of Venice* (We recommend that you use a good scholarly edition, i.e. The Norton Shakespeare, or the Arden, Oxford or Cambridge edition)

❖ Articles

DAVID GEORGE, "Plutarch, Insurrection and Dearth", in *Shakespeare and Politics*, ed. Catherine Alexander and John Joughin (Cambridge: Cambridge UP, 2004) 110-129.

STEPHEN J. GREENBLATT, "Marlowe, Marx and Anti-Semitism," *Critical Inquiry*, 5 (1978): 291-307.

AARON KITCH, "Shylock's 'Sacred Nation': Commerce, Statehood, and the Figure of the Jew in Marlowe's *Jew of Malta* and Shakespeare's *Merchant of Venice*," in his *Political Economy and the States of Literature in Early Modern England* (Farnham: Ashgate, 2009) 105-128.

IAN MUNROE, "The City and its Double: Plague Time in Early Modern London", *English Literary Renaissance*, 30.2 (2000): 241-261.

JAMES SHAPIRO, "'Which is *The Merchant* here, and which *The Jew*?': Shakespeare and the Economics of Influence," *Shakespeare Studies*, 20 (1988): 269-279.



Seminar presentation sheet

Academic year	2019
Seminar n°	9 (new)
Seminar title	REPRESENTING SOCIAL CRISES – PAST AND PRESENT
Teacher(s) (Name, SURNAME)	David Pascoe, Sabine Schülting
University	Utrecht, FU Berlin
E-mail	D.A.Pascoe@uu.nl, sabine.schuelting@fu-berlin.de
Teachers' presentation	<p>David Pascoe is Professor of English Literature and Culture at the University of Utrecht, Netherlands. His research interests lie in the interactions between literary and visual culture, and technology, over the last two hundred years.</p> <p>Sabine Schülting teaches English Literature and Culture at Freie Universität Berlin. Her main research interests include Shakespeare, cultural encounters, material culture studies, and gender studies.</p>
Seminar presentation	<p>The seminar will focus on the representation of economic crises, and their entanglement with social, religious, racial and communal conflicts, in three early modern plays: William Shakespeare's <i>The Merchant of Venice</i> and <i>Coriolanus</i>, and Christopher Marlowe's <i>The Jew of Malta</i>. We will read the plays in their early modern contexts but also explore how they can be made meaningful for contemporary debates about economy, racial and religious differences, and civic unrest.</p>
Prerequisites to follow the seminar	<p>Students participating in this seminar should have read the three plays by Shakespeare and Marlowe as well as the articles listed in the bibliography below.</p>
Seminar objectives /skills to be developed by the students	<p>At the end of the seminar, students will be able to analyse the ways in which early modern drama addresses the massive economic and social changes taking place in the late 16th and early 17th centuries. They will also be aware of the construction, representation, and performance of crisis in drama. Students will have the skills to relate the plays to early modern discourses and consider parallels and differences between early modern and contemporary crises. Students will be able to present the results of their analyses in both oral and written form, and to engage with major critical studies in the field.</p>

<p>Session 1 – Presentation / plan</p>	<p>General Introduction:</p> <ul style="list-style-type: none"> • what is a ‘crisis’ • early modern economic and social crises <p><i>Coriolanus</i></p> <ul style="list-style-type: none"> • The Midlands Revolt and early modern food crises • “What is the city but the people?”: urban crises • “As if a man were author of himself”: the crisis of masculinity
<p>Session 2 – Presentation / plan</p>	<p><i>The Merchant of Venice</i></p> <ul style="list-style-type: none"> • Usury and trade in early modern Europe • “Hath not a Jew eyes?”: Christians and Jews, the crisis of conversion • “I’ll have my bond”: law and love • “I would my daughter were dead at my foot”: Jewish fathers and daughters: Shylock and Jessica, Barabas and Abigail
<p>Session 3 – Presentation / plan</p>	<p><i>The Jew of Malta</i></p> <ul style="list-style-type: none"> • Malta and the early modern Mediterranean • “I count religion but a childish toy”: Christians, Jews and Muslims • “Treachery repaid”: Machiavellian plots • Anti-Semitic stereotyping or explorations of anti-Semitism? – Marlowe’s <i>Jew</i> and Shakespeare’s <i>Merchant</i> <p>Conclusion and open questions</p>

Bibliography:

❖ Books:

MARLOWE, CHRISTOPHER. *The Jew of Malta*. (We recommend the New Mermaid edition)

SHAKESPEARE, WILLIAM. *Coriolanus*. (We recommend that you use a good scholarly edition, i.e. The Norton Shakespeare, or the Arden, Oxford or Cambridge edition)

SHAKESPEARE, WILLIAM. *The Merchant of Venice*. (We recommend that you use a good scholarly edition, i.e. The Norton Shakespeare, or the Arden, Oxford or Cambridge edition)

❖ Articles



ADELMAN, JANET. Her Father's Blood: Race, Conversion and Nation in *The Merchant of Venice*, *Representations*, 81.1, 2003, 4–30.

BARTELS, EMILY C. Capitalizing on the Jew: The Third Term in *The Jew of Malta*, in *Spectacles of Strangeness: Imperialism, Alienation, and Marlowe*. Philadelphia: University of Pennsylvania Press, 1993, 82–108.

GEORGE, DAVID. Plutarch, Insurrection and Dearth, in *Shakespeare and Politics*, ed. Catherine Alexander and John Joughin. Cambridge, Cambridge UP, 2004, 110-129.

GREENBLATT, STEPHEN J. Marlowe, Marx and Anti-Semitism. *Critical Inquiry*, 5, 1978, 291-307.

HUMPHREYS, ARTHUR. *The Jew of Malta and The Merchant of Venice: Two Readings of Life*, *Huntington Library Quarterly*, 50.3, 1987, 279-93

KITCH, AARON. Shylock's 'Sacred Nation': Commerce, Statehood, and the Figure of the Jew in Marlowe's *Jew of Malta* and Shakespeare's *Merchant of Venice*, in *Political Economy and the States of Literature in Early Modern England*. Farnham, Ashgate, 2009, 105-28.

MUNROE, IAN. The City and its Double: Plague Time in Early Modern London, *English Literary Renaissance*, 30.2, 2000, 241-261.

SHAPIRO, JAMES. "Which is *The Merchant* here, and which *The Jew*?" : Shakespeare and the Economics of Influence, *Shakespeare Studies*, 20, 1988, 269-79.

VITKUS, DANIEL. Turks and Jews in *The Jew of Malta*, in *Early Modern English: A Critical Companion*, ed. Garrett A. Sullivan, Jr., Patrick Cheney, and Andrew Hadfield. Oxford: Oxford University Press, 2006, 67–72.

Seminar presentation sheet

Academic year	2017/18
Seminar n°	10 (OLD)
Seminar title	EUROPEAN SHAKESPEAREAN FESTIVALS AS ALTERNATIVE ANSWERS TO CONTEMPORARY CRISES
Teacher(s) (Name, SURNAME)	Prof. Florence MARCH / Dr. Agnes MATUSKA
University	Université Paul-Valéry Montpellier 3 / University of Szeged
E-mail	florence.march@univ-montp3.fr / magnes@lit.u-szeged.hu
Teacher(s)' presentation	<p>Florence March is Professor in early modern drama at University Paul-Valéry Montpellier 3 and a member of the Institute for Research on the Renaissance, the Neo-Classical Age and the Enlightenment (IRCL), at the French National Centre for Scientific Research (CNRS). She is Co-editor-in-chief of <i>Cahiers Élisabéthains</i>. Currently, her research focuses on Shakespearean text and stage reconfigurations in 20th and 21st century Europe, and the place and function of Shakespeare in South France international theatre festivals (Avignon, Montpellier and Nice).</p> <p>Ágnes Matuska is associate professor at the English Department, University of Szeged. Her main field of research is English Renaissance drama, particularly issues of the changes in the logic and ontology of theatrical representation at the Early Modern. She is co-editor of the online journal on film, theory and visual culture <i>Apertúra</i>. Currently she is working on a project dealing with the diverse traditions of the <i>Theatrum Mundi</i> metaphor in Elizabethan England, as well as the ways contemporary understandings of the topos influence our readings of the plays.</p>
Seminar presentation	<p>The seminar will focus on Shakespearean festivals in Europe as alternative chronotopes to social, political and economic crises. A number of Shakespearean festivals were founded in Europe in the aftermath of WWII and during the Cold War, describing Shakespeare as a “cultural Marshall Plan” or a “Cold Warrior” (D. Kennedy). More recently, the first edition of the first international French Shakespeare Festival took place in Nice in 2015, only weeks after the <i>Charlie Hebdo</i> events which redefined it as a think tank on civic theatre. As a background to the investigation the seminar will offer an analysis of the Elizabethan understandings of the <i>Theatrum Mundi</i> and will discuss the</p>

	<p>diverse interpretations about the way onstage and offstage reality intermingle and the audience is involved in the public event of a play – both in the early modern context and in contemporary adaptations of Elizabethan drama. Shakespeare's theatre for all people, the model of the Elizabethan public playhouse and of its committed spectator are used as vectors of festive atmosphere, social cohesion and democratic debate to provide alternative answers to contemporary crises, thus qualifying Shakespearean festivals as third spaces or Foucauldian heterotopias.</p>
Prerequisites to follow the seminar	Readings (cf bibliography)
Seminar objectives /skills to be developed by the students	At the end of the seminar, the student will be able to reflect critically on the notion of <i>Theatrum Mundi</i> ; the diverse functions in which theatres can be understood as heterotopias; on the potential analogies between social roles of theatres reflecting on crises (viewed through antitheatrical tracts) in Elizabethan England vis-a-vis contemporary Shakespeare festivals
Session 1 – Presentation / plan	Early modern anti-theatrical material will be discussed, so as to provide an insight into theatre in/and crisis in the early modern period.
Session 2 – Presentation / plan	The second session will be devoted to the Avignon festival. An overview of the post-war European context in which the project was born will be provided to show how in Europe theatre was considered as an instrument of social cohesion and national reconstruction. The perspective will be historical and political, socio-cultural and theoretical. These different aspects will be approached through the prism of Shakespeare (and what his name represents in terms of humanism and popular theatre). Photo and video materials will be screened.
Session 3 – Presentation / plan	The third session will focus on an international Hungarian festival, the Shakespeare festival in Gyula, with references to a production of <i>Richard III</i> in Gyula castle (dir. Gábor Tompa). Video materials of the production will be screened. The perspective examined will be the relations between theatre and the social sphere, and the creation and roles of public spectacles in general – a focus of the production itself.

Bibliography/ Webography:

Reading material that will be provided on the Moodle platform of NewFaces are marked with an asterisk (*)

❖ Primary

WILLIAM SHAKESPEARE, *Richard II* (any recent critical edition).

WILLIAM SHAKESPEARE, *A Midsummer Night's Dream* (any recent critical edition).

WILLIAM SHAKESPEARE, *Richard III* (any recent critical edition).

* Selection from anti-theatrical tracts (STEPHEN GOSSON, *The School of Abuse*; ANTHONY MUNDAY, *A Second and Third Blast of Retreat from Plays and Theaters*; PHILIP STUBBES, *Anatomy of Abuses*)

❖ Secondary

JONAS BARISH, *The Antitheatrical Prejudice* (Berkeley: University of California Press, 1981) 80-131.

ALESSANDRO FALASSI, "Festival: Definition and Morphology," in *Time out of Time: Essays on the Festival*, ed. Alessandro Falassi (University of New Mexico Press, 1987) 1-10.

MICHEL FOUCAULT, "Of Other Spaces," trans. J. Miskowiec, *Diacritics*, 16 (1986): 22-27. This text was given as a lecture by M. Foucault in March 1967.

FLORENCE MARCH and JANICE VALLS-RUSSELL, "Shaking up Shakespeare in Europe – Two new festivals," *Cahiers Élisabéthains: A Journal of English Renaissance Studies*, 90 (2016): 155-170, Print ISSN: 0184-7678 / Online ISSN: 2054-4715, <http://cae.sagepub.com/>

FLORENCE MARCH, "Shakespearean Celebrations in South France Festivals," *Shakespeare Jahrbuch*, 151 (2015): 85-100.

AGNES MATUSKA, "Shaping the Spectacle," in *Designs in Literature and the Arts: Page and Stage, Canvas and Screen*, ed. Rui Carvalho Homem (Amsterdam: Rodopi, 2012) 45-56.

JACQUES RANCIERE, "The Emancipated Spectator," opening of the 5th international summer academy in Frankfurt on August 20, 2004, published in a slightly revised form in *Artforum* (March 2007): 270-281.

PHILIPPA WEHLE, "A History of Avignon Festival," *The Drama Review: TDR*, 28.1 (Spring 1984): 52-61.

_, "The Avignon Vision," *PAJ: A Journal of Performance and Art*, 35.1 (January 2013): 73-80.

Seminar presentation sheet

Academic year	2018/19
Seminar n°	10 (NEW)
Seminar title	VERSIONS OF THE THEATRUM MUNDI METAPHOR
Teacher(s) (Name, SURNAME)	Dr. Agnes MATUSKA
University	University of Szeged
E-mail	magnes@lit.u-szeged.hu
Teacher(s)' presentation	<p>Ágnes Matuska is associate professor at the English Department, University of Szeged. Her main field of research is English Renaissance drama, particularly issues of the changes in the logic and ontology of theatrical representation at the Early Modern. She is co-editor of the online journal on film, theory and visual culture <i>Apertúra</i>. Currently she is working on a project dealing with the diverse traditions of the <i>Theatrum Mundi</i> metaphor in Elizabethan England, as well as the ways contemporary understandings of the topos influence our readings of the plays.</p>
Seminar presentation	<p>The seminar will offer an analysis of the Elizabethan understandings of the <i>Theatrum Mundi</i> and will discuss the diverse interpretations about the way onstage and offstage reality intermingle and the audience is involved in the public event of a play – both in the early modern context and in contemporary adaptations of Elizabethan drama. The model of the Elizabethan public playhouse and its involved spectator are used as vectors of festive atmosphere, social cohesion and democratic debate; Shakespearean dramas are read for clues of audience involvement (metadrama, the play metaphor and ritualistic</p>

	figures of involvement); and present day productions of Shakespeare's plays are analyzed as contemporary models for shaping social reality through play.
Prerequisites to follow the seminar	Readings (cf bibliography)
Seminar objectives /skills to be developed by the students	At the end of the seminar, the student will be able to reflect critically on the notion of <i>Theatrum Mundi</i> ; identify and interpret the diverse functions in which theatres contribute to a more general understanding of social role-play; see parallels and potential analogies between social roles of theatres reflecting on crises (viewed through antitheatrical tracts) in Elizabethan England vis-a-vis contemporary Shakespeare adaptations.
Session 1 – Presentation / plan	Versions and functions of morality play vices will be presented; early modern anti-theatrical material will be discussed, so as to provide an insight into theatre in/and crisis in the early modern period. Video materials of a production of <i>Richard III</i> in Gyula castle (2007, dir. Gábor Tompa) will be screened. The perspective examined will be Richard's Vice characteristics, the relations between theatre and the social sphere, and the creation and roles of public spectacles in general – a focus of the production itself.
Session 2 – Presentation / plan	The second session will be devoted to various understandings of the play metaphor as well as the connections between theatrical play and social role play. The ambiguous figure of Falstaff will be examined as both a creative playmaker and the representative of insincerity, even moral corruption. Visual materials of a two-act production of the <i>Henry IV</i> plays (1 and 2) will be presented and discussed (2017, dir. Pál Mácsai).
Session 3 – Presentation / plan	The third session will focus on diverse forms of metadrama, especially play-within-the-play and role-play-within-the-role, particularly as they appear and function in <i>A Midsummer Night's Dream</i> . The figure of Puck will be closely examined, also in his relation to the other two playmaker characters (Richard and Falstaff). Various audience roles offered and exemplified by the play will be analyzed together with a highly metadramatic production of the play (2017, dir. Péter István Nagy).

Bibliography/ Webography:

Reading material that will be provided on the Moodle platform of NewFaces are marked with an asterisk (*)

❖ Primary

WILLIAM SHAKESPEARE, *Richard III* (any recent critical edition).

WILLIAM SHAKESPEARE, *A Midsummer Night's Dream* (any recent critical edition).

WILLIAM SHAKESPEARE, *Henry IV* (1-2) (any recent critical edition).

* Selection from anti-theatrical tracts (STEPHEN GOSSON, *The School of Abuse*; ANTHONY MUNDAY, *A Second and Third Blast of Retreat from Plays and Theaters*; PHILIP STUBBES, *Anatomy of Abuses*)

❖ Secondary

*JEFFREY C. ALEXANDER, "Cultural Pragmatics: Social Performance between Ritual and Strategy," in *Sociological Theory*, vol. 22 No. 4 (Dec 2004) 527-573.

*JONAS BARISH, *The Antitheatrical Prejudice* (Berkeley: University of California Press, 1981) 80-131.

*RICHARD HORNBY, *Drama, Metadrama, and Perception* (London and Toronto: Associated University Presses, 1986) 13-88.

*AGNES MATUSKA, "Shaping the Spectacle," in *Designs in Literature and the Arts: Page and Stage, Canvas and Screen*, ed. Rui Carvalho Homem (Amsterdam: Rodopi, 2012) 45-56.

*JACQUES RANCIERE, "The Emancipated Spectator," opening of the 5th international summer academy in Frankfurt on August 20, 2004, published in a slightly revised form in *Artforum* (March 2007): 270-281.

Seminar presentation sheet

Academic year	2018/19
Seminar n°	11
Seminar title	“WITH SUCH LARGE DISCOURSE.” LANGUAGE AS NEGOTIATION AND REPRESENTATION OF IDENTITY IN EARLY MODERN AND POSTMODERN CRISES.
Teacher(s) (Name, SURNAME)	Richard CHAPMAN
University	Università di Ferrara
E-mail	richard.chapman@unife.it
Teacher(s)' presentation	Richard Chapman is Researcher and Lecturer in English Language in the Department of Humanities of the University of Ferrara, Italy. A first degree in history from Cambridge gives his linguistic research a cultural and anthropological feel, while extensive experience in teacher training results in a pragmatic approach to language. Publications include course-books for English language learners (both teenagers and adults) and studies in developments in language from sociolinguistic, textual and pragmatic points of view. Recent publications include work on the pragmatics of language tests and the development of English as a lingua franca. Current interests lie in the application of corpus linguistics to inquire into language and discourse, and the social and political role of current English varieties.
Seminar presentation	Taking plays, poetry and essays as textual sources, the seminar intends to explore how language is used to represent the self and interact with others, influencing and expressing ideas of difference and perceptions of roles that often remain implicit. The early modern period witnessed transformations initiated by the Renaissance, the Reformation, and economic/political developments in the nascent capitalist societies of emerging nation states, and language reflected this new view of mankind and European culture. Using tools deriving from <i>Critical Discourse Analysis</i> , <i>Pragmatics</i> and <i>Sociolinguistics</i> , and making explicit comparisons between early modern and postmodern modes of discourse, students will be brought towards a deeper appreciation of the uses of language in perceiving and presenting identity, in creating textual realities, and will observe and assess its role in the crises of early-modern and present-day Europe.

<p>Prerequisites to follow the seminar</p>	<p>Readings and worksheets, contact with local newspapers or political organisations to explore language use in relation to critical aspects of European society (economics; migration; European union/fragmentation; climate change etc.)</p>
<p>Seminar objectives /skills to be developed by the students</p>	<p>At the end of the seminar, students will be able to:</p> <ul style="list-style-type: none"> - analyse texts using techniques drawn from linguistics, sociolinguistics, pragmatics and discourse analysis - compare early modern and current linguistic artistic products having to do with the expression and negotiation of identity and crises - observe socio-political change from an informed linguistic perspective - critique current and past behaviour using linguistic and literary instruments - develop capacity for self-reflection and increase self-awareness - use linguistic skills pro-actively in professional and intercultural settings (e.g. observe, understand, mediate, negotiate)
<p>Session 1 – Presentation / plan</p>	<p>Session 1, title: “The discourses of crises.” Presentation: the objectives of the first seminar are to appreciate: how language describes and shapes crises and influences our perception and understanding of them; how to Use DA and CDA to understand the interaction between language and the external world; the way narratives form and are sedimented within discourses. Plan: introduction to DA and CDA; how language names/references reality; language tropes referring to crises. Analysis and discussion of examples from Hamlet from a linguistic perspective; comparison with Montaigne and Bacon on perception of crisis</p>
<p>Session 2 – Presentation / plan</p>	<p>Session 2, title: “Conflict in discourse.” Presentation: the objectives of this seminar are to revisit the concepts from DA/CDA but also to employ a sociolinguistic approach and to apply these concepts to worked examples. Plan: brief introduction to the basic insights offered by sociolinguistics and refresher on DA/CDA. Analysis of selected sonnets by Shakespeare exemplifying the linguistic representation of conflict. Other examples to be taken from Macbeth and Hamlet. Reflection on any relationship between conflict and language.</p>
<p>Session 3 – Presentation / plan</p>	<p>Session 3, title: “Towards the resolution of crises.” Presentation: the objectives of this final seminar are to introduce basic concepts from pragmatics and explore how they can aid the understanding of crises and even suggest their resolution. How language helps negotiation; the fundamental importance of rhetoric; the effects of language. Plan: brief introduction of key concepts in pragmatics with simple examples.</p>

	Group work on pragmatics in relevant material (examples of language used in crises). Sonnets and songs examined as attempts at the resolution of conflict and crises. Reflection on linguistic strategies and ways to avert/resolve conflict and crises.
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Bibliography/ Webography:

FRANCIS BACON, *The Essays*, ed. J. Pitcher (London: Penguin Books, 1985).

J. BLOMMAERT, *Discourse* (Cambridge, Cambridge University Press, 2005).

J. BRUNER, *Acts of Meaning* (Cambridge Ms.: Harvard, 1989).

D. CHANDLER, *Semiotics for Beginners*. 1994 Semiotics for Beginners [online]. Available on: (URL) <http://www.aber.ac.uk/media/Documents/S4B/semiotic.html> (accessed/last visited 03.01.2017)

W. EMPSON, *Seven types of Ambiguity* (London: Penguin Books, 1995).

N. FAIRCLOUGH, *Critical Discourse Analysis*, 2nd Edition (Harlow: Longman/Pearson Education, 2010).

P. GARRETT, *Attitudes to Language* (Cambridge, CUP, 2010).

M. GREENGRASS, *Christendom Destroyed* (London: Allen Lane, 2014; Penguin Books, Random House, 2015).

H. E. HAMILTON, D. SCHIFFRIN and D. TANNEN, *The Handbook of Discourse Analysis* (Oxford: Blackwell Publishers Ltd. 2001).

G. MAXWELL, *On Poetry* (London: Oberon Masters, 2012).

MICHEL DE MONTAIGNE, *The Complete Essays*, trans. M.A. Screech (London: Allen Lane, the Penguin Press, Corrected edition, 2003).

G. PARKER, *Global Crisis. War, Climate change and Catastrophe in the Seventeenth Century* (New Haven/London: Yale University Press, 2013).

P. RICOEUR, *The Rule of Metaphor* (Abingdon: Routledge, 1977/2003).

P. SIMPSON, *Stylistics* (London: Routledge, 2004).

B. SPOLSKY, *Sociolinguistics* (Oxford: Oxford University Press, 1998).

Primary sources: WILLIAM SHAKESPEARE, *Hamlet*, *Macbeth*, *Twelfth Night*, and the Sonnets.

Seminar presentation sheet

Academic year	2018/19
Seminar n°	12
Seminar title	PLAY, CRISIS AND THE STATE: SHAKESPEARE'S 'GENTLER GAMESTERS' AND ISER'S PLAY THEORY
Teacher(s) (Name, SURNAME)	Mirka HOROVA
University	Charles University Prague
E-mail	miroslava.horova@ff.cuni.cz
Teacher(s)' presentation	Mirka Horova is Senior Lecturer in English Literature. Her research centres on British Romanticism and its legacies, and play theory; her other research interests include English Renaissance to Restoration poetics, Scandinavian literature, and the depiction of water in poetry.
Seminar presentation	The aim of this seminar is to approach <i>Richard II</i> in terms of Wolfgang Iser's concept of literary play (thematic & formal, and its aesthetic and ethical implications), thereby exploring the possibilities of understanding politics and history this ludic reading opens up, and to discuss the findings against the current crisis of 'post-truth' politics (Oxford Dictionaries' 'Word of the Year' in 2016).
Prerequisites to follow the seminar	The students will have read <i>Richard II</i> and all the provided excerpts from Iser; ideally, they will have also familiarized themselves with the other secondary material provided.
Seminar objectives /skills to be developed by the students	Students will have become familiar with wider implications of Shakespeare's depiction of history in terms of ethics and politics, and they will have explored the many possibilities of approaching a text and thinking about the dynamics of fiction and so-called reality in terms of the open system of Iser's play theory. Paraphrasing Henry V (famously adopted by Sherlock Holmes), they will be able to detect and explore the political games that are afoot.
Session 1 – Presentation / plan	Iser's categories of literary play: <i>agon</i> , <i>alea</i> , <i>ilinx</i> and <i>mimicry</i> .
Session 2 – Presentation / plan	<i>Richard II</i> and the categories of textual and performative play. Discussion of selected scenes, including the 'deposition scene'. Agonistic politics and crisis management.

Session 3 – Presentation / plan	'Post-truth' politics, ludic potential and the problematics of ethical engagement. History and play.
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Bibliography:

WOLFGANG ISER, *Staging Politics: The Lasting Impact of Shakespeare's Histories*, trans. D.H. Wilson (New York: Columbia University Press, 1993) 102-114.

WOLFGANG ISER, 'Text Play', in *The Fictive and the Imaginary: Charting Literary Anthropology* (Baltimore and London: The Johns Hopkins University Press, 1993) 247-280.

REBECCA LEMON, 'Shakespeare's *Richard II* and Elizabethan Politics', in Jeremy Lopez (ed.), *Richard II: New Critical Essays* (London: Routledge, 2012) 245-255.

GENEVIEVE LOVE, 'Going back to that well: *Richard II*'s "deposition scene"', in Jeremy Lopez (ed.), *Richard II: New Critical Essays* (London: Routledge, 2012) 265-276.

ROBERT ORNSTEIN, 'A Kingdom for a Stage', in Jeanne T. Newlin (ed.) *Richard II: Critical Essays* (New York & London: Garland Publishing, 1984) 45-72.

Webography:

General Historical and Cultural Context of *Richard II* and Shakespeare's *Richard II*:

The Institute of Historical Research and Royal Holloway, University of London, 2007. 'Richard II's treasure: the riches of a medieval king'. Available at: <https://www.history.ac.uk/richardII/onstage.html> [online]. (Accessed 10.12.2016).

Links to selected RSC productions of *Richard II*, excerpts:

2003, Mark Rylance as Richard II, (III, ii)

<https://www.youtube.com/watch?v=NfVcqsWZmDw>

2012, Ben Whishaw as Richard II, (III, ii)

<https://www.youtube.com/watch?v=nI0YhGQ-22k>

2013, David Tennant as Richard II, (III, ii)

<https://www.youtube.com/watch?v=nhWgTSQdRmo>

Seminar presentation sheet

Academic year	2016/17
Seminar n°	13 (OLD)
Seminar title	INTERMEDIAL CRISIS: VISUAL CULTURE AND EARLY MODERN REPRESENTATIONS – OR, GAZING AND/AS OTHERNESS IN SHAKESPEARE
Teacher(s) (Name, SURNAME)	Rui CARVALHO HOMEM / Clara CALVO
Universities	Universidade do Porto / Universidad de Murcia
E-mail	rchomem@netcabo.pt / ccalvo@um.es
Teacher(s)' presentation	<p>Rui Carvalho Homem: Prof. of English; has published extensively on Early Modern English drama, Irish Studies, Translation Studies, and intermediality. Chair, European Shakespeare Research Association.</p> <p>Clara Calvo: Prof. of English; has published widely on Shakespeare and other Early Modern authors; coordinator of a series of international research projects with a particular focus on commemoration. Chair, Spanish and Portuguese Society for English Renaissance Studies.</p>
Seminar presentation	<p>This seminar will start off from a discussion of the verbal and visual processing, across the media, of recent crises, especially those that hinge on inter-ethnic, intercultural and gender relations; and will then proceed to considering the place held by visual perception and representation of forms of difference in Early Modern sources – with a particular focus on Shakespeare. The group will be prompted to discuss the close relation between the experience of seeing and the perception of otherness as represented in texts – but also as set off by the full enactment of such representations in production, both on stage and screen. Participants will engage with the texts, as much as with the plays' stage and screen history, in ways that foreground the bonds between the gaze and a sense of alterity:</p> <ul style="list-style-type: none"> * seeing others as such: forms of interpersonal awareness; * narrating / performing visual knowledge as an experience of othering; * spectatorship: the object of the gaze as other; * difference(s): gender, race.

Prerequisites to follow the seminar	<p>Participants will be expected to have read in depth and be very familiar with the following Shakespeare plays:</p> <p><i>Antony and Cleopatra</i> <i>Much Ado About Nothing</i>, especially 3.3 <i>Othello</i>, especially 3.3 and 4.1 <i>The Winter's Tale</i>, especially 1.2 and 5.3</p> <p>Other, less specific prior steps will be explained to the group in the preparatory period prior to the Intensive Programme.</p>
Seminar objectives /skills to be developed by the students	<p>At the end of the seminar, the student will have developed an awareness of the extent to which a focus on visually perceived difference in Shakespeare, reflecting the challenges posed by encounters with otherness to Early Modern audiences and readerships, can foster an improved understanding of some of the difficulties experienced by present-day societies in coming to terms with demographic and cultural diversity.</p>
Session 1 – Presentation / plan	<p>Introductory discussion: concepts and contexts. Visuality, Otherness and <i>Antony and Cleopatra</i>.</p>
Session 2 – Presentation / plan	<p>Visuality, Gender, Race: Seeing and/as Othering; the viewer as spy and 'supervisor' (<i>Much Ado About Nothing</i>, <i>Othello</i>)</p>
Session 3 – Presentation / plan	<p>Visual Knowledge?: Seeing and/as Deception; pathologies of the gaze (<i>Othello</i> and <i>The Winter's Tale</i>). Final discussion.</p>

Bibliography:

❖ Primary sources:

WILLIAM SHAKESPEARE, *Antony and Cleopatra*.

WILLIAM SHAKESPEARE, *Much Ado About Nothing*, especially 3.3

WILLIAM SHAKESPEARE, *Othello*, especially 3.3 and 4.1

WILLIAM SHAKESPEARE, *The Winter's Tale*, especially 1.2 and 5.3

(Note: the seminar leaders suggest the Arden Shakespeare editions of these texts, but students should feel free to bring other critical editions – should they already have their own);

❖ Some secondary sources:

MARTIN JAY, 'Scopic Regimes of Modernity', Hal Foster (ed.), *Vision and Visuality*. Seattle, Wa: Bay Press, 1988. 3-27.

SONIA MASSAI (ed.), *World-Wide Shakespeares: Local Appropriations in Film and Performance* (London: Routledge, 2005).

W. J. T. MITCHELL, "Interdisciplinarity and Visual Culture," *Art Bulletin* 77.4 (1995): 540-44.

W. J. T. MITCHELL, *What Do Pictures Want? The Lives and Loves of Pictures* (Chicago and London: The Univ. of Chicago Press, 2005).

LAURA MULVEY, "Visual Pleasure and Narrative Cinema," *Screen* 16.3 (Autumn 1975): 6-18

CAMILLE PAGLIA, *Sexual Personae: Art and Decadence from Nefertiti to Emily Dickinson* [1990] (New York: Vintage, 1991).

CHLOE PORTER, "Shakespeare and Early Modern Visual Culture," *Literature Compass* 8:8 (2011): 543-553.

FRANCESCA T. ROYSTER, *Becoming Cleopatra: The Shifting Image of an Icon* (Houndmills: Palgrave, 2003).

ARMELLE SABATIER, *Shakespeare and Visual Culture: A Dictionary*. Arden Shakespeare (London: Bloomsbury, 2016).

WERNER WOLF, with KATHARINA BANTLEON and JEFF THOSS (eds.), *Metareference across Media: Theory and Case Studies* (Amsterdam and New York: Rodopi, 2009).

(Note: this list is preliminary and indicative of the seminar's major emphases; the seminar leaders may offer additional suggestions at a later stage)

Seminar presentation sheet

Academic year	2018/19
Seminar n°	13
Seminar title	MOBILITY, FEAR AND LAUGHTER IN EARLY MODERN DRAMA
Teacher(s) (Name, SURNAME)	Rui CARVALHO HOMEM
Universities	Universidade do Porto
E-mail	rchomem@netcabo.pt
Teacher(s)' presentation	Rui Carvalho Homem: Prof. of English; has published extensively on Early Modern English drama, Irish Studies, Translation Studies, and intermediality. Chair, European Shakespeare Research Association.
Seminar presentation	<p>This seminar will propose a discussion of mobile selves, especially those situated on the periphery of social inclusion (or beyond its range), as represented in Early Modern drama. This will be done with a view to developing a historicized understanding of the challenges posed <i>today</i> by human mobility, under current global circumstances.</p> <p>The seminar will start off from a general consideration of notions of mobility as a dimension of human experience and culture, drawing on such authors as Stephen Greenblatt (2010), Peter Adey (2010, 2014) and Linda Woodbridge (2001). Such notions will then be applied to a critical discussion of Early Modern texts, with a particular focus on representations of (or conducive to) fear and laughter.</p> <p>The seminar will include a preliminary overview of key issues presented by the seminar leader, followed by series of short presentations to be offered by the students. These presentations will be assigned to the students and prepared, with guidance, in the months that precede the intensive programme; and, during the seminar itself, they will in every circumstance be framed by discussions guided and moderated by the seminar leader.</p>

Prerequisites to follow the seminar	Participants will be expected to have carefully read two plays – William Shakespeare, <i>The Winter's Tale</i> Ben Jonson, <i>Bartholomew Fair</i> – and one court masque: Ben Jonson, <i>The Gypsies Metamorphosed</i> . Other, less specific prior steps will be explained to the group in the preparatory period prior to the Intensive Programme.
Seminar objectives /skills to be developed by the students	At the end of the seminar, students will have developed an awareness of the extent to which a focus on displacement in Early Modern drama, interrogated historically but also in some of its arguably trans-historical features, can foster an improved understanding of some of the difficulties experienced by present-day societies in coming to terms with their increasingly mobile demography and cultural make-up.
Session 1 – Presentation / plan	Introductory discussion: concepts and contexts.
Session 2 – Presentation / plan	Of pedlars and gypsies: transgression, laughter (and fear) in a romance and a court masque. The World, the Fair: individual and community; history and allegory;
Session 3 – Presentation / plan	The World, the Fair (continued): mobile texts – translation as debasement. Final discussion.

Bibliography:

❖ Primary sources*:

WILLIAM SHAKESPEARE, *The Winter's Tale*

BEN JONSON, *Bartholomew Fair*

BEN JONSON, *The Gypsies Metamorphosed*

(* suggestions regarding editions of these texts will be provided by the seminar leader during the period of preparatory study for the seminar).



❖ Some secondary sources**:

ADEY, Peter. *Mobility*. Abingdon and New York: Routledge, 2010.

ADEY, Peter et al. (eds.). *The Routledge Handbook of Mobilities*. Abingdon and New York: Routledge, 2014.

AYDELOTTE, Frank. *Elizabethan Rogues and Vagabonds*. Oxford: Clarendon, 1913.

DIONNE, Craig and Steve MENTZ (eds.). *Rogues and Early Modern English Culture*. Ann Arbor: The University of Michigan Press, 2004.

GREENBLATT, Stephen et al. *Cultural Mobility: A Manifesto*. Cambridge: Cambridge University Press, 2010.

KINNEY, Arthur F. (ed.). *Rogues, Vagabonds, & Sturdy Beggars*. Amherst: The University of Massachusetts Press, 1990.

WOODBIDGE, Linda. *Vagrancy, Homelessness, and English Renaissance Literature*. Urbana and Chicago, Ill: University of Illinois Press, 2001.

(**: this list is preliminary and indicative of the seminar's major emphases; the seminar leader may offer additional suggestions at a later stage)

Seminar presentation sheet

Academic year	2018/19
Seminar n°	14
Seminar title	NEGOTIATING THE RHETORIC OF BLAME: DEBATE ABOUT WOMEN IN THE ENGLISH RENAISSANCE
Teacher(s) (Name, SURNAME)	Larisa KOCIC-ZÁMBÓ
University	University of Szeged
E-mail	larisa@ieas-szeged.hu
Teacher(s)' presentation	Larisa Kocic-Zámbó is a Senior Assistant Professor at the Department of English, University of Szeged and a member of its Gender Studies Research Group. Her current research interest is a comparative analysis of early modern and postmodern popular culture, particularly focusing on the psychodynamics of orality (Ong) both in works of women writers of the Renaissance and in the practices of contemporary television fandom. Her most recent contribution to this field of study is an article entitled "Resounding Words: Fan Fiction and the Pleasure of Adaptation" (in Gyóri and Moise 2016, 53-69).
Seminar presentation	Drawing on the last two decades of textual scholarship recovering the hidden literary canon of women writers (OVOME), this course is an introduction to the work of Shakespeare's 'literary sisters' roughly between 1500 and 1700. The course will focus on a selection of primary sources (authored both by men and women) addressing the "issues of women" to show how these texts contribute to, and reflect the gender expectations of their authors and audiences. Particular attention will be paid to the mechanics of epideictic rhetoric, especially of claims blaming and scapegoating women for crises of mankind and/or nationhood, and its negotiations by female authors. The course is made up of three major topics: (1) the classical sources of medieval misogyny with the polemical " <i>Querelle des femmes</i> " tradition in the centre; (2) religious topics, with a particular focus on the narrative of Creation and the Fall, as it provided the dominant discourse justifying women's subordination and, as such, the first and for long the only focus for women to engage in (re)interpretations and self-expressions in both life-writing, translations/paraphrases, theological debates, devotional works, poetry and fiction; (3) women's place in the realm of politics, actual or imaginary relations of power.

Prerequisites to follow the seminar	Preparatory readings: familiarity with the primary texts to be discussed and with the seminal theoretical works to be used in the seminar.
Seminar objectives /skills to be developed by the students	At the end of the seminar, the student will be able to critically reflect on the practice of epideictic rhetoric of blame, and its main strategies; on the analogies between the early modern and postmodern debates on women and their constructed roles within society, and how these relate to our (in)abilities to negotiated crises.
Session 1 – Presentation / plan	I. Epideictic Rhetoric: From praising and blaming to community construction (Perelman & Olbrechts-Tyteca; Burke)
Session 2 – Presentation / plan	II. Theology and Physiology A. The Bible, Calvin: Sermons; Thomas Adams: Meditations upon the creed vs William Whately: A bride bush B. Galen: On the usefulness of the parts of the body; Helkiah Crooke: <i>Microcosmographia</i>
Session 3 – Presentation / plan	III. The Status of Women A. The Controversy about Women (Jane Anger, Rachel Speght, Constantia Munda, Ester Sowernam) B. Education and Philosophy (Margaret Cavendish, Isabella Whitney, Bathsua Makin, Mary Astell) C. Works of Women Writers (Lanyer: <i>Salve Deus Rex Judaeorum</i> ; Margaret Cavendish: <i>Female Orations</i> and <i>The Convent of Pleasures</i>)

Bibliography/ Webography:

Presentation of references:

❖ Books:

KATE AUGHTERSON, ed., *Renaissance Women: Construction of Femininity in England* (Routledge, 1999).

GISELA BOCK, “Querelle des Femmes: A European Gender Dispute”, in *Women in European History* (Wiley-Blackwell, 2001), 1-31.

KENNETH BURKE, *A Rhetoric of Motives* (Berkeley, 1969).

JULIE CAMPBELL, “Literary Circles and the Inscription of the Querelle des femmes”, in *Literary Circles and Gender in Early Modern Europe* (Ashgate, 2006), 1-19.



RANDALL MARTIN, ed., *Women Writers in Renaissance England* (Harlow: Pearson, 2010).

HELEN OSTOVICH and ELIZABETH SAUER, eds, *Reading Early Modern Women: An Anthology of Texts in Manuscript and Print, 1550-1700*, Kindle edition (Routledge, 2004), ch. 2.

CHAIM PERELMAN and LUCIE OLBRECHTS-TYTECA, *The New Rhetoric: A Treatise on Argumentation* (University of Notre Dame Press, 1971).

SARAH GWYNETH ROSS, *The Birth of Feminism: Woman as Intellect in Renaissance Italy and England* (Harvard UP, 2009).

PAUL SALZMAN, *Reading Early Modern Women's Writing* (Oxford University Press, 2006).

❖ Journal articles:

SANDRA CLARK, "'Hic Mulier,' 'Haec Vir,' and the Controversy over Masculine Women," *Studies in Philology*, 82.2 (Spring 1985): 157-183.

JOAN KELLY, "Early Feminist Theory and the Querelle des femmes," *Signs* 8.1 (1982): 4-28.

BRIAN VICKERS, "Epideictic and Epic in the Renaissance," *New Literary History*, 14.3 (Spring, 1983): 497-537.

❖ Web references

RISA STEPHANIE BEAR and ANNIINA JOKINEN, eds. *Renascence Editions*. An Online Repository of Works Printed in English Between the Year 1477 and 1799. Available on: <http://www.luminarium.org/renascence-editions/ren.htm#c>

GIDEON O. BURTON. *Silva Rhetoricae*. Available on: <http://rhetoric.byu.edu/> (20.01.2017)

MARY MARK OCKERBLOOM. *A Celebration of Women Writers*. Available on: <http://digital.library.upenn.edu/women/writers.html> (20. 01.2017)

Seminar presentation sheet

Academic year	2017/18
Seminar n°	15
Seminar title	CROWN AND CRISIS IN SHAKESPEARE'S ENGLAND AND CONTEMPORARY EUROPE
Teacher(s) (Name, SURNAME)	Clara CALVO
University	Universidad de Murcia
E-mail	ccalvo@um.es
Teacher(s)' presentation	Clara Calvo is Professor of English Studies at the University of Murcia, where she teaches courses on English Literature, and particularly on Shakespeare, the Romantics, Jane Austen and page-to-screen adaptations. She has been the IP of several research projects on Shakespeare and WWI, commemoration and the 20th century. She is the author of a monograph on Shakespeare, discourse analysis and politeness, <i>Power Relations and Fool-Master Discourse in Shakespeare</i> (OPSL 1991) and has co-authored, with Jean Jacques Weber, <i>The Literature Workbook</i> (Routledge 1998). With Coppélia Kahn, she has edited <i>Celebrating Shakespeare</i> (CUP, 2015). Her articles have been published in <i>Shakespeare</i> , <i>SEDERI</i> , <i>Shakespeare Survey</i> and <i>Shakespeare Quarterly</i> . Her current research interests include the afterlives of Shakespeare in times of war and political crises, Shakespeare's biography and Shakespearean documentaries.

Seminar presentation	<p>This seminar will focus on Shakespeare's history plays with a view to argue that they are relevant today not only for Britain but also for Europe. It will look at how Shakespeare staged and interpreted the series of English medieval crises of political sovereignty through his two tetralogies—their turmoil, but also the solutions devised by their characters. It will then invite students to work on the links between these plays and some of their modern adaptations. The latter would include <i>The Hollow Crown</i> TV series (2012) and a new play by Mike Bartlett, <i>King Charles III</i>, premiered in London's Almeida Theatre in 2014. <i>King Charles III</i> is a dystopian play that contemplates an England where Elizabeth II has died and Prince Charles is king. Written in blank verse, this new history play is brimming with echoes of <i>Henry IV</i>, <i>Henry V</i>, <i>Richard II</i> and <i>Richard III</i>. The seminar will address the role of a monarch and the notions of sovereignty and of 'Englishness', but also of a country's unity, purpose and place within a larger world—whether that world is early or contemporary Europe.</p>
Prerequisites to follow the seminar	<p>Before the seminar, students will be expected to have read in depth the second tetralogy (<i>Richard II</i>, <i>1 Henry IV</i>, <i>2 Henry IV</i> and <i>Henry V</i>) and to be acquainted with the first tetralogy (<i>1-3 Henry VI</i> and <i>Richard III</i>). Knowledge of some episodes of <i>The Hollow Crown</i> would be welcome. Students will also be expected to have read Mike Bartlett's dystopia <i>King Charles III</i>.</p>
Seminar objectives /skills to be developed by the students	<p>At the end of the seminar, students will be familiar with Shakespeare's history plays and will also be able to relate the political crises of early modern England with those of our contemporary world. Students attending this seminar will acquire a critical awareness of historical difference and of the problems of adaptation.</p>
Session 1 – Presentation / plan	<p>This session will introduce the aims of the seminar and discuss salient points of the Histories – keeping the focus on the second tetralogy.</p>
Session 2 – Presentation / plan	<p>In this session we will discuss how <i>The Hollow Crown</i> (<i>Richard II</i>, <i>Henry IV</i>, <i>Henry V</i>) adapts the history plays for TV in relation to current theoretical approaches to adaptation.</p>
Session 3 – Presentation / plan	<p>In this session, we will discuss Mike Bartlett's modern history play in blank verse, <i>King Charles III</i>, and its BBC adaptation. This 'future' history play will be approached as both a dystopia and a new type of Shakespearean adaptation.</p>

Bibliography:

❖ Books:

MIKE BARTLETT, *King Charles III* (London: Nick Hern Books, 2014)

JONATHAN DOLLIMORE AND ALAN SINFIELD (eds.) *Political Shakespeare: Essays in Cultural Materialism* (Manchester: Manchester University Press, 1994).

RICHARD DUTTON and JEAN E. HOWARD, eds., *A Companion to Shakespeare's Works, Volume II: The Histories* (Oxford: Blackwell, 2003).

SARAH HATCHUEL AND NATHALIE VIENNE-GUERRIN eds., *Shakespeare on Screen: The Henriad*, (Rouen: Publications des Universités de Rouen et du Havre, 2008).

MICHAEL HATTAWAY, *The Cambridge Companion to Shakespeare's History Plays* (Cambridge: Cambridge University Press, 2002)

GRAHAM HOLDERNESS, *Shakespeare's History* (Dublin: Gill and Macmillan, 1982).

JEAN HOWARD and JEAN E. PHYLLIS RACKIN 1997, *Engendering a Nation: A Feminist Account of Shakespeare's English Histories* (London and New York: Routledge, 1997).

E.W.M. TILLYARD, *Shakespeare's History Plays* (London: Chatto and Windus, 1944).

TON HOENSELAARS, "Shakespeare's History Plays: Performance, Translation and Adaptation in Britain and Abroad" (Cambridge: Cambridge University Press, 2004).

DAVID SCOTT KASTAN, "Shakespeare and English History" in Margreta de Grazia and Stanley Wells, *The Cambridge Companion to Shakespeare* (Cambridge: Cambridge University Press, 2001): 167-182.

ROBERT SMALLWOOD, 'Shakespeare's Use of History', *The Cambridge Companion to Shakespeare Studies*, ed. S. Wells. (Cambridge: Cambridge University Press, 1986); pp. 143-62.

❖ Journal articles:

JAMES C. BULMAN, "Performing the Conflated Text of *Henry IV: The Fortunes of Part Two*", *Shakespeare Survey*, 63 (2010), 89-101.

L. MONIQUE PITTMAN, "Shakespeare and the Cultural Olympiad: Contesting Gender and the British Nation in the BBC's *The Hollow Crown*", *Borrowers and Lenders: The Journal of Shakespeare and Appropriation*.

RAMONA WRAY, "The Shakespearean Auteur and the Televisual Medium," *Shakespeare Bulletin*, 34.3 (2016): 469-485. DOI: 10.1353/shb.2016.0037



Seminar presentation sheet

Academic year	2018-2019
Seminar title	Lucrece, Katherina and the Violence of Postfeminism
Teacher(s) (Name, SURNAME)	Juan F. CERDÁ
University	University of Murcia
E-mail	juanfcerda@um.es
Teacher(s)' presentation in a few words	Juan F. Cerdá lectures on English drama, American literature and cultural studies at the University of Murcia. He is a member of the "The reception of Shakespeare's works in Spanish and European culture" research project in Murcia and has mostly written about the reception of Shakespeare's plays in Spanish theatrical culture and cinema. His articles have been published in journals such as <i>Shakespeare</i> , <i>Cahiers Élisabéthains</i> and <i>Borrowers and Lenders</i> . He has contributed to <i>Shakespeare and Conflict: A European Perspective</i> (Palgrave, 2013) and to <i>Shakespeare beyond English: A Global Experiment</i> (Cambridge, 2013), and has co-edited <i>Shakespeare in Spain: An Annotated Bilingual Bibliography</i> (University of Granada/Edit.um, 2015) and <i>Romeo and Juliet in European Cultures</i> (John Benjamins, 2017).
Seminar presentation (1000 characters max)	Just as Barak Obama's administration was taken by conservatives as prove of the end of racial discrimination, the possibility of Hilary Clinton becoming the next president of the world's first economy demonstrated the futility of the feminist struggle. This late cop-out of the demands of equalitarianism can be seen as the natural continuation of the conservative backlash of the 1980s, both embraced and expanded by the present commander in chief. However, Donald Trump's sexist rhetoric and demeanour, together with recent cases of sexual harassment in the media have attracted a renewed interest in feminism which lately had been lurking mostly in activist and intellectual circles. The US mass media craze for feminism could be just a passing fad but, even when the dust settles, these debates will still be a part of a much larger context of local and global feminisms that have taken on the struggle of the first two waves spurred at the turn of the twentieth century and in the 1960 and 70s. Specifically, for the third wave of feminism of the twenty-first century gender violence has (re)emerged as a central concern, so it is in this light that certain early works by Shakespeare have assumed a special relevance. This seminar takes contemporary debates on feminism as the starting point for the discussion of <i>The Taming of the Shrew</i> , the poem "The Rape of Lucrece", their afterlives and their current significations.



Prerequisites to follow the seminar	Students will be expected to have read <i>The Taming of the Shrew</i> and “The Rape of Lucrece” (Arden, Oxford, New Cambridge or Norton editions); will be expected to participate actively in the discussions; and could be required to read a selection of short texts provided in the preparatory period prior to the Intensive Programme
Seminar objectives /skills to be developed by the students	At the end of the seminar, the student will be able to have come to a contextualised understanding of the relationship between women and sexual abuse in the early modern period and how that relationship is rearticulated in contemporary cultures. The student will acquire a historical and critical awareness of feminist movements, of their main concerns and of their main critiques. Students will be familiar with key methodologies for the study of Shakespeare’s work and its relationship to contemporary culture.
Session 1 – Presentation / plan	Students will be introduced to the history of feminism and feminist studies, with special attention being paid to the conflict between third-wave and postfeminism. Students will be presented with specific social and political conflicts related to violence and abuse on women in contemporary cultures.
Session 2 – Presentation / plan	Students will be introduced to the methodologies of New Historicism in order to frame the early modern interest in the relationship between women and sexual abuse. The session will then pay attention to Shakespeare’s treatment of violence through the characters of Katherina and Lucrece to establish the key nodes of interpretation that will be used to discuss key conflicts of abuse in later contexts.
Session 3 – Presentation / plan	Students will be introduced to the methodologies of cultural materialism, presentism and adaptation studies, to later move on to the analysis and discussion of afterlives of these works by Shakespeare.

Picture of the teacher (s): in a separate file

Bibliography/ Webography:

JUDITH BUTLER, *Gender Trouble* (New York: Routledge, 1990).
 DYPNA CALLAGHAN (ed.), *A Feminist Companion to Shakespeare*, 2nd ed (Oxford: Blackwell, 2016).
 KATE CHEDGZOY (ed.), *Shakespeare, Feminism and Gender* (London: Macmillan, 2001).
 SARAH GAMBLE (ed.), *The Routledge Companion to Feminism and Postfeminism* (New York: Routledge, [1998] 2006).
 PENNY GAY, *As She Likes It: Shakespeare’s Unruly Women (Gender in Performance)* (New York: Routledge, 1994).
 DAVID CLOVER AND CORA KAPLAN *Genders* (New York: Routledge, 2000).
 DIANA E. HENDERSON (2003). "A Shrew for the times, revisited", in *Shakespeare, the movie II: popularizing the play on film, tv, video, and DVD*, edited by Richard Burton and Lynda E. Boose, (New York: Routledge, 2003).
 NANCY A. HEWITT (ed.), *A Companion to Women’s History* (Oxford: Blackwell, 2002).
 BARBARA HODGDON, “Katherina Bound; or, Play(k)ating the Strictures of Everyday Life”, in *Shakespeare on Film: Contemporary Critical Essays*, edited by Robert Shaughnessy (New York: St. Martin’s Press, 1998).
 LYNDA HUTCHEON, *A Theory of Adaptation* (New York: Routledge, 2006).
 MARIANNE NOVY, *Shakespeare and Feminist Theory* (London: Arden, 2017).
 NEEMA PARVINI, *Shakespeare and Contemporary Theory: New Historicism and Cultural Materialism* (London: Bloomsbury, 2012).



HILARY RADNER, *Neo-Feminist Cinema: Girly Films, Chick Flicks and Consumer Culture* (New York: Routledge, 2011).
JULIE SANDERS, *Adaptation and Appropriation* (London: Routledge, 2005).
HAROLD ARAM VEESER (ed.), *New Historicism* (New York: Routledge, 1989).
SARAH WERNER, *Shakespeare and Feminist Performance: Ideology on Stage* (Routledge, 2001).



Seminar presentation sheet

Academic year	2018/19
Seminar n°	17
Seminar title	EXPLORING CENSORSHIP AND FREEDOM OF EXPRESSION THROUGH SHAKESPEARE
Teacher(s) (Name, SURNAME)	Jean-Christophe MAYER
University	Université Paul-Valéry Montpellier 3
E-mail	Jean-Christophe.Mayer@univ-montp3.fr
Teacher(s)' presentation	Jean-Christophe Mayer is a Research Professor employed by the French National Centre for Scientific Research (CNRS) and a member of the Institute for Research on the Renaissance, the Neo-classical Age and the Enlightenment (IRCL) at Université Paul Valéry, Montpellier. He has worked mainly on the links between literature and history, Shakespeare and religion, Shakespeare and literary theory and the history of reading. His most recent book is a monograph entitled <i>Shakespeare's Early Readers: A Cultural History from 1590 to 1800</i> (Cambridge University Press, forthcoming 2018). Since 2017, he is also an expert for the European Commission in the field of humanities. Read more.
Seminar presentation	For the first time in nearly two and a half millennia the countries of western Europe are no longer at war. This is largely thanks to the work of the founders and builders of the European Union. Yet, paradoxically, Europe is also currently in a state of crisis as its peoples feel arguably misrepresented, or unheard by the Union's governing bodies. Democracy and peace are always at threat when freedom of speech and freedom of the arts are taken for granted, or even jeopardized. This seminar will explore the censorship of one of Europe's greatest authors: William Shakespeare. Students will have the opportunity to look directly over the shoulders of a series of early censors of Shakespearean texts and will be encouraged to explore more broadly the workings of censorship, whether managed by the state, institutions, communities, or individuals themselves. As this seminar hopes to demonstrate, what Shakespeare's censored and maimed texts tell us, may inform our modern notions of artistic and political freedom of expression.



<p>Prerequisites to follow the seminar</p>	<ol style="list-style-type: none"> 1) Students will be asked to identify the institutions currently in charge of surveying the arts (especially theatre and television) in their home country and note some of the arguments used by these institutions. Then they will be invited to post a short video of their findings on https://info.flipgrid.com/ using a webcam (exact link provided by teacher when students are registered). Suggested format: 30s personal introduction followed by 1 min 30s to 2 mins 30s of findings (altogether a maximum of 3 mins). 2) To gain a sense of background and acquire a few fundamental theoretical notions before the seminar, students will be asked to read 5 short chapters (see “Bibliography” below).
<p>Seminar objectives /skills to be developed by the students</p>	<p>At the end of the seminar, the student will be able to:</p> <ul style="list-style-type: none"> • analyse the inscriptions in a number of key early modern annotated texts of Shakespeare (17th to 18th cent. essentially) • identify the workings of censorship and acquire a greater awareness of the way it shapes works of art and freedom of expression • reflect on counter-strategies to oppose new forms of censorship
<p>Session 1 – Presentation / plan</p>	<p>Shakespeare and Early Institutional Censorship</p>
<p>Session 2 – Presentation / plan</p>	<p>Shakespeare and Individual or Community-Based Censorship: A Question of Taste Only?</p>
<p>Session 3 – Presentation / plan</p>	<p>Policing the Arts: Identifying Past and Present Strategies; Developing Awareness and Counter-Strategies in the Present.</p>

Bibliography

❖ Chapters (best read in the following order):

RICHARD DUTTON, “William Shakespeare”, in *Censorship: A World Encyclopedia*, ed. Derek Jones (London: Routledge, 2001), pp. 2213-18.

CYNDIA SUSAN CLEGG, “Liberty, License, and Authority: Press Censorship and Shakespeare”, in *A Companion to Shakespeare*, ed. David Scott Kastan (Oxford: Blackwell, 1999) 464-85.

STEVE NICHOLSON, “Britain: The Lord Chamberlain British Theatrical Censor, 1737-1968”, in *Censorship: A World Encyclopedia*, ed. Derek Jones (London: Routledge, 2001) 327-30.



ROBERT DARNTON, "Conclusion", *Censors at Work: How States Shaped Literature* (London: The British Library, 2014) 229-43.

EVGENY MOROZOV, "Censors and Sensibilities", *The Net Delusion the Dark Side of Internet Freedom* (New York: PublicAffairs, 2011), 85-112.