

PROJECT: NEW FACES

Intellectual Output n°1: “Pre-Faces Teaching materials”

OUTPUT PRESENTATION

Language: English

The “Pre-Faces teaching materials” consists of a collection of materials organised around 21 seminars:

SEMINAR 1: CRISIS OF REPRESENTATION—REPRESENTATIONS OF CRISES. QUESTIONING AUTHORITIES ON THE EARLY MODERN STAGE.

Presentation:

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 (Richard II, 1,2 Henry IV, Richard III) 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.

Teachers: Andreas MAHLER / Martin PROCHÁZKA

University: Freie Universität Berlin / Charles University Prague

SEMINAR 2: LABORATORIES OF IDENTITY: EARLY MODERN AND POSTMODERN DRAMAS AND THEATRICALITY AS EXPERIMENTS IN AN AGE OF EPISTEMOLOGICAL CRISIS

Presentation:

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.

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.

Key-words: body, anatomy, representation, interiority, epistemological crisis, early modern and postmodern, world models, semiotic typology of cultures, subject, subjectivity, abjection, catharsis, emblematic theatre, tragedy of consciousness, essentialism, historicism, new historicism, cultural materialism, heterogeneity, self-fashioning, unconscious.

Teacher: Attila KISS

University: University of Szeged

SEMINAR 3: CRISES IN THE MERCHANT OF VENICE AND OTHELLO

Presentation:

The seminar will focus on the way crisis is represented in *The Merchant of Venice* and *Othello*, 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.

Teachers: Nathalie VIENNE-GUERRIN / Lieke STELLING

University: Université Paul-Valéry Montpellier 3 / Utrecht University

SEMINAR 4: [UN]SUSTAINABLE HUMAN SOCIAL INSTITUTIONS IN EARLY-MODERN LITERARY UTOPIAS

Presentation:

Thomas More's *Libellus vere aureus* (1516), Tommaso Campanella's *The City of the Sun - La Città del Sole* (1623) and Francis Bacon's *New Atlantis* (1624) are ού/εύ-τόποι. They envision ideal commonwealths that exist within the discursive space traced by European travellers and insular hosts.

An autarchic republic envisioned by a statesman admiring Plato and an evangelical society based on early Christian communities coexist in Thomas More's *Utopia*. After deconstructing England, he imagines an island where wellbeing is ensured by egalitarian policies and towns are designed according to symmetrical urban planning.

Tommaso Campanella's *La città del Sole* merges classical and mediaeval thought, magic and occultism, Neo-Platonism and Scholasticism in order to concoct a republic based on communist principles and governed by wise and learned people.

Francis Bacon's *New Atlantis* 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.

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.

Teacher: Paola SPINOZZI

University: Università di Ferrara

SEMINAR 5: THE CRISIS OF DEATH. PERSPECTIVES ON DEATH AND DYING IN SHAKESPEARE'S TIME AND TODAY

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 *ars moriendi* 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.

Teacher: Agnieszka ROMANOWSKA

University: Jagiellonian University Kraków

SEMINAR 6 (OLD): FOOD AND THE HUMAN EXPERIENCE IN THE EARLY MODERN AND THE 20TH-21ST CENTURIES UTOPIAN LITERATURE AND IMAGINATION

Presentation:

In *Food and the Literary Imagination*, 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.

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 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.

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.

Teacher: Fátima VIEIRA

University: Universidade do Porto

SEMINAR 6 (NEW): SHAKESPEARE’S *THE TEMPEST* AND BACON’S *NEW ATLANTIS*: A COLLABORATIVE REFLECTION ON ‘RESPONSIBLE SCIENCE’.

Presentation:

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>).

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 *The Tempest* and *New Atlantis*. The three sessions will be structured around three main questions which are to unfold into subsequent inquiries into the two texts: 1) how do *The Tempest* and *New Atlantis* 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?

Teacher: Fátima VIEIRA

University: Universidade do Porto

SEMINAR 7 (NOT AVAILABLE THIS YEAR) : RETHINKING DEBT AND EXODUS THROUGH EARLY MODERN AND LATE MODERN RESPONSES

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 *Timon of Athens* and of Shakespeare's manipulation of Roman sources in *Coriolanus*, thus adding a third temporal layer to the Early Modern / Late Modern focus.

Teacher: Miguel RAMALHETE GOMES

University: Universidade do Porto

SEMINAR 8: FACING THE OTHER: THE CRISIS OF ACCEPTANCE AND UNDERSTANDING

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 – *The Merchant of Venice* and *Othello* – will be the starting point for the attempt to 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.

Teacher: Marta GIBINSKA

University: Jagiellonian University Kraków

SEMINAR 9: REPRESENTING SOCIAL CRISES, PAST AND PRESENT

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 *The Merchant of Venice* and *Coriolanus*, and Christopher Marlowe's *The Jew of Malta*. In a second step we will explore the ways in which 20th century adaptations (Arnold Wesker's *The Merchant* and Bertolt Brecht's *Coriolan*) have used the plays to address contemporary problems.

Teachers: Paul M. FRANSEN /Sabine SCHÜLTING

University: Utrecht University / Freie Universität Berlin

SEMINAR 9: REPRESENTING SOCIAL CRISES, PAST AND PRESENT

Presentation:

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 *The Merchant of Venice* and *Coriolanus*, and Christopher Marlowe's *The Jew of Malta*. 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.

Teachers: David PASCOE /Sabine SCHÜLTING

University: Utrecht University / Freie Universität Berlin

SEMINAR 10 (OLD): EUROPEAN SHAKESPEAREAN FESTIVALS AS ALTERNATIVE ANSWERS TO CONTEMPORARY CRISES

Presentation:

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 Charlie Hebdo 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 *Theatrum Mundi* 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. 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.

Teachers: Prof. Florence MARCH / Dr. Agnes MATUSKA

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

SEMINAR 10 (NEW): VERSIONS OF THE THEATRUM MUNDI METAPHOR

Presentation:

The seminar will offer an analysis of the Elizabethan understandings of the *Theatrum Mundi* 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 figures of involvement); and present day productions of Shakespeare's plays are analyzed as contemporary models for shaping social reality through play.

Teacher: Dr. Agnes MATUSKA

University: University of Szeged

SEMINAR 11: "WITH SUCH LARGE DISCOURSE." LANGUAGE AS NEGOTIATION AND REPRESENTATION OF IDENTITY IN EARLY MODERN AND POSTMODERN CRISES.

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 *Critical Discourse Analysis*, *Pragmatics* and *Sociolinguistics*, 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.

Teacher: Richard CHAPMAN

University: Università di Ferrara

SEMINAR 12: PLAY, CRISIS AND THE STATE: SHAKESPEARE'S 'GENTLER GAMESTERS' AND ISER'S PLAY THEORY

Presentation:

The aim of this seminar is to approach *Richard II* 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).

Teacher: Mirka HOROVA

University: Charles University Prague

SEMINAR 13 (OLD): INTERMEDIAL CRISIS: VISUAL CULTURE AND EARLY MODERN REPRESENTATIONS – OR, GAZING AND/AS OTHERNESS IN SHAKESPEARE

Presentation:

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:

- * 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.

Teachers: Rui CARVALHO HOMEM / Clara CALVO

University: Universidade do Porto / Universidad de Murcia

SEMINAR 13 (NEW): MOBILITY, FEAR AND LAUGHTER IN EARLY MODERN DRAMA

Presentation:

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 *today* by human mobility, under current global circumstances.

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.

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.

Teacher: Rui CARVALHO HOMEM

University: Universidade do Porto

SEMINAR 14: NEGOTIATING THE RHETORIC OF BLAME: DEBATE ABOUT WOMEN IN THE ENGLISH RENAISSANCE

Presentation:

Drawing on the last two decades of textual scholarship recovering the hidden literary cannon 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 "*Querelle des femmes*" 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.

Teacher: Larisa KOCIC-ZÁMBÓ

University: University of Szeged

SEMINAR 15 (NOT AVAILABLE THIS YEAR): CROWN AND CRISIS IN SHAKESPEARE'S ENGLAND AND CONTEMPORARY EUROPE

Presentation:

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 *The Hollow Crown* TV series (2012) and a new play by Mike Bartlett, *King Charles III*, premiered in London's Almeida Theatre in 2014. *King Charles III* is a dystopic 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 Henry IV, Henry V, Richard II and Richard III. 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.

Teachers: Clara CALVO

University: Universidad de Murcia

SEMINAR 16: LUCRECE, KATHERINA AND THE VIOLENCE OF POSTFEMINISM

Presentation:

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 *The Taming of the Shrew*, the poem "The Rape of Lucrece", their afterlives and their current significations.

Teachers: Juan Francisco CERDÁ

University: Universidad de Murcia

SEMINAR 17: EXPLORING CENSORSHIP AND FREEDOM OF EXPRESSION THROUGH SHAKESPEARE

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.

Teachers: Jean-Christophe MAYER

University: Université Paul-Valéry Montpellier 3

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