

Seminar presentation sheet

Academic year	2016/17
Seminar n°	10
Seminar title	EUROPEAN SHAKESPEAREAN FESTIVALS AS ALTERNATIVE ANSWERS TO CONTEMPORARY CRISES
Teacher(s) (Name, SURNAME)	Prof. Florence MARCH / Dr. Agnes MATUSKA
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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.