

Seminar presentation sheet

Academic year	2018/19
Seminar n°	10
Seminar title	VERSIONS OF THE THEATRUM MUNDI METAPHOR
Teacher(s) (Name, SURNAME)	Dr. Agnes MATUSKA
University	University of Szeged
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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 figures of involvement); and present day productions of Shakespeare's plays</p>

	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.