

## Seminar presentation sheet

Academic year	2016/17
Seminar n°	13
Seminar title	<b>INTERMEDIAL CRISIS: VISUAL CULTURE AND EARLY MODERN REPRESENTATIONS – OR, GAZING AND/AS OTHERNESS IN SHAKESPEARE</b>
Teacher(s) (Name, SURNAME)	Rui CARVALHO HOMEM / Clara CALVO
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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"> <li>* seeing others as such: forms of interpersonal awareness;</li> <li>* narrating / performing visual knowledge as an experience of othering;</li> <li>* spectatorship: the object of the gaze as other;</li> <li>* difference(s): gender, race.</li> </ul>

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)**