

## Seminar presentation sheet

Academic year	2017/18
Seminar n°	15
Seminar title	<b>CROWN AND CRISIS IN SHAKESPEARE'S ENGLAND AND CONTEMPORARY EUROPE</b>
Teacher(s) (Name, SURNAME)	Clara CALVO
University	Universidad de Murcia
E-mail	<a href="mailto:ccalvo@um.es">ccalvo@um.es</a>
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