



## Seminar presentation sheet

Academic year	2018-2019
Seminar title	Lucrece, Katherina and the Violence of Postfeminism
Teacher(s) (Name, SURNAME)	Juan F. CERDÁ
University	University of Murcia
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Teacher(s)' presentation in a few words	Juan F. Cerdá lectures on English drama, American literature and cultural studies at the University of Murcia. He is a member of the “The reception of Shakespeare’s works in Spanish and European culture” research project in Murcia and has mostly written about the reception of Shakespeare’s plays in Spanish theatrical culture and cinema. His articles have been published in journals such as <i>Shakespeare</i> , <i>Cahiers Élisabéthains</i> and <i>Borrowers and Lenders</i> . He has contributed to <i>Shakespeare and Conflict: A European Perspective</i> (Palgrave, 2013) and to <i>Shakespeare beyond English: A Global Experiment</i> (Cambridge, 2013), and has co-edited <i>Shakespeare in Spain: An Annotated Bilingual Bibliography</i> (University of Granada/Edit.um, 2015) and <i>Romeo and Juliet in European Cultures</i> (John Benjamins, 2017).
Seminar presentation (1000 characters max)	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 <i>The Taming of the Shrew</i> , the poem “The Rape of Lucrece”, their afterlives and their current significations.



Prerequisites to follow the seminar	Students will be expected to have read <i>The Taming of the Shrew</i> and “The Rape of Lucrece” (Arden, Oxford, New Cambridge or Norton editions); will be expected to participate actively in the discussions; and could be required to read a selection of short texts provided in the preparatory period prior to the Intensive Programme
Seminar objectives /skills to be developed by the students	At the end of the seminar, the student will be able to have come to a contextualised understanding of the relationship between women and sexual abuse in the early modern period and how that relationship is rearticulated in contemporary cultures. The student will acquire a historical and critical awareness of feminist movements, of their main concerns and of their main critiques. Students will be familiar with key methodologies for the study of Shakespeare’s work and its relationship to contemporary culture.
Session 1 – Presentation / plan	Students will be introduced to the history of feminism and feminist studies, with special attention being paid to the conflict between third-wave and postfeminism. Students will be presented with specific social and political conflicts related to violence and abuse on women in contemporary cultures.
Session 2 – Presentation / plan	Students will be introduced to the methodologies of New Historicism in order to frame the early modern interest in the relationship between women and sexual abuse. The session will then pay attention to Shakespeare’s treatment of violence through the characters of Katherina and Lucrece to establish the key nodes of interpretation that will be used to discuss key conflicts of abuse in later contexts.
Session 3 – Presentation / plan	Students will be introduced to the methodologies of cultural materialism, presentism and adaptation studies, to later move on to the analysis and discussion of afterlives of these works by Shakespeare.

**Picture of the teacher (s):** in a separate file

**Bibliography/ Webography:**

JUDITH BUTLER, *Gender Trouble* (New York: Routledge, 1990).  
 DYPNA CALLAGHAN (ed.), *A Feminist Companion to Shakespeare*, 2<sup>nd</sup> ed (Oxford: Blackwell, 2016).  
 KATE CHEDGZOY (ed.), *Shakespeare, Feminism and Gender* (London: Macmillan, 2001).  
 SARAH GAMBLE (ed.), *The Routledge Companion to Feminism and Postfeminism* (New York: Routledge, [1998] 2006).  
 PENNY GAY, *As She Likes It: Shakespeare’s Unruly Women (Gender in Performance)* (New York: Routledge, 1994).  
 DAVID CLOVER AND CORA KAPLAN *Genders* (New York: Routledge, 2000).  
 DIANA E. HENDERSON (2003). "A Shrew for the times, revisited", in *Shakespeare, the movie II: popularizing the play on film, tv, video, and DVD*, edited by Richard Burton and Lynda E. Boose, (New York: Routledge, 2003).  
 NANCY A. HEWITT (ed.), *A Companion to Women’s History* (Oxford: Blackwell, 2002).  
 BARBARA HODGDON, “Katherina Bound; or, Play(k)ating the Strictures of Everyday Life”, in *Shakespeare on Film: Contemporary Critical Essays*, edited by Robert Shaughnessy (New York: St. Martin’s Press, 1998).  
 LYNDA HUTCHEON, *A Theory of Adaptation* (New York: Routledge, 2006).  
 MARIANNE NOVY, *Shakespeare and Feminist Theory* (London: Arden, 2017).  
 NEEMA PARVINI, *Shakespeare and Contemporary Theory: New Historicism and Cultural Materialism* (London: Bloomsbury, 2012).



HILARY RADNER, *Neo-Feminist Cinema: Girly Films, Chick Flicks and Consumer Culture* (New York: Routledge, 2011).  
JULIE SANDERS, *Adaptation and Appropriation* (London: Routledge, 2005).  
HAROLD ARAM VEESER (ed.), *New Historicism* (New York: Routledge, 1989).  
SARAH WERNER, *Shakespeare and Feminist Performance: Ideology on Stage* (Routledge, 2001).