

Call for papers

We welcome proposals for papers in the following seminars. Please submit an abstract (200-300 words) and a brief biography (150 words) by 15 January 2015 to all conveners of the seminar of your choice. All participants will be notified about the acceptance of their proposals by 1 March 2015. The deadline for submitting the completed seminar papers (3,000 words) is 1 May 2015.

Seminar 1. Continental (Im)Prints of Shakespeare from the 20th Century

Conveners:

Prof. Jana Wild, Theatre Faculty Bratislava, Slovakia, wild.vsmu@gmail.com

Dr. Gabriella Reuss, Pázmány Péter Catholic University, Hungary,
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Translating Shakespeare in different languages on the continent was embedded in cultural, social and political contexts that informed its publishing. Referring to André Lefevere's view of translations as "rewritings", we propose to shift from linguistic analysis to the examination of printed translations of Shakespeare's plays in their different contemporary contexts and their changing connections during the troublesome 20th century and later. Printed translations as an integral part of cultural practice contribute to the construction of Shakespeare's image in the receiving culture. It makes a difference, we argue, how and in what context a translation is published. Even if the words are the same, the texts might not be same according to their publishing contexts and receivers.

We would like to invite proposals for papers that reflect on the modern publishing of Shakespeare in print to present a sort of cultural history of books. Special focus might cover:

1. the institutional matters and publishing strategy
 - translator, publishing houses, editing / book series
 - single plays editions / collected plays / bibliophilia / academic / popular / educational / children's editions etc.
 - accompanying texts: commentaries / introductions & afterwords / foot- & end-notes
 - distribution, the number of printed / sold copies, advertising, marketing
2. physical / material aspect
 - look, size, layout, cover, illustrations
3. cultural contexts
 - critical discussion & literary and theatre reception
 - the visibility of the actual translator
 - the (in)visibility of the source text
 - means of connection to readership / theatre
 - books as cultural objects
4. "Habent sua fata, libelli"
 - stories, (mis)fortunes and fates of particular Shakespeare books and/or translations in the 20th century and later

Questions for discussion will include but not be restricted only to the following: What functions do the different bookprints fulfil in society? What values do they facilitate and create? How do they interpolate their literary or theatrical status? To what extent do they support or suppress foreignness? What audience do they address? Which cultural and political factors prompted the rewriting of Shakespeare? Broadly speaking: what construction of Shakespeare do they generate in the receiving culture?

Seminar 2. Directing Shakespeare in the New Europe: Productions, Interpretations, Contexts

Conveners:

Prof. Lawrence Guntner (TU Braunschweig / AMU Poznan)

Dr. David Maund (University of Worcester, UK) d.maund@worc.ac.uk

Productions of Shakespeare across the continent tap into diverse theatrical, cultural and political currents, providing stimulating and involving experiences. The role of the director has emerged as the key creative force in this process.

This seminar will be devoted to the wave of non-Anglophone directors, many from central and eastern Europe, who burst on the scene after 1990: Frank Castorf and Thomas Ostermeier in Germany, Oskaras Koršunovas in Lithuania, Janusz Wiśniewski and Jan Klata in Poland, Silviu Pucarete in Romania, Luc Perceval in Belgium and Ivo von Hove in the Netherlands, and many others. They have changed the way Shakespeare is performed, not only in Europe but around the world.

We invite papers that describe a single production within its political and cultural context, analyzing its dramatic innovations and explaining why it has been an influence on or reflects a more recent development in a "European" Shakespeare performance tradition. Likewise, we are interested in papers that prefer to focus on a single director's oeuvre or on various productions of a single play by different directors.

Some of the following questions could also be addressed (though this list does not, of course, preclude other perspectives):

- Which plays have been favoured by European directors in recent years? Has there been a pattern of change?
- How has Shakespeare adapted to particular contexts and responded to them? How have European directors used theatrical, cultural, philosophical and political traditions and contexts to stage Shakespeare?
- What kinds of synthesis and hybrid currents have evolved from these encounters? How have national theatre traditions been integrated? What innovations?
- What kinds of freedoms and constraints do European directors have?
- Is it helpful to spotlight directors as auteurs, rather than see a collaboration between actors, designers, theatres, dramaturges?
- What kinds of rehearsal processes and explorations have been involved?
- Is the experience of the local spectator different from that of the spectator of a production on a tour or at a festival?
- Can we see a production as an interpretation of a text, or is it a different kind of experience?

Seminar 3. European Actors of Shakespeare

Conveners:

Dr. Bettina Boecker, Shakespeare Research Library, University of Munich, Germany,

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Dr. Aneta Mancewicz, University of Kingston, UK, aneta.mancewicz@gmail.com

As an actor writing for his fellow players, Shakespeare created a range of complex and demanding parts that have become iconic in Western theatre. Over the centuries these parts have lent themselves to some of the most remarkable and memorable stage performances.

This seminar encourages historical, contemporary, and theoretical approaches to acting Shakespeare with a focus on European performance. It aims to bring together a range of general themes of the conference, such as transnational mobility, national stereotypes, international festivals, and European criticism.

Guiding lines of enquiry include:

1. what has been the impact of English acting traditions on continental performance from the times of English players to the present? How have continental actors influenced the performance of Shakespeare in England?
2. what has been the role of touring Shakespeare companies and international Shakespeare festivals in developing national acting styles and national interpretations of Shakespeare in Europe?
3. how have European acting styles influenced criticism of Shakespeare - and vice versa?
4. to what extent do European actors of Shakespeare rely on national stereotypes in their performance and to what purpose?
5. which new directions have emerged in acting Shakespeare in the 21st century Europe – both on stage and screen?
6. in what ways have European actors of Shakespeare contributed to changing theories of performing and performance?
7. what is specific to acting Shakespeare and to acting Shakespeare in Europe?

The seminar encourages interdisciplinary and international perspectives on acting Shakespeare in Europe. It aims to inquire into changing notions of character, representation, (national) identity, performance style, Shakespearean stage traditions and critical paradigms. Situated within European histories and theories of performance, the seminar seeks to advance our understanding of Shakespeare as a central figure within European theatre. At the same time, it invites an examination of changing cultural, political and economic forces as reflected in the various and dynamic acting traditions of both England and the continent.

Seminar 4. European Shakespeare – “United in Diversity”?

Conveners:

Dr. Emily Oliver (KCL), emily.oliver@kcl.ac.uk

Dr. Godela Weiss-Sussex (IMLR), Godela.Weiss-Sussex@sas.ac.uk

How is Shakespeare being transformed and reframed as an expression of European cultural capital? Locating its discussion in the thematic strand “Shakespeare and the European Idea”, this seminar will pursue a twin focus in its papers and discussions. On the one hand, it will take a historically-informed approach to Shakespeare and the European idea, and the manifold claims that have been made on Shakespeare’s cultural capital during a century of splits and shifts in the power-politics of continental Europe. On the other hand, it will contrast this historical engagement with Shakespeare as a cultural cipher with a future-orientated debate on the ways in which Shakespeare might further shape the discourse and narrative of Europe, thus allowing space in the seminar for both specific case-studies and more theoretically-driven approaches to European Shakespeare. Bringing the two strands together is the overriding question of whether European Shakespeare, like the European Union itself, can ever be truly “united in diversity”, as the EU’s slogan promises?

We invite participants to debate the above issues in papers, commentaries and interventions, which focus on the following thematic areas and questions:

- what has Shakespeare stood for in Europe, especially at points of crisis?
- how do concepts of Britishness and Europeaness interact, support and subvert each other in Shakespeare Studies?
- is the Europeanization of Shakespeare a process of mutual understanding, or of pointing out differences and tensions?
- how does Shakespeare continue to shape the discourse and narrative of Europe?
- has there been a paradigm shift in viewing European Shakespeare after the World Shakespeare Festival of 2012?
- what happens to Shakespeare Studies with the radical opening up of European cultural traditions and aesthetics?

- who has the tools and critical knowledge to fully read and comprehend a host of European Shakespeare traditions?
- how do Shakespearean networks and celebratory events across Europe contribute to a wider understanding and innovation in the discipline of Shakespeare Studies?
- what are the consequences of the Europeanization of Shakespeare Studies?

As a whole, the seminar aims to generate debate focused on case studies of productions, performances, and practitioners that illuminate these themes, while also attempting to provide the basis for a new theoretical understanding of the mechanisms underpinning the Europeanization of Shakespeare and the impact of this on the twin myths of Europe as a political union and Shakespeare as European cultural capital.

Seminar 5. European Shakespearean Festivals (20th-21st centuries)

Conveners:

Prof. Florence March, IRCL, University Paul-Valéry Montpellier 3, France, florence.march@univ-montp3.fr

Dr. Paul Prescott, University of Warwick, UK, p.prescott@warwick.ac.uk

In the aftermath of WWII a number of theatre festivals were created across Europe (Edinburgh and Avignon in 1947 and Dubrovnik in 1950, to name but three). In many of these, the works of Shakespeare have played a major role in establishing and maintaining the ethos and identity of the festival. Since then, Shakespearean festivals have blossomed everywhere in Europe as alternative arenas or 'third spaces' each of which acts as an international and intercultural meeting point whilst also being inextricably bound to and framed by the specific histories of the host towns and cities.

Suggested lines of enquiry:

- is it useful to think of these festivals as heterotopias (to borrow Michel Foucault's term)?
- how do time, place and memory contribute to the (re)construction of local and/or national cohesion and identity?
- how far do they participate in the shaping of a European identity?
- to what extent does Shakespeare's popular theatre feed the political projects behind the festivals?
- what individual and collective modes of spectating derive from the specific form of the festival?
- what kind of national and / or international spectating communities do European festivals generate?
- given recent convulsions both within and without the Eurozone, how secure is the financial and/or political future of these institutions?

In exploring these and other questions, this seminar aims to further the reflections on Shakespearean festivals initiated in the 2013 ESRA conference in Montpellier and continued in the 2014 Paris conference "Shakespeare 450", in seminars co-convened by Nicoleta Cinpoș, Florence March and Paul Prescott.

Seminar 6. European Women in Early Modern Drama

Conveners:

Dr. Edel Semple, University College Cork, e.semple@ucc.ie

Dr. Ema Vyroubalova, Trinity College Dublin, vyroubae@tcd.ie

While England's early modern drama presents us with a plethora of foreign female characters – women such as Franceschina, the eponymous villain in *The Dutch Courtesan*, Queen Katherine in *Henry VIII*, the displaced Bella-Franca in *Four Prentices of London*, and

Tamora in *Titus Andronicus* – no single study has taken these pervasive and significant figures as its focus. This seminar seeks to redress this gap in existing scholarship by exploring representations of European women in the drama of Shakespeare and his contemporaries.

Building on work by critics including Ton Hoenselaars, Jean E. Howard, Lloyd Edward Kermode, Michele Marrapodi, Jean-Christophe Mayer, Marianne Montgomery, and Jane Pettegree, and drawing on recent developments in studies of gender, race, culture, and politics, this seminar aims to explore why and how early modern dramatists repeatedly fashioned female characters of distinct nationalities. How notions of gender and foreignness intersect and/or diverge in early modern English play-texts will be the central concern of the seminar.

In a range of Elizabethan and Jacobean plays, foreign women are depicted as valuable links to European nations, and as threatening apertures within the English nation. In Sharpham's *The Fleeer*, for instance, the Italian courtesans bring strange customs to London, while in *The Patient Man and the Honest Whore*, the Italian courtesan is accused of spreading disease across national borders. Conversely, in *Henry V*, the 'wooing' of Katherine is a moment for linguistic exchange and she is seen as the desirable conduit to unite England and France. Thus, the seminar will consider how the staging of foreign women may enable English dramatists and their audiences to engage in debates about international relations, to deliberate on racial anxieties, to play out strategies of integration or exclusion, and to imagine England's future vis-à-vis the rest of Europe.

Furthermore, in considering such a diverse range of characters, the seminar seeks to uncover points of commonality and difference in representations of European women, and will consider whether these women – from different nations, with varied social, religious, economic, and political identities – constitute a distinct phenomenon in the drama of the period. We are particularly interested in papers discussing theatrical depictions of European women as agents of and conduits for social, sexual, political, economic, linguistic and cultural interchange.

The papers may examine, among other aspects, representations of European women in early modern English drama in relation to:

- social, sexual, or cultural encounters and interactions
- notions and theories of race, ethnicity, hybridity, and miscegenation
- misogyny and/or xenophobia
- political and/or economic power
- crime and transgression
- linguistic exchange (e.g. accents or multilingualism)
- religious and/or social identities and groups (e.g. refugees, economic migrants)
- early modern geography and cartography
- locations and their theatrical renderings
- travel, travellers, and mobility
- early modern staging practices (e.g. playhouses, costumes, or stage props)
- printing and circulation of play-texts
- source texts and/or dramatic genres

Seminar 7. “Now, gods, stand up for bastards!” – Illegitimacy in Shakespeare

Conveners:

Dr. Pierre Kapitaniak, University of Paris, France, pkapitaniak@univ-paris8.fr

Dr. Imke Lichterfeld, University of Bonn, Germany, ipannen@uni-bonn.de

If a state of matrimony was necessary for the propagation of legitimate issues, unlawful children of passion and transgression were considered bastards in the Middle Ages and Early Modern period and thus of base offspring, and this was often considered prophetic for their character. Illegitimate children were against the accepted convention, “inimical to

traditional Elizabethan order” (David Bevington), and their existence surrounded by superstitious fears and denial.

Nevertheless, bastards play a crucial role in the national and even international politics of Shakespeare’s dramas. Their contributions to diplomacy are often decisive for the development of the plot and their status one that Shakespeare certainly addresses with questions of social mobility. Claude J. Summers defines Edmund’s function “primarily as a plot improver”; however, he offers much more depth to the politics of the play as well.

Bastards are part of a system where upward mobility is not only possible but sometimes even granted to the lesser accepted. King Richard’s bastard son Fauconbridge in *King John* shows strategic tactical competency in diplomatic negotiations, the Bastard of Orleans in *Henry VI* proves a skillful fighter, and Edmund in *King Lear* even rises to the title of Duke of Gloucester, once he dupes his father and brother into misery, ignoring “all benevolent human feelings” (Irving Ribner) and treating his own position facetiously.

Political intrigue, mirroring and highlighting the counter set role of the legitimate opposite – the weak king in *King John* and *Henry VI* and the easily credible naivety of the Gloucester family – is most worthy of more academic attention. Similarly, characters created by Shakespeare’s contemporaries like Spurio in Middleton’s *The Revenger’s Tragedy*, Antipater in Markham and Sampson’s *Herod and Antipater* (1622) or Gaspar in the anonymous *The Bastard* (1652) deserve more consideration.

It almost seems as if illegitimacy in these plays is obfuscating the message of bastardy into an attractive one and up to a certain point the bastards can almost be called triumphant. The bastards seem attractive, active, and intelligent. Most convincing are their innate strategic skills. This also poses questions of legitimacy: not only through descent but also through the power of might and of political dynamics.

In Shakespeare’s treatment of plays about French-English diplomacy, the two bastards Fauconbridge and Orleans seem to play a crucial role; in the pre-European, pre-British *Lear*, the Bastard Edmund rises in status in a pre-Darwinian manner and gains access to land, title and thus also financial property. This climate of opportunity might reflect the early modern paradigmatic changes in society and politics and invites further cultural analysis.

With Alison Findlay’s monograph on *Illegitimate Power* as groundwork, this seminar would like to target the malleable function of the Bastard’s role both as a positive and negative character and welcome prospective participants’ proposals on ideas of illegitimacy, customary unlawfulness, and diplomatic skills in Shakespeare and his contemporaries, or their political, religious and judicial contextualisation from a wide range of perspectives including functional, historiographical, historicist or Marxist approaches.

Seminar 8. Recent European (Re)translations of Shakespeare

Conveners:

Dr. Lily Kahn (UCL), l.kahn@ucl.ac.uk

Dr. Márta Minier (University of South Wales), marta.minier@southwales.ac.uk

Martin Regal (University of Iceland), martinregal@gmail.com

The longevity of Shakespearean translations is generally somewhat limited. Although some canonical translations have a relatively long life as literary works and/or in the theatre, it is common for Shakespeare to be retranslated periodically. Within Europe there is a widespread phenomenon of systematic series of (re)translations of Shakespeare’s complete works; in recent years this trend has given rise to the WSOY Finnish Complete Works, completed in 2013, the new Polish Complete Works, the New Romanian Shakespeare series, and others. In addition, specially commissioned individual retranslations designed for specific productions are a common feature of the European theatrical scene. Examination of the rich variety of issues surrounding this phenomenon of retranslation in the European context can provide valuable insights into the theory and practice of Shakespearean interpretation.

This proposed seminar will bring together scholars, editors and practising translators engaged in the production and analysis of Shakespearean translations. It will also be open to dramaturges or directors who would like to comment on working with new or revised (that is, dramaturgically adjusted) translations. Proposals will be welcomed on topics including but not limited to the following:

- factors galvanising the decision to produce new translations, including philological and interpretive shifts, changing conventions of theatre, and the emergence of new performance and directorial styles;
- the collaborative framework behind commissioned translations and the relationship between the translator and other stakeholders;
- societal perceptions of the modern Shakespeare translator; trends in the selection of different translation strategies (e.g. foreignising vs. domesticating);
- comparisons between alternative translations of the 'same' play (both synchronically and diachronically);
- different translations of a single play by the same translator; the use of updated and otherwise modified versions of existing translations in new productions instead of commissioning completely original work;
- the critical reception of new translations both in textual format and in theatrical contexts.

We will consider papers focusing on academic translation series not necessarily intended for performance in addition to those specifically commissioned or designed for theatrical use that may not be as suitable for employment in educational contexts.

Seminar 9. Shakespeare and European Communities of Emotion

Conveners:

Dr. Erin Sullivan, Shakespeare Institute, University of Birmingham, E.Sullivan@bham.ac.uk
Dr. Kristine Steenbergh, VU University of Amsterdam, k.steenbergh@vu.nl

This seminar focuses on the importance of emotion in Shakespeare's plays and poems and their significance within various European contexts. Acknowledging that emotion can be both culturally and historically contingent, as well as something shared across different cultures and communities, this seminar is interested in searching out the fault-lines of Shakespeare's emotional registers and understanding their power to transcend different kinds of European boundaries as well as reinforce them.

Papers in this seminar might take a historical approach, considering, for instance, how Shakespeare's works participated in scholastic debates about the relationship between emotion and the body, the rhetoric of emotion, the role of emotion in politics and governance, or the ethics of emotion. They might in turn consider how religious change across Europe in the sixteenth and seventeenth centuries shaped Shakespeare's representation of emotion and its place within spiritual devotion, personal piety, and holy ritual.

Other participants may choose to take a more contemporary approach, using literary readings or performance-based analyses to consider how emotion in Shakespeare has been interpreted more recently by European readers, philosophers, directors, actors, and audiences. Such papers might focus, for instance, on the role emotion has played in the acting styles developed by famous practitioners such as Stanislavski, Brecht, or Laban, and the subsequent effect this has had on Shakespearean performance, or on how particular emotions have been generated within the context of European national theatres, Shakespeare festivals, and other performance venues.

Whatever their preferred approach, participants in the seminar are invited to consider the extent to which emotion is a hallmark of Shakespeare's literary and dramatic craft, and whether or not it is a constant, or at least translatable, feature across different European

cultures and communities. To what extent does emotion in Shakespeare bring European readers, performers, and audiences together, and to what extent does push them apart?

Seminar 10. Shakespeare and the Language/s of Performance

Conveners:

Dr. Boika Sokolova, e.leader@bbk.ac.uk

Dr. Aleksandra Sakowska, London Shakespeare Centre Administrator, Executive Director at British Friends of Gdansk Shakespeare Theatre

The seminar proposes to investigate and identify the many languages of European Shakespeare in performance, both in theatre practice and theory. Its aim is not only to consider the language/s of Shakespeare's texts, in the original or translation, but also the language/s of aesthetics employed in staging practices, as well as the language/s which academics and theatre critics use when analysing Shakespearean productions. There is an urgent need to refocus current research on integrating the responses to Shakespearean productions by looking conjointly at the language/s of adaptation, theatre aesthetics and performance analysis, and that is why the seminar invites papers, presentations and provocations from Shakespearean scholars, theatre practitioners and theatre critics.

The organisers of the seminar also wish to engage with current scholarly attempts at redefining well-established paradigms of performance analysis and discuss the importance of the newly proposed alternatives of research models in theatre and whether they should be applied to Shakespeare in performance. Theatre scholars have recently acknowledged that certain existing models of analysis have now become limited. For example, Erika Fischer-Lichte postulates that the language used to analyse intercultural performances has been exhausted and she looks beyond post-colonialism by employing the concept of 'interweaving of cultures'. At the same time such Shakespearean scholars as Catherine Silverstone engage with Shakespearean intercultural performances as trauma. When it comes to Shakespearean adaptations, Douglas Lanier has recently observed the emergence of 'post-textual' Shakespeare while analysing avant-garde performances, which in his view have redrawn the boundaries of what Shakespeare means. Indeed, Kate Rumbold noticed that many scholars have been currently calling for a more 'dynamic', 'kinetic' and 'diverse' vocabulary to talk about Shakespearean adaptations by urging on a focus on 'multiplicity: the ability to talk about at once influence and creativity, tradition and individual talent, rather than on a mono-directional line of influence and adaptation'.

As we await the next major Shakespearean celebration in 2016 it is necessary to re-engage with the most important author in the world and re-investigate how and why modern European theatre practitioners are pushing the boundaries of theatrical art and how to engage with the innovative theatre language/s they use in their Shakespearean adaptations. Most importantly, we invite the participants to consider the transnational aspect of Shakespeare in performance in Europe as the language/s of adaptation, theatre aesthetics and performance analysis continue to travel and blend resulting in ever growing hybridity in European theatre.

Seminar 11. Shakespeare and/in European Cinema

Conveners:

Dr. Kinga Földváry, Pázmány Péter Catholic University (Hungary),

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Prof. Douglas Lanier, University of New Hampshire (USA), douglas.lanier@unh.edu

Prof. Mariangela Tempera, University of Ferrara (Italy), m.tempera@unife.it

Barring a few notable exceptions, European film adaptations of Shakespeare's plays have not fared very well at the box office. If they are shown at all outside their countries of origin, it is usually at film festivals, where they are often highly praised by critics and appreciated by the select audience, but still fail to find a distributor. As a result, most of them are understudied or completely ignored by critics and remain inaccessible to broader audiences.

The seminar welcomes papers on European cinematic adaptations of Shakespeare's works from the silent era to the present. Topics may include, but are not limited to:

- in-depth analyses of individual adaptations in the context of the culture they are set in;
- the influence of stage productions on the work of film directors;
- the significance of European cinematic movements or styles in the interpretation of Shakespearean films;
- interpretive issues arising from translation, dubbing and subtitling;
- studies of the relevance of Shakespearean references (quotations, excerpts from performances, visual allusions, etc.) to the overall meaning of non-Shakespearean films;
- representations of characters from other European nations in screen versions of the plays;
- references to specific events of European history or recognizable elements of European culture;
- papers on frequently debated theoretical issues ('fidelity', 'appropriation', 'locality criticism', etc.) from a transnational point of view.

Seminar 12. Shakespeare, European Tourism and Beyond

Conveners:

Dr. Márta Minier (University of South Wales, Cardiff, marta.minier@southwales.ac.uk)

Dr. Maddalena Pennacchia (Roma Tre University, Rome, maddalena.pennacchia@uniroma3.it)

Shakespeare's 'mental map' (Gillies, 1994) has been for centuries a fascinating and powerful instrument that contributed to the imaginative shaping of European geography. How does Shakespearean 'geographic imagination' impact the new 'creative consumer' of Shakespeare in the age of Web2.0?

From Juliet's balcony in Verona, to Othello's Tower in North Cyprus, to Hamlet's castle in Elsinore and very many Globes across the globe, the heritage and tourism industry abounds in sites infused with allegedly Shakespearean memories. This seminar will explore Shakespeare and tourism within the broader context of modern-day Shakespeare fandom. Indeed, many sites of contemporary Shakespeare tourism may fall victim to what Péter Dávidházi (1998) discusses in its historical context as a quasi-religious Shakespeare cult. But is the contemporary travelling Shakespeare fan very different? What makes a Shakespeare 'groupie' today? What, if anything, marks these 'fans' apart from Janeites and various other literary fans? And what about the identity of the places, the connection of some of which with Shakespeare is, to say the least, tenuous? Is it the tourists, the tourist-pilgrims, or in a more contemporary phrase, tourist-fans that authenticate them?

The many forms of Shakespeare tourism exemplify the prevalence of participatory culture in our present-day consumption of art. How much is contemporary Shakespeare tourism about the conservation of some elusive past and how much about today's patterns in appreciating art across the broad spectrum of high, middlebrow and popular culture? How does the paradigm shift in museum culture towards infotainment and participation shape these touristic practices? How are local, regional, national, European and global aspects of identity negotiated in these scenarios of defining and redefining cultural capital?

The phenomenon of Shakespeare tourism today does not end with literary museums, sites to do with individual texts, famous theatres or the academics' more typical 'tourist' spots, such as famous libraries and research centres. Sites to do with the adaptation of Shakespearean texts - film, novelizations, opera, popular music, and so on - may also invite their tourist-fans while contributing to the creation of a global Shakespearean 'mediascape' (Appadurai, 1996). As *Doctor Who* and *Torchwood* fans flock to Cardiff and *Game of Thrones* fans to Dubrovnik and Northern Ireland, are there tourist routes for famous (either biographical or play-based) Shakespeare films?

Apart from a broad range of examples, the seminar also invites papers to discuss and trial methods of researching contemporary and historical Shakespeare tourism and the 'routes' and 'roots' (to use Paul Gilroy's phrases) of the wider-ranging contemporary Shakespeare fandom, including audience study and auto-ethnography.

Seminar 13. Teaching Shakespeare for All Time

Convenors:

Prof. Jacek Fabiszak, Adam Mickiewicz University, Poland: fabiszak@amu.edu.pl

Dr. Elizabeth Pentland, York University (Canada): pent@yorku.ca

Dr. Georgi Niagolov, Sofia University, Bulgaria: georgeniagolov@gmail.com

Given the current political and economic situation in Europe and the world, hardly anyone still doubts that the most useful means of keeping crises at bay and achieving sustainable economic growth is education. In their effort to increase employability and the added value of labour, policy-makers seem to concentrate increasingly on vocational training and building professional skills. However, today's unpredictable dynamics of the labour market and living freely in a participatory democracy also require more general skills (such as the ability to think critically, take initiative, be confident, communicate effectively, problem solve, work collaboratively, create and innovate, learn, unlearn and re-learn) and values (such as integrity, freedom, fairness, equality, social awareness and responsibility). These general skills and values are closely related to education in the humanities and we believe that teaching Shakespeare plays a crucial part in this process. Therefore, we would like to invite proposals for papers that address one/some of the following topics:

- Shakespeare in European education (past and present);
- Shakespeare in education outside Europe (past and present);
- teaching Shakespeare in English and/or in translation;
- teaching Shakespeare at all educational levels (pre-school, primary school, secondary school, higher education, special education);
- teaching Shakespeare to prospective teachers of Shakespeare;
- Shakespeare in EFL, ESP and EAP teaching;
- traditional and innovative pedagogies and methodologies for teaching Shakespeare;
- interdisciplinary approaches, interfaces and cross-fertilization between teaching Shakespeare and teaching other subjects;
- traditional and innovative resources for teaching Shakespeare;
- Shakespeare and the new literacies.

Seminar 14. The European Shakespeare Canon

Convenors:

Prof. Ángel-Luis Pujante (University of Murcia) apujante@um.es

Dr. Juan F. Cerdá (University of Murcia) juanfcerda@um.es

In his 1988 collection of essays *Das Shakespeare-Bild in Europa zwischen Aufklärung und Romantik* [*The Shakespeare Image in Europe between the Enlightenment and Romanticism*], Roger Bauer called for "a critical comprehensive edition of the relevant continental writings" that, in the manner of Brian Vickers' *The Critical Heritage*, would elicit the complex interpenetration of texts and arguments in the European reception of Shakespeare. This recommendation was taken up by Kenneth E. Larson in "The Shakespeare Canon in France, Germany, and England, 1770-1776 [...]" (1989), where he reflected on some of Bauer's questions regarding European critics —what had they read of Shakespeare? Which plays? Which of them in English, in translation, and in whose translations?— and called for further enquiry into what Europeans meant by "Shakespeare", what plays and, more specifically, "what portions of these plays were part of a shared, public discourse, and what was their relative importance within this discourse."

Some of these questions have been explored, at least in part, in available anthologies of German Shakespeare reception in the eighteenth and early nineteenth centuries, that of Spanish Shakespeare up to 1916 —recently developed into a bilingual annotated bibliography down to the end of the 20th century—, and by the parallel research work carried out on Romanian Shakespeare reception. The topic, however, seems far from exhausted, as few other European countries have systematically delimited the specific corpus of plays, passages and ideas that make up Shakespeare’s European reception from national-historical perspectives.

This seminar poses similar questions, and invites Shakespeareans to contribute to the narrowing down of Shakespeare’s canon by centring on a specific period of Shakespearean reception in European countries, by looking at national receptions of specific plays or groups of plays diachronically, or in other ways which might help to yield answers to these important questions. The seminar seeks to establish the plays, translations, performances and adaptations that make up Shakespeare’s European canon and to discuss the specific historical, ideological and aesthetic factors that configure the interrelated national receptions of Shakespeare’s plays.

Seminar 15. To “pay the debt I never promised”: Shakespeare and Crisis in Present-Day Europe

Conveners:

Dr. Miguel Ramalhete Gomes (University of Porto, Portugal), migramalhete@hotmail.com
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Having been called upon to respond to all manners of crises and struggles since at least the revival of *Richard II* in the context of the Essex rebellion in February 1601, Shakespeare’s works and figure have continuously served as powerful mediators between widely varied political positions in Europe and beyond. One might therefore be justified in expecting that Shakespeare should play a relevant role in reactions to the current European debt crisis and its political consequences, since its inception in the 2008 Wall Street crash. Indeed, there has been a noticeable rise in productions of such plays as *Timon of Athens* in Europe (namely a production by the British National Theatre in 2012, and a 2013 production at Teatro de Almada, in the vicinity of Lisbon), and themes such as debt, austerity and the rise of nationalisms have slowly become more prominent in Shakespeare studies in recent years.

This seminar aims to develop a two-pronged approach. On the one hand, it inquires as to the manners in which Shakespeare has been appropriated in discourses about the current crisis in Europe, be it in performance, criticism, political forums, the visual arts, or popular culture. On the other hand, this seminar encourages the proposal of papers aimed at thinking about Shakespeare by means of the discourses and experiences associated with the current crisis. Presentist approaches to Shakespeare dealing with themes such as debt, credit, and austerity are especially welcome, as well as discussions of Shakespeare’s possible contributions towards thought about the recent rise of nationalisms that is simultaneously challenging and endangering the idea of Europe.

We would like to invite proposals that discuss, but need not be restricted to, the following questions:

- how has Shakespeare been mobilised to translate, support or challenge the powerful discourses that have helped to shape the state and directions of the European debt crisis?
- has Shakespeare been used by the visual arts, the media, and by popular culture in order to comment on the causes and consequences of the current crisis?
- how has the European debt crisis and its attending measures affected the production and distribution of performative and critical discourses concerning Shakespeare?
- can a presentist focus on contemporary forms of indebtedness contribute to a historicist attention to the impact of the debt economy in early modern Europe and to its representation in Shakespeare’s plays?

- conversely, can our understanding of the language and culture of debt in Shakespeare's time and plays help us to articulate responses to the morally and theologically tinged discourses of credit and austerity that have become hegemonic in Europe nowadays?