

Doctoral Programme in English Language and Literature

**CUSO Doctoral Workshop in
Medieval and Early Modern English Studies**

Wednesdays, 4.15-6.45 p.m., University of Geneva, Room Phil 204

Spring 2020

26 February, jointly-led ‘Bring a Text / Present a Problem’ workshop

Each participant brings a short text and/or problem they have encountered in their research and has ten minutes to present it to or share it with the group. The text and/or problem can be of any kind, literary, critical, bibliographical, methodological, etc. The only requirements are that it/they be related to research and can be profitably shared with the group in ca. 10 minutes.

11 March, Prof. Margaret Tudeau-Clayton (University of Neuchâtel), ‘The Invention of the English Climate’

This workshop examines the emergence of the myth of a specifically English climate and the ideological uses made of it during the seventeenth century when it is appropriated to bolster an idea of the ‘constitution’ of the English and of the form of government most ‘natural’ to it.

25 March, CUSO half-day event, Prof. Katell Lavéant (University of Utrecht), ‘Joyful culture in texts and objects: new perspectives on carnival’. The workshop will be preceded by lecture at 2.15 p.m.

This half-day event will examine the impact of Bakhtin’s theory of the carnivalesque on scholarship, and will re-evaluate its impact on our understanding of joyful festivities in late medieval and early modern society. The examples, which will be taken from urban communities in France and in the Low Countries, will open up the wider European and comparative dimensions of the questions at hand. The event will offer new methods to combine the analysis of literary and archival texts with material objects, and will give a special attention to the latest developments in book history.

8 April, work-in-progress papers: Ms Ana Rita Parreiras Reis (UNIL), Dr Nadine Weiss (UNIGE), Mr Andy Reilly (UNIL)

6 May, Prof. Isabel Karreman (University of Zurich), ‘Site-Responsive Performances in Early Modern London’

This workshop focuses on early modern performance sites as material and cognitive environments, and explores possible methodologies for determining ways in which plays, actors as well as audiences responded to those sites. What kind of knowledge of London spaces did audiences bring with them to the theatre? How did this spatial knowledge shape their perception of the play performed? And how can we grasp the knowledge that was generated through experiencing a performance in the physical environment of a playhouse in early modern London? We will consider theoretical texts from the fields of theatre history and historical phenomenology alongside early modern playtexts and archival material (some newly available through online databases) to test the concept of ‘site-responsive performance’.

20 May, work-in-progress papers: Mr Matthias Berger (UNIBE), Dr Erzsi Kukorelly (UNIGE), Dr Faith Acker (Signum University)

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Autumn 2020

23 September: **Prof. Greg Walker (University of Edinburgh), ‘Almost in all things good lessons they teach’: The Epigrams and Proverbs of John Heywood and Robert Crowley**
Greg Walker will introduce his recently published biography of the sixteenth century Catholic playwright, musician, and publisher of epigrams, John Heywood (*John Heywood: Politics and Survival in Tudor England*, Oxford University Press, 2020). In particular he will discuss Heywood’s popular collections of *Proverbs* and *Epigrams Upon Proverbs*, published in the reigns of Edward VI, Mary I, and Elizabeth I, suggesting how they provided opportunities for comedy, social satire, and political and religious commentary for a poet seeking to rehabilitate himself after a conviction for treason. The first volume appeared in 1550, the same year in which the Protestant reformer Robert Crowley also published a Proverb collection of his own. The workshop will ponder the attractions of proverb collection for two writers of very different religious convictions in the turbulent years of ‘the mid-Tudor crisis’.

7 October: **work-in-progress papers: Dr Nadine Weiss (UNIGE), Mr Andy Reilly (UNIL)**

21 October: **Prof. Colin Burrow (All Souls College, Oxford)**, CUSO half-day event on ‘Imitating Authors’, a lecture at 2.15 p.m. followed by a workshop at 4.15 p.m.
The lecture and the workshop will explore the theory and practice of *imitatio* (the imitation of one author by another) in authors from Plato to Milton and beyond.

11 November: **work-in-progress papers: Dr Matthias Berger (UNIBE), Dr Erzsi Kukorelly (UNIGE)**

25 November: **work-in-progress papers: Dr Sarah Brazil (UNIGE) and Dr James Misson (UNIGE)**

9 December: **Dr Oliver Morgan (University of Cambridge), Early Modern Drama and the Material Plot**

This workshop will explore the relationship between two kinds of plot. The first is the early modern theatrical document now known as a ‘plot-scenario’. A plot-scenario was the plan of an unwritten play—a scene-by-scene summary of the projected action and a list of the characters involved. The second is ‘plot’ in the more familiar sense of that word—plot as a literary critical abstraction that enables us to talk about narrative structure. Existing work on the plot-scenario is overwhelmingly archival and historicist (in the broader sense of that word). It does not engage with theoretical questions about the nature of ‘plot’. Theoretical accounts of plot, on the other hand, tend to be abstract and trans-historical, ignoring its material embodiment in documents such as the plot-scenario. By bringing these two different conceptions of plot together, the workshop will attempt to shed new light on each of them.

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