

Shakespeare's Global Afterlives
English 391SG
Fall 2017

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Class Location: South College, W219
Class Meetings: Tuesdays & Thursdays: 5:30-6:45
Office Hours: Tuesdays 4:15-5:15
Office: South College E448



Course Description

What makes Shakespeare such a global phenomenon? Throughout this course, we will read four Shakespeare plays paired with instances of their afterlives in performance (film, television, theater) and print (novels, plays, poetry, essays, comics). Along the way, we'll consider how Shakespeare's plays imagined global cultural exchange in the Renaissance context and, in turn, how they have been revitalized through adaptation and cultural translation to raise new questions about what it means to think globally today. No prior experience reading Shakespeare at the university level is necessary.

Required Texts (available at Amherst Books)

William Shakespeare, *Romeo and Juliet* (Folger Shakespeare Library Edition)
William Shakespeare, *The Tempest* (Norton Critical Edition, Ed. by Peter Hulme and William Sherman)
William Shakespeare, *Othello* (Bedford Texts and Contexts, Ed. by Kim Hall)
William Shakespeare, *Hamlet* (edition TBA)
Margaret Atwood, *Hag-Seed: A Novel* (Hogarth Shakespeare, 2017 paperback)
Ian McEwan, *Nutshell: A Novel* (Anchor Press, 2017 paperback)

Course Syllabus

Note:

(M) (M) on the syllabus means that a text is available on Moodle.

(Watch) Any film or performance I require you to watch will be linked to Moodle and our Library Reserves

Week 1 Course Introduction

T 9|5 Introduction to the course

R 9|7 Introduction to the Renaissance

ROMEO & JULIET: WEEKS 2 - 4

Week 2 Close Reading Romeo and Juliet

T 9|12 Acts 1-2

R 9|14 Acts 3-5

Due Response # 1: Question-Driven Reflection (5%)

Week 3 Shakespeare's America in Film

Watch: Baz Luhrman Dir., "William Shakespeare's Romeo+Juliet" (1996)

T 9|19 Read: Film Vocabulary (M)

Selections from 'How to Read a Film,' James Monaco (M)

Quiz: Film Vocabulary

R 9|21 Read: Selections from Baz Luhrman's Screenplay (M)

Barbara Hodgdon, 'William Shakespeare's Romeo+Juliet: Everything's Nice in America?' (M)

Due Response # 2: Anatomy of a Scene (10%)

Week 4 Shakespeare's New York City in Music & Dance

Watch: Robert Wise & Jerome Robbins, West Side Story (1961)

T 9|26 Read: Frances Negrón-Muntaner 'Feeling Pretty: West Side Story and Puerto Rican Identity Discourses' (M)

R 9|28 West Side Story, cont.

Listen & read Lyrics: [Taylor Swift 'Love Story'](#) & (from the film) '[I feel Pretty](#)'

Listen: Shakespeare Unlimited Episode 80 (Folger Shakespeare Library)

<http://www.folger.edu/shakespeare-unlimited/west-side-story-leonard-bernstein>

Due: Rough draft of Ideas for Screenplay Workshop

THE TEMPEST: WEEKS 5 - 7

Week 5 Close Reading in Context: The Tempest

T 10|3 Acts 1-3

Due Response # 3: Screenplay & Pitch (10%)

R 10|5 Finish reading The Tempest

Read: Michel De Montaigne, from "Of the Cannibals" (M)
Richard Hakluyt, "Reasons for Colonization" (M)
Bartolomé De Las Casas, from "Letter to Phillip, Great Prince of Spain" (M)

Week 6 Caliban's Curse, Ariel's Bondage: Echoes Around the Globe

- T 10|10 Read: "Rewritings and Appropriations" in *Drama and Film*, pp. 301-25 (Tempest, Norton Ed.) Readings include selections from Aimé Césaire's, *A Tempest*
- R 10|12 Read: Poetic Tempests, pp. 332-48 (Tempest, Norton Ed.)
Ranging from West Africa, Latin America, Scotland, Canada, and beyond, poets from around the world rewrite the stories of Ariel and Caliban.
- Read: The Feminist Challenge: Ania Loomba, from *Gender, Race, Renaissance Drama & Ann Thompson*, 'Miranda, Where's Your Sister?' pp. 323-47 (M)

Week 7 The Indigenous Hag: Rootedness in a Global World

- T 10|17 Read: Leah Marcus 'The Blue-Eyed Witch', pp. 286-98 (Tempest, Norton Ed.)
Margaret Atwood's *Hag-Seed: A Novel*, Chapters 1 & 2 (thru p. 119)
- R 10|19 Finish reading Margaret Atwood's *Hag-Seed*
Listen: Teaching Shakespeare in a Maximum Security Prison (NPR Interview with Laura Bates) <http://www.npr.org/2013/04/22/178411754/teaching-shakespeare-in-a-maximum-security-prison>
Due Response #4: Replay—The Tempest Elsewhere and Otherwise (10%)

OTHELLO: WEEKS 8-10

Week 8 Close Reading Othello

- T 10|24 Read: Act 1 & Introduction in the Bedford Othello, pp. 1- 13
View together (in class): Oliver Parker (dir.) *Othello* (1996)
- R 10|26 Read: Acts 2-3 & Selections from Chapter 2, 'Cultural Geography,' in the Bedford Othello, pp. 228-237 & pp. 258-261

Week 9 Staging Race and Place in Othello

- Watch: Tim Blake Nelson (dir.) *O* (2001)
- T 10|31 Read: Acts 4-5 & 'Othello over Time' in the Bedford Othello, pp. 22-31
- R 11|2 Read: 'Encounters with Othello' in the Bedford Othello, pp. 341-382
Due Response # 5: *O* (10%)

Week 10 Global Shakespeare: What's at Stake?

- T 11|7 Read: Anston Bosman, 'Shakespeare and Globalization' (M)
In Class Think Tank – preparation for 'The Globe in Focus' - [MIT Global Shakespeares](#)
- R 11|9 Getting Started: Archiving Global Shakespeare – Library Research Day

HAMLET: WEEKS 11-14

Week 11 Close Reading Hamlet

T 11114

Act 1

View together (in class): Kenneth Branagh (dir.) Hamlet (1996) – Act 1
Franco Zeffirelli (dir.) w/ Mel Gibson Hamlet (1990) – Act 1
Sarah Bernhardt's Hamlet (1900)

R 11116

Acts 2-3

Read: Hamlet 'Critical Essay' in Moodle

Due: Archiving Shakespeare, Parts 1-2

Happy Thanksgiving Break!

Week 12

Hamlet in Elsinore / Hamlet in Kashmir

Watch: Vishal Bhardwaj (dir.) Haider (2014)

T 11128

Finish reading Hamlet

Watch: Vishal Bhardwaj (dir.) Haider (2014)

R 11130

Due: Archiving Shakespeare, Workshop

Week 13

Hamlet in a Nutshell

T 1215

Ian McEwan, *Nutshell: A Novel* (2016)

R 1217

Margaret Atwood, 'Gertrude Talks Back' (short story in M)

Extra Credit: Review of *Nutshell* or *Hag-Seed*

Week 14

Shakespeare Redux : Where from here?

T 12112

[Shakespeare: The Animated Tales: Hamlet](#)

[The Simpson's Hamlet](#)

See also other video links on Moodle

Extra Credit 'Rough Translation': Your Comic Shakespeare

R 12114

DUE (before midnight via Moodle) Archival Assignment, Complete Portfolios (Part 3, A-D)