

Shakespeare: From The Globe To The Global

Eng. 422/522

T 3-5:50

DH 217

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“He was not of an age, but for all time” Ben Jonson on Shakespeare

**“How many ages hence
Shall this our lofty scene be acted over
In states unborn and accents yet unknown!”
Shakespeare, *Julius Caesar***

Required text: *The Norton Shakespeare*, ed. Greenblatt et al, or another scholarly edition of the complete works.

William Shakespeare lived and wrote his plays in England between 1564 and 1616, but today his plays are performed and adapted worldwide, in countries he never knew of, in languages he never spoke, and in media he never dreamed of.

Shakespeare classes often explore the plays as they were originally published or as we think they were originally performed. Many Shakespeare classes also approach the plays by examining the historical context in which they were written, and much attention has been given, in recent decades, to the study of the theatres in which the plays were performed. How does understanding the place in which these plays were originally performed help us to understand something more about Shakespeare’s plays?

Many recent Shakespeare scholars have also begun look at the global uses of Shakespeare. Shakespeare’s plays are translated and adapted all over the world. Shakespeare has been used as a tool of colonial propaganda and appropriated as a tool of revolution. These uses of Shakespeare raise a number of questions. When *Twelfth Night* is performed in Arabic, is it still Shakespeare? What about a version of *Romeo and Juliet* with no words, performed as a ballet, but with the character of Shakespeare dancing onstage? What about *Othello* performed in Hindi with Bollywood dance numbers, or set in Mexico with the racial element of the play removed? What do these performances tell us about Shakespeare? What do they tell us about the cultures in which they are created and performed? What is it about Shakespeare that keeps

attracting people to these plays so many centuries later and in cultures very different from Shakespeare's?

Our ambitious goal in this class is to bridge these different approaches to studying Shakespeare, to study Shakespeare from the Globe to the Global. We will be participating in a pedagogical partnership with the Map of Early Modern London, and as part of that project we will be collaborating on an entry on the Globe Playhouse. You will be conducting research into the Globe Theatre, you will be expected to give the class regular updates on your individual research, and for each play that we study this semester we will spend the first week of class discussing that play in its original historical context. We will explore the world in which Shakespeare wrote these plays and the impact that world had on his plays. We will also discuss how the theatre in which these plays were performed could affect these plays.

We will also look at Global adaptations of each play that we read. We will learn about a collaborative project involving American and Vietnamese actors performing *A Midsummer Night's Dream*. We will see a film of *Macbeth* performed by Irish prisoners and prison guards, and we will video chat with the filmmaker and director, Tom Magill. We will watch an Arabic adaptation of *Twelfth Night*, a Bollywood version of *Othello*, and two documentaries studying Cuban improvisational poetry based on Shakespeare plays. Alexis Diaz Pimienta, a poet featured in these documentaries, will join our class for two weeks and you will also have the opportunity to attend many events with him during his two week stay at NMHU.

Students will write two major papers and a number of shorter writing assignments.

The Map of Early Modern London Project

We are participating in a pedagogical partnership with The Map of Early Modern London (MoEML), a scholarly project that is used around the world in classes like ours. Our first major project will be a potential contribution to MoEML's encyclopedia. We will follow the contributor guidelines for playhouses and produce an encyclopedia entry for the Globe Theatre. We will divide the topic up into subtopics such as Location and neighbourhood; architecture/visual images; literary significance/ playwrights; owners, players, playing companies, plays performed; archaeology; and modern reconstructions. One or two students will work on each of these subtopics, and you may decide with your fellow students whether you want to divide the work up further or whether you both want to write on the entire subtopic, knowing that in the final editing, some of your work may not appear. I will mentor you through the research and writing process, and function as a Guest Editor for MoEML. If your work meets the standard for publication, the MoEML team in Victoria will encode and publish it. Your name will be listed on the MoEML site. Your Globe Responses will feed into this project, and you will submit a first draft and a revised draft of your section of the entry. I will then edit and combine all of your submission into one major submission, which the class will review together before I submit it to MoEML.

Research paper:

Your second major paper will be a seminar paper on a topic of your choosing. Obviously, your topic must address at least one Shakespeare play, and it should explore either Shakespeare's Globe or Global Shakespeares, but beyond that you are free to choose your topic. After midterms I will ask you to tell me the topic you are thinking of so that I can guide you and offer advice. You are, of course, welcome to approach me with a topic before midterms. In your final paper you should refer to at least four scholarly essays or book chapters on Shakespeare, his plays, or global performances of his plays. You may use the essays from the syllabus, but you are not limited to them. Undergraduate papers should be 10-12 pages long. Graduate essays should be 15-20 pages long. We will not have a midterm or a final exam in this class; however, during the final exam period undergraduates will be required to give a 10-15 minutes presentation on the topic of their final papers, and graduate students will be required to give a 15-20 minute presentation on the topic of their research paper. You will receive a more detailed assignment sheet on this paper and presentation around the middle of the semester.

Responses:

Each week, except where otherwise noted, you will submit either a *Globe* response or a **Global** response. In the *Globe* responses you will give a one page summary of your research findings on the Globe and you will also give a brief presentation of this material to the class. Tell us what sources you have consulted, what you have learned about your specific research area, and on what other research areas this source might shed light . There will be a hold shelf in the library with books on the Globe. You may check these out for your research, but please be generous with your classmates. Let them know if you find a source that would be helpful for them, and don't hog the books. There will also be a list of online sources on our D2L page, and of course, you can search for articles in the MLA bibliography. Undergraduates should report on at least one of sources in each *Globe* Response. Graduate Students should report on at least two sources in each *Globe* Response.

In the **Global** responses you will submit a 1-2 page response to the Shakespeare play and the Global adaptation that we are discussing that day. **DO NOT SUMMARIZE THE PLOT – I HAVE READ THE WORKS.** Describe your **response** to the work. Give your **opinion**. Why did you like it, or why didn't you? What lines gave you something to think about? What would you like to ask the author? What questions did the work raise? You can respond to the Shakespeare play, to the global adaptations, to the critical essays, or to any combination thereof. Often the best papers engage with more than one text since that gives the writer more to think about and more opportunity to make interesting connections. Your grade for these papers will be based on your thoughtfulness and on your ability to raise interesting questions and make interesting connections. You are not necessarily expected to answer all the questions that you raise, though a genuine attempt to do so is always impressive. You should spell check and proof read these papers, but they do not have to follow the structure of a formal

essay. You may skip one **Global** response paper over the course of the semester without penalty.

Ballen Scholar: This semester Alexis Diaz Pimienta, a Cuban writer and performer of poetry, novels, and short stories, will be visiting our campus as part of the Ballen Visiting Scholar program. He has worked on two films about improvisational poetry based on Shakespeare plays, and he is currently working on a third. He will visit our class, and he will also be giving a variety of presentations on campus. You are required to attend two of his presentations and to write responses to them. (If you absolutely cannot fit any of his scheduled events into your schedule, talk to me and we will work out an alternative assignment). If you attend more than two of his presentations and write a response, you can earn extra credit or replace one of your response papers.

Plays should be read, in their entirety, before the day they first appear on the syllabus. Critical essays should be read before the class period on which they are listed.

Academic Integrity: I expect each of you to do your own work and to abide by NMHU's Academic Integrity Policy, as outlined in the student handbook. Penalties for plagiarism (passing off someone else's work as your own) range from failure of the course to expulsion from the university. Any paper that you turn in should be your own work. If you quote from another source you must use quotation marks and cite the source of the quotation. If you paraphrase from a source you need to phrase the ideas entirely in your own words and cite the source of the paraphrase. As a teacher and a writer I take issues of academic integrity very seriously, and since violations of the Academic Integrity Policy hurt all students at NMHU, I will punish such violations severely.

Cell Phones, etc.: According to the NMHU student code of conduct, "Use of electronic devices such as cell phones, smart phones, and gaming devices are prohibited while class is in session" (NMHU Student Handbook) Before class begins each day, please turn off cell phones or other electronic devices that may distract you or disrupt the class. If you have an emergency that requires you to leave your cell phone on, please let me know in advance and we will make an exception. Otherwise, if I see you texting, talking, or otherwise distracted by electronic equipment, I will assume that you consider your conversation or entertainment more important than your education and I will ask you to leave the classroom.

Academic Objectives and NMHU Traits.

By the end of this course students should be familiar with some of Shakespeare's best known plays, with recent scholarship on his plays, and with global adaptations of Shakespeare's works.

This course evaluates the following NMHU student traits.

Content Knowledge is evaluated through response papers, essays, and presentations.

Critical Thinking is evaluated through papers, response papers, and presentations.

Effective Communication is evaluated through papers, performance, and the final presentation.

Grade Breakdown:

Globe Responses –10%
MOEML project ___25%
Global Responses ___10%
Pimienta Responses – 10%
Seminar Paper ___25%
Final Presentation ___10%
Participation____10%

Grading Scale:

A = 90 --100
B = 80 – 89
C = 70 -- 79
D = 60 -- 69
F = 59 and below

Tentative Schedule

- Aug. 19 Introduction to the course/ Shakespeare’s life and times
- Aug. 26 *A Midsummer Night’s Dream*
SHALT article on the Globe:
<http://shalt.dmu.ac.uk/locations/globe-1599-1642.html>
Globe response due
- Sept. 2 Intro to World Shakespeares –
Film: *A Dream in Hanoi* <http://vasc.alexanderstreet.com/view/1779961>
(view before class)
Other video excerpts in class.
Global Response Due
- Sept. 9 *Macbeth*
Globe Response due
- Sept. 16 *Macbeth; Mickey B*
Wray, “The Morals of *Macbeth* and Peace as Process: Adapting Shakespeare in Northern Ireland’s Maximum Security Prison (D2L)
Global Response Due
- Sept. 23 *Twelfth Night;*
Globe Response Due
- Sept. 30 *Twelfth Night*
The Speaker’s Progress
Holderness, Introduction to *The Speaker’s Progress: (D2L)*
<http://globalshakespeares.mit.edu/blog/2013/07/26/speakers-progress-intro/>
Holderness, Arabesque:Shakespeare and Globalization. (D2L)
<http://globalshakespeares.mit.edu/blog/2013/07/25/arabesque/>

Global Response Due

- Oct. 7 *Othello*
First Draft of MoEML Contribution Due
- Oct. 14 **Fall Break -- No Class**
- Oct. 21 Film: Vhardwaj, *Omkaara* (will be shown before class or you may view on your own)
other video excerpts in class
Gruss, "Shakespeare in Bollywood? Vishal Bhardwaj's *Omkaara*" (D2L)
- Global Response Due**
- Oct. 28 *Romeo and Juliet*
Woodford-Gormley, "In Fair Havana, Where We Lay Our Scene: Romeo and Juliet in Cuba" (D2L)
Racz, "Strategies of Deletion in Pablo Neruda's *Romeo Y Julieta*" (D2L)
Revised Draft of MoEML Contribution Due
- Nov. 4 Alexis Diaz Pimienta: Shakespeare in Havana (Romeo and Juliet; Shakespeare and Improvisation)
- Global Response Due**
- Nov. 11 Alexis Diaz Pimienta: Otello al Improviso
Pimienta Response Due
- Nov. 18 *The Tempest*
Pimienta Response Due
- Nov. 25 *The Tempest*
Cesaire, *A Tempest* (D2L)
Virahsawmy, *Toufann* (D2L)
Frassinelli, "Shakespeare and Transculturation: Aimé Cesaire's *A Tempest*" (D2L)
(optional) Woodford-Gormley, "Devouring Shakespeare: Cuba, Cannibalism, and Caliban" (D2L)
- Global Response Due (Optional - Makeup response)**
- Dec. 1 Final presentations

Final papers due by 5 p.m. Tuesday, December 9.