Shakespeare has become a global phenomenon, his plays translated into over 80 languages and performed across the globe. In this course we will study how Shakespeare’s plays have traveled around the world in stage productions, literary adaptations, and films during the 20th and 21st centuries. We will consider how many of these adaptations combine aesthetic and political concerns and agendas and how they incorporate elements of literary, dramatic, and cinematic traditions from around the world. We will also learn how the stage productions, film and animated versions, and literary adaptations on the syllabus might be illuminated by current theories of translation, globalization, nationalism, and appropriation. We will cover different stage, cinematic, and literary adaptations of Shakespeare's plays from around 20 different countries and 5 continents. In addition to the films, productions, and rewrites of the plays listed in the schedule below, you will also be asked to read some literary criticism and the original Shakespeare play covered that week.

**Assessment:** Final research-based essay, 5,000-6,000 words (including footnotes/endnotes/bibliography). There will be a wide range of topics available covering all the films/texts on the syllabus; students will also have the option to design their own topic in consultation with the lecturer. Topics will be available by Week 6.

**Required texts** [should be available from Hodges and Figgis or order online]:

**Films:** All the films on the list below will be made available to the students. I will also assign articles and book chapters about the individual films.
Reading/viewing list

Introduction

WEEK 1: Syllabus and introduction
Selected readings on the theory and history of global Shakespeare:
Dennis Kennedy, Alexa Huang, and Ian McKellen

Hamlet in Asia:
WEEK 2: *THE BANQUET/YE YAN* (dir. F. Xiaohang, 2006, China/Hong Kong) [also known as *LEGEND OF THE BLACK SCORPION]* film
*THE AL HAMLET-SUMMIT* (Sulayman Al-Bassam, 2007, Kuwait), text

Macbeth in Asia:
WEEK 3: *SOMEONE’S SLEEPING IN MY PAIN* (dir. Michael Roes, Yemen, USA, 2001), film
*MAQBOOL* (dir. Vishal Bhardwai, 2003, India), film

Romeo and Juliet and Othello in the Americas:
WEEK 4: *AMAR TE DUELE* (dir. Fernando Sariñana, 2002, Mexico); film
*DESDEMONA, A PLAY ABOUT A HANKERCHIEF* (Paula Vogel, 1993, USA) pdf; *DESDEMONA* (Toni Morrison, 2011), text

The Tempest in the Caribbean:
WEEK 5: *UNE TEMPÊTE* (Aimé Césaire, 1969, Martinique/France), text
*OTRA TEMPESTAD* (Raquel Carrió y Flora Lauten, 1998, Cuba), filmed performance

A Midsummer Night’s Dream in Eastern Europe:
*SEN NOCI SVATOJÁNSKÉ* (dir. Jiří Trnka, 1959, Czechoslovakia), film

Midterm Theory Block
WEEK 6: Douglas Lanier: "Shakespearean Rhizomatics" (Palgrave, 2014), pdf
Linda Hutcheon: "Beginning to Theorize Adaptation" (Routledge, 2006), pdf
Catherine Rowe: "Shakespeare and Media History" (Cambridge, 2009)

WEEK 7: STUDY WEEK

Shakespeare in Africa:
WEEK 8: *MAKIBEFO* (Alexander Abela, 2001, Madagascar and France), film
*OTHELLO* (dir. Janet Suzman, 1989, South Africa and UK), film
Global Shakespeare in unlikely places/spaces

WEEK 9: SHAKESPEARE WALLAH (dir. Ismail Merchant, India/UK, 1963), film
CAESAR MUST DIE (dir. Paolo and Vittorio Taviani, 2012, Italy, 2012), film

The Merchant of Venice: Global v.s. Local

WEEK 10: W: THE MAORI MERCHANT OF VENICE (Don Selwyn, 2002, New Zealand), film

King Lear: Two World Cinema Classics

WEEK 11: W: RAN (dir. Akira Kurosawa, 1985, Japan/France), film
F: KOROL LIR (dir. Grigori Kozintsev, 1971, USSR), film

WEEK 12: Essay workshop and individual essay consultations; details TBA.

LEARNING OUTCOMES

On successful completion of the course a student should be able to:

1. Be familiar with the Shakespeare plays covered and with the theatre performances, film version, and adaptations discussed in the course
2. Differentiate between major theoretical and critical approaches to international productions of Shakespeare
3. Appreciate the historical and cultural factors informing the interpretations and reinterpretations of Shakespeare’s plays outside of the UK and North America
4. Understand the interdisciplinary nature of the study of international Shakespeare theatre and film
5. Analyze and interpret scenes from the plays studied in performance or in adaptation
6. Write fluently and relevantly about the texts, productions, and topics covered in the course
7. Generate a range of relevant questions about the covered material
8. Know how to identify and access the most essential sources of information (reference books, databases) relevant to international Shakespeare productions