

Sophister Module Description Template 2021-22

Full Name: Global Shakespeare: 20th and 21st century adaptations from around the world

Short Name: Global Shakespeare

Lecturer Name and Email Address: vyroubae@tcd.ie

ECTS Weighting: 10

Semester Taught: HT

Year: SS

Module Content:

Shakespeare has become a global phenomenon -- his plays have been translated into over 80 languages and literally performed across the globe in virtually all known languages. In this course we will study how Shakespeare's plays have travelled 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. In addition to the films, productions, and rewrites of the plays on the syllabus, you will also be asked to read some scholarly articles and/or book chapters on each of the adaptations as well as relevant reviews, interviews, and artist biographies. I am also asking you to read or re-read each of the three Shakespeare plays (*Hamlet*, *Macbeth*, *Othello*, *Romeo and Juliet*) that most of the adaptations covered will be based on.

Learning Outcomes:

- Understand the interdisciplinary nature of the study of international Shakespeare theatre and film.
- Be able to write fluently and relevantly about the texts, productions, and topics covered in the course.
- Know how to identify and access the most essential sources of information (reference books, databases) relevant to international Shakespeare productions

Learning Aims:

- Become familiar with the Shakespeare plays covered and with the theatre performances, film version, and adaptations covered.
- Be able to differentiate between major theoretical and critical approaches to international productions of Shakespeare .
- Appreciate the historical and cultural factors informing the interpretations and reinterpretations of Shakespeare's plays outside of the UK and North America

Assessment Details:

- Number of Components: 1
- Name/Type of Component(s): Final essay
- Word Count of Component(s): 5,000
- Percentage Value of Component(s): 100%

Preliminary Reading List:

- **Week 1** **Background to Global Shakespeare Studies**
 - L. Bohannan: 'Shakespeare in the Bush' (1961)
 - Ian McKellen, 'The Czech Significance' (1982)
 - Dennis Kennedy, 'Shakespeare without his language' (1996)
 - Alexa Joubin, 'Global Shakespeare as Methodology' (2013)
 -
 -
- **Week 2** **3x *Hamlet* in Asia**
 - *Hamlet* (any of the standard texts)
 - THE BANQUET (dir. F. Xiaohang, 2006, China/Hong Kong) film
 - THE AL HAMLET-SUMMIT (Sulayman Al-Bassam, 2007, Kuwait), text and video of production
 - HAIDER (dir. Vishal Bhardwai, 2014, India), film
 -
 -
- **Week 3** **2x *Macbeth* in Asia and Africa**
 - *Macbeth* (any of the standard texts)
 - SOMEONE'S SLEEPING IN MY PAIN (dir. M. Roes, Yemen, USA, 2001), film
 - MAKIBEFO (Alexander Abela, 2001, Madagascar and France), film
 -
 -
- **Week 4** **2x *Romeo and Juliet* in the Americas**
 - *Romeo and Juliet* (any of the standard texts)
 - AMAR TE DUELE (dir. Fernando Sariñana, 2002, Mexico); film
 - WEST SIDE STORY (dir. Wise and Robbins, 1961) musical film, screenplay
 -
 -
- **Week 5** **3x *Othello* in the USA**
 - *Othello* (any standard text)
 - THE AMERICAN MOOR (Keith Hamilton Cobb, 2020, USA), playtext (with clips from production)
 -
 -

- MOORE - A PACIFIC ISLAND OTHELLO (dir. R. Kepano & J. Taft Mattos, USA, 2020), video of stage production
- DESDEMONA (Toni Morrison, 2011) playtext (with clips from production)
-
- **Midterm Reflection/Consolidation Block**
- **Week 6** Linda Hutcheon: *Theorizing Adaptation* (Routledge, 2006)
- Douglas Lanier: 'Shakespearean Rhizomatics' (Palgrave, 2014)
- Mark Burnett, Introduction to *Shakespeare and World Cinema* (CUP, 2013)
-
- **Week 8** **Shakespeare in Central and Eastern Europe**
- RICHARD III WILL NOT TAKE PLACE OR SCENES FROM THE LIFE OF MEYERHOLD (Matei Visniec, Romania, 2007), playtext
- DOGG'S HAMLET AND CAHOOT'S MACBETH (Tom Stoppard, UK-Czechoslovakia 1979), playtext
-
- **Week 9** **Shakespeare in Iran and Afghanistan**
- WHERE IS MY ROMEO (dir. Abbas Kiarostami, 2011, Iran/France), film
- OTHELLO IN WONDERLAND (Gholamhoseyn Sa'edi, Iran, 1985) playtext
- SHAKESPEARE IN KABUL (Qais Akbar Omar and Stephen Landrigan, 2012), text, selections and clips from productions
-
- **Week 10** **Looking back at the classics I**
- THRONE OF BLOOD (dir. A. Kurosawa, Japan, 1957), film
- GAMLET (dir. G. Kozintsev, USSR, 1964), film
-
- **Week 11** **Looking back at the classics II**
- SHAKESPEARE WALLAH (dir. Ismail Merchant, India/UK, 1963), film
- CHE COSA SONO LE NUVOLE/WHAT ARE THE CLOUDS (P. Pasolini, Italy, 1968), short film
-
- **Week 12** **Essay Workshop and Consultations**

Please note:

- Curricular information is subject to change.
- Information is displayed only for guidance purposes, relates to the current academic year only and is subject to change.