

**ENGL 379N | SUMMER 1 2018
MULTIMEDIA SHAKESPEARES**

Instructor: Karen Nelson, PhD
Email: knelson@umd.edu
Office: 2120B Tawes Hall
Office Hour: Wednesday 1:00
pm to 2:00 pm & by
appointment (on campus
MWThF)



MULTIMEDIA SHAKESPEARES
ENGL 379 N | K. Nelson | Online
05.29-07.06.2018 | Summer I

How is Shakespeare adapted for popular audiences in the U.S. and around the world? Manga, Bollywood, tv mini series, and more!

OVERVIEW:

What does telling Shakespeare's stories tell us about ourselves as storytellers? How do interpretations shift across media and over time and space? What strategies do people use to make Shakespeare's plays accessible? What is the difference, or is there a difference, between interpretation, adaptation, translation? What is lost and what is gained in making these versions? What difference does the medium make? What do these variations tell us about assumptions about audience? Culture? Shakespeare? Shakespeare's place in culture? Who is the "we" and the "they" behind each of these productions?

Most of the course will be run through an online ELMS space, so you need access to a reliable internet connection. In addition, the University offers a resource for student success in online courses, here: <https://go.umd.edu/ossosummer2018>

REQUIRED READINGS & RESOURCES: [*MATERIALS MARKED WITH AN ASTERISK WILL BE IN ELMS]

- William Shakespeare: *Romeo & Juliet*, *Macbeth*, *The Tempest* (available on line, free, at Folger Digital Editions, www.folgerdigitaltexts.org)
- Christopher Lloyd, deviser, Nick Walton, author, Andy Forshaw, illustrator, *The Shakespeare Timeline Wallbook* (2014. What on Earth Publishing, 2016)*
- Scott McCloud, *Understanding Comics: The Invisible Art* (1994)
- *Shakespeare in Love*, written by Marc Norman & Tom Stoppard, directed by John Madden (1998)
- Gareth Hinds, *Romeo & Juliet* (2013), *Macbeth* (2015)
- *Macbeth*, directed by Teller & Aaron Posner (DVD included in the Folger edition of *Macbeth*)
- Episode from *Slings & Arrows, season 2*. TV Series, Canada, 2006.*
- Two episodes from the *Shakespeare in Mzansi* TV series, South Africa, 2006:*
 - *Entabeni**
 - *Death of a Queen**

MODULES:

1. 29 May – 1 June: Shakespeare: Contexts, Chronology, Resources
2. 4 June – 15 June: *Romeo & Juliet*: Text, Song, Film, Graphic Novel, Curriculum
3. 18 June – 28 June: *Macbeth*: Text, TV, Graphic Novel, Curriculum
4. 2 July – 6 July: *The Tempest*: Text, Multimedia

COURSE REQUIREMENTS & GRADE BREAKDOWN:

Discussions, comments on others' posts, & "in class" activities: 33.3% of total grade
Blog Postings & Quizzes, 33.3% of total grade
Longer project, 5-7 pp or the equivalent, and preliminary report, 33.3% of total grade

DETAILED SCHEDULE (SUBJECT TO CHANGE)**MODULE 1: 29 MAY – 2 JUNE: SHAKESPEARE: CONTEXTS, CHRONOLOGY, RESOURCES**

Tu 29 May: Introduction, syllabus review. **Select report topic & deadline; practice using the discussion boards to submit one question you have re: syllabus and assignments and one question re: material to come, and VoiceThread to offer an introduction of yourself.**

W 30 May: Contexts. Read Dickson, “Shakespeare’s Life,” from *The Globe Guide to Shakespeare* (559-580) and the materials on “Shakespeare for Kids,” “Global Shakespeare,” and “Shakespeare Apps.” **Respond to the prompts in ELMS with a blog post and contribute to the discussion thread.**

Th 31 May. Timeline. Examine the *Shakespeare Timeline Wallbook* to see what’s included, especially concerning the plays we’re reading. Compare it to the info available on Wikipedia re: Shakespeare’s life & times. **Use VoiceThread to comment on one small component**, and answer these questions: What does each format allow? What does each format limit? What do you still wonder about?

F 1 June. Shakespeare Resources. OED, JStor Beta, Folger Luna, IMDB, Film@UMD, WAPAVA, YouTube, and more. **See assignment info in ELMS.**

Sat 2 June: all comments and work for Module 1 due.

MODULE 2: 4 JUNE – 15 JUNE: ROMEO & JULIET: TEXT, SONG, FILM, GRAPHIC NOVEL

M 4 June: *Romeo & Juliet*, acts 1-3. **Contribute (in pairs) a discussion question, and comment on others’ questions.** As you read *Romeo & Juliet*, consider its essential elements. What are they? Why do you think so? How might you condense or simplify this play? What do you lose in the process? Which medium seems most appropriate for a production? Why?

Tu 5 June: *Romeo & Juliet*, acts 4-5. Continue discussion threads. **Generate blog post.**

W 6 June: Read *Understanding Comics*. Contribute (in pairs) a discussion question, and respond to others’ questions. Watch *Animated Shakespeare: Romeo & Juliet* (Leon Garfield, 1993). What does it keep? What does it omit? What assumptions does it have about its audience and their knowledge of Shakespeare? Pick one aspect of the issues outlined in *Understanding Comics* and consider how that operates in this animated version.

Th 7 June: Watch *Shakespeare in Love* (John Madden, Tom Stoppard, et al., 1999). How does this movie manipulate details from Shakespeare’s biography? How does it use information from *Romeo & Juliet*? What argument does it make about Shakespeare and Shakespeare’s times? What does it suggest about its own times? You may need to look at ImDB to see what else was in production in the late 1990s, and look to the Wikipedia timeline for the decade. **Generate a blog post by 8 June.**

S 9 June: all comments and work for this week due by 11:59 pm.

M 11 June. *Romeo & Juliet*, adapted & illustrated by Gareth Hinds, day one. Contribute (in pairs) a discussion question, and respond to others’ questions. Focus: how this

version condenses, what it removes, what impact those choices have on your understanding of the play.

Tu 12 June. *Romeo & Juliet*, Hinds version, day two. Focus: genre: what benefits do graphic novels bring? What losses? How do you evaluate such issues as authenticity, story, language, characterization?

W 13 June. *Ram-Leela: Goliyon Ki Raasleela*. You're the movie critic. Write a post that focuses on one thing this production does effectively, and one thing that surprised you about the production. Briefly assess the impact of genre on this version. Note the impact of the soundtrack on this production.

Th 14 June. *R&J* in the curriculum. Choose two states, not your own, each from one of these regions: Midwest, West, Northeast, Southeast. Look at the states' Department of Education website and also search the states' name along with "Shakespeare" and "Education" to see what you can discover about the place of Shakespeare in the curriculum. Is Shakespeare taught? To whom? Which plays? Contribute your findings to an on-line spreadsheet.

S 16 June: All comments and work for this week due by 11:59 pm.

18 JUNE – 28 JUNE: *MACBETH*: TEXT, TV, GRAPHIC NOVEL, CURRICULUM

M 18 June: *Macbeth*, acts 1-3. Contribute (in pairs) a discussion question, and comment on others' questions. As you read *Macbeth*, consider its essential elements. What are they? Why do you think so? How might you condense or simplify this play? What do you lose in the process? Which medium seems most appropriate for a production? Why?

Tu 19 June: *Macbeth*, acts 4-5. Continue discussion threads.

W 20 June: Producing *Macbeth* on stage: Posner/Teller production.

Th 21 June: *Macbeth* on Canadian TV: *Slings & Arrows*, season 2.

Sa 23 June: all comments and work for this week due by 11:59 pm.

M 25 June: *Macbeth* on South African TV: *Entabeni* and *The Rain Queen*.

Tu 26 June: *Macbeth* as Global Lit.

W 27 June: *Macbeth* in curriculum: survey YouTube student productions to see whether and where emerges, how it's working, what people choose to emphasize, what sorts of prompts you can discover. Check for the states you used on 14 June.

Th 28 June: Reports. In VoiceThread. On project outline. Review and listen to one another's, and offer questions and comments.

Sa 30 June: All comments and work for this week due by 11:59 pm.

MODULE FOUR: 2 JULY – 6 JULY: *THE TEMPEST*: TEXT, MULTIMEDIA, SHAKESPEARE FOR KIDS

M 2 July: *Tempest* Acts 1-3. Contribute (in pairs) a discussion question, and comment on others' questions. As you read *The Tempest*, consider its essential elements. What are they? Why do you think so? How might you condense or simplify this play? What do you lose in the process? Which medium seems most appropriate for a production? Why?

Tu 3 July: *Tempest* Acts 4-5. Continue discussion threads.

W 4 July: Holiday. No class; no assignment.

Th 5 July: *Tempest* for kids, in curriculum: Charles & Mary Lamb; Wishbone on YouTube; one of these three: Lois Burdett, *The Tempest for Kids (Shakespeare Can Be Fun!)*; Brendan Kelso, *Shakespeare's The Tempest for Kids (Playing with Plays)*; *The Tempest (20 Shakespeare Children's Stories)* to consider why people want children to work with this play.

F 6 July: All comments and work for this week due by 11:59 pm, including final draft of final project.

Readings & Resources for longer project. [Tentative list. Please send suggestions]

- *Goliyon ki Raasleela Ram Leela*, film by Sanjay Leela Bansali, Bollywood *Romeo & Juliet* (2014)
- John McDonald, script adaptation; John Howard, artwork, Clive Bryant, editor; *Macbeth: The Graphic Novel* (original text version) 2008. 2017.
- *Forbidden Planet* "Tempest" episode (sci fi movie & tv series, US, 1956)
- Richard Appignansi, text adapter, and Paul Duffield, illustrator, *Manga Shakespeare: The Tempest* (2007, 2009)
- *The Tempest*, Julie Taymor, director (2010)