

SHAKESPEARE: FROM THE GLOBE TO THE GLOBAL

AN NEH INSTITUTE FOR COLLEGE AND UNIVERSITY TEACHERS
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AT THE FOLGER INSTITUTE CENTER FOR SHAKESPEARE STUDIES

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Perhaps the most striking anomaly of contemporary literary studies, in the wake of the theoretical transformation of the humanities, is the continuing centrality of Shakespeare's works in school and university curricula throughout the English-speaking world. After several decades in which the traditional canon was systematically dismantled, only Shakespeare retains the position to which he was elevated during the rise of English studies in the nineteenth and twentieth centuries. His writing, furthermore, is typically taught in isolation from that of his contemporaries, as though it were the product of some isolated genius, rather than the work of a hard-nosed professional who extensively quarried the work of other writers. Recent scholarship has demonstrated that some of his plays were actually produced in collaboration with other members of the small and relatively close-knit community of playwrights to which he belonged. The extraordinary pre-eminence granted to Shakespeare is not confined to the academy; indeed it both nourishes and feeds off the equally exceptional attention that is given to his work in theatre, cinema, and new media—a phenomenon that extends well beyond the boundaries of the Anglophone community.

The peculiarity of this situation is all the more striking when it is placed in a larger historical context. Despite the imaginative ambitions proclaimed by the very name of Shakespeare's theatre—the Globe—what is now a globalized institution began, after all, as a distinctly local, even provincial enterprise—one whose evolution was closely bound up with a project of political and cultural self-definition undertaken by what was then a minor island kingdom on the periphery of continental Europe. By contrast, the present global reach of Shakespeare's writing belongs, in part at least, to the afterlife of the now vanished empire in whose interests it was once co-opted as an instrument of cultural dominion. The institute will explore the mechanisms by which this remarkable transformation was effected.

A wide variety of recent studies by political theorists (notably Benedict Anderson), historians (including Anthony Pagden and Nicholas Canny), students of cartography and chorography (J.B. Harley and Tom Conley among the most prominent of them), as well as literary scholars (Philip

Edwards, Richard Helgerson, Stephen Greenblatt, John Gillies, Bernhard Klein, John Kerrigan, and Claire McEachern, among many others) have explained the complex ways in which the work of Shakespeare and his contemporaries was implicated in the invention of England and the imagining of Empire. Others (including Ania Loomba, Mary Floyd-Wilson, Kim Hall, and James Shapiro) have traced in this literature the early history of racial thinking on which the emerging ideologies of nation and empire significantly depended.

These scholars have shown us that Shakespeare needs to be understood in relation to the wider cultural process through which the inhabitants of England learned to think of themselves both as members of a distinct nation and as pretenders to an imperial destiny. At the same time, and from around the world, a much fuller picture has emerged of the ways in which the dramatist himself was subsequently reconstituted as England's literary patron saint and the bard of empire—at once the peculiar incarnation of Englishness and the most universal of all writers. This metamorphosis has been explored from one perspective by such literary scholars as Jonathan Bate and Michael Dobson, and from other directions under the influence of the postcolonial turn in contemporary criticism and theatrical practice.

Such scholarship has ensured that Shakespeare studies remain at the very forefront of early modern humanities. For literary texts are rich repositories of social attitudes and assumptions, fears and desires. Moreover, malleable as they are in performance, and rendered over time in a wide range of idioms and media, the dramatic scripts of Shakespeare and his contemporary playwrights are especially potent cultural signifiers. It is a further paradox, then, that in the classroom Shakespeare should still have the unfortunate status of required reading—stale, dry, and canonically ossified. College teachers, especially those teaching survey courses, may not themselves have conducted the research on the rich and complicated history of reception, adaptation, and translation traced above. There are many pressing reasons to rectify that situation—not least the fact that America's undergraduate classrooms today are themselves increasingly multicultural. Consequently teachers have to be better equipped to address the many difficult and contentious issues that Shakespeare's plays raise in discussion. Some teachers (as well as theatre companies) may fear to teach (or produce) hot-button plays like *The Merchant of Venice* and *Othello*. Today's headlines similarly demand an understanding of the global ramifications of political, economic, and religious actions and beliefs.

There is no institution in the United States better equipped than the Folger Shakespeare Library to analyze the history of Shakespeare's status as a cultural icon—and none with a greater responsibility to do so. The Folger has played a role in the construction of Shakespeare as an

exceptional genius. But at the same time its founders obsessively collected every textual variant they could to identify the “true Shakespeare,” they also presciently collected his world—or the textual remains thereof. The Folger continues to actively build its Shakespeare collection—more than 2,000 translations in 40 languages, including *Hamlet* in Esperanto and Klingon, editions “extra-illustrated” with memorabilia, 250,000 playbills, thousands of theatrical prints and photographs. Twenty college and university teachers, working with professional staff and a distinguished faculty of scholars of literature and history, will delve into these materials.

The five weeks of this institute will enable participants to come to terms with the historical processes outlined above through intensive study of a sequence of topics, each typically linked to one or more plays by Shakespeare and his contemporaries. Starting with the drama’s self-conscious look to the classical world for exemplarity, “Shakespeare: From the Globe to the Global” will pay particular attention to Ireland, the New World, and the Islamic East as key sites for the evolution of ideologies of colonial and commercial expansion. We will then go on to examine the progressive institutionalization of Shakespeare in imperial and colonial contexts, as well as to consider various postcolonial attempts at re-appropriation of his work. We conclude with a group of case studies to illustrate the ways in which contemporary theatrical productions, films, and new media are extending the reach of Shakespeare well beyond the old boundaries of empire, turning engagement with his work into a genuinely global phenomenon.

The collaborative construction of a resource-rich website will be a substantial and durable record of the institute’s findings. The course description, weekly syllabus, and bibliographies (posted here in preliminary form) will form the nucleus of a lasting website, to be relocated on the web among the Folger Institute’s “Primary Sourcebooks.” Participants will elaborate this site in whatever ways they deem best. Contributions may include classroom exercises, course syllabi, annotated lists of films and videos, and web links.

DAILY SCHEDULE

The institute will meet from 1 to 4:30 pm, Mondays through Thursdays. The schedule is adjusted to Tuesday through Friday for the week when July 4 falls on a Monday. Participants will be advised to come having refreshed their readings of a core group of plays, including *Antony and Cleopatra*, *Henry V*, and *Othello*. In session, discussions of assigned and pre-circulated readings will be led variously by the director and the visiting faculty. Participants will report on group or individual

assignments as well as create the intellectual through-lines across faculty visits. Weekly film screenings will be scheduled on Friday afternoons or weekday evenings. Possibilities include Julie Taymor's *Titus Andronicus*, Janet Suzman's *Othello*, and Merchant-Ivory's *Shakespeare-Wallah*, as well as adaptations by Kurosawa and other non-Anglophone directors. Mornings will be free for library work. A weekly social event will be scheduled; otherwise participants' evenings are free. A full schedule will be distributed to participants in advance.

Each of the five weeks of the institute will feature case studies designed to provide a point of entry to larger questions, contexts, and resources. Each of these case studies will send participants, faculty, and staff in search of relevant texts, images, maps, videos, and other assorted items in the library. Throughout the summer, participants will be formulating future research projects. They will collaborate on a web posting of the Institute's findings. They will also be encouraged to devise strategies for integrating those findings into their own teaching, from Shakespeare survey courses and interdisciplinary introductions to the early modern world to specialized seminars for English majors and other upperclassmen.

SYLLABUS

Part One: Shakespeare in the Globe

Week One: History in the Globe, The Globe in History

13 June-16 June 2011 (Monday through Thursday)

Coppélia Kahn (Professor of English, Brown University)

Peter Lake (Professor of History, Vanderbilt University)

After introductions and a tour of the library, the NEH summer scholars will sound several key themes in discussion with Professor Neill: they will examine the Globe Theatre both as a space for staging the nation and as a structure whose very architecture, through its self-consciously "Roman" aspect, spoke of imperial dreams. They will consider the ways the idea of England itself was strengthened as a focus of loyalty, at the expense of a tyrannous monarch, as for instance in *Richard II*. They will look at Shakespeare's implication in the discourses of conquest and trade (reflecting Samuel Purchas's description of soldiers and merchants as "the world's two eyes to see itself"), and at his exploration of ideas of difference (religious, racial, and geographic). Readings from Richard Helgerson, *Forms of Nationhood*, Benedict Anderson, *Imagined Communities*, Peter Womack,

“Imagining Communities: Theatres and the English Nation in the C16th,” and Coppélia Kahn, *Roman Shakespeare*, will frame discussion.

Working with Professor Kahn, the group will then spend two days on Shakespeare’s Roman plays, including *Antony and Cleopatra* and *Cymbeline*. They will focus on the texts as lenses simultaneously refracting Shakespeare’s England and the historical setting within the play. Kahn will draw on her own *Roman Shakespeare*, as well as scholarship by Heather James, Timothy Hampton, Robert Miola, and others to lead discussion on such issues as the place Rome held in English culture, the ways Roman examples entered into the self-presentation of Elizabeth and James as monarchs, the ways Roman ideas shaped English ideas of civilization, barbarism, and the right of conquest. Participants will also consider Shakespeare’s treatment of the Latin texts on which he drew in writing the Roman plays, including Thomas North’s translation of Plutarch’s *Lives* and works by Virgil and Ovid. They will study the ways *Titus Andronicus* calls attention to Latin texts *per se*, which are quoted, misinterpreted, and appear onstage as props. They will ask what view of Rome as a cultural model is implied? How does the conflation of republic with empire compare with North’s version of Roman political systems?

On the second day of her visit, Kahn will turn to *Antony and Cleopatra*. Antony and his comrades see his choice between Rome or Egypt as a stark conflict of mutually exclusive alternatives such as firmness vs. mutability, male vs. female, reason vs. will. How does this binary construct the idea of the empire? How does the empire rely on the other, in the person of Cleopatra, for its validity? How is the rivalry between male equals linked to an ideology of empire? The group will also bring *Cymbeline* into discussion. This late romance continues the discourse of empire in a British vein, by enacting Britain’s tributary relationship to Rome as a struggle to define British identity. What do the movements of Posthumus, from Britain to Rome and back again, suggest about Britain in relation to the Roman model of empire? Can Britain be independent of Rome, or is it always already in Rome’s shadow?

To round out the first week’s considerations of the significance of historical perspective, Professor Peter Lake will focus more closely on the ways that the staging of a historical subject provided a means of directly addressing contemporary issues that were otherwise extremely difficult, if not impossible, to address in public or indeed to discuss licitly even in private: issues like the succession, the conduct of the war, the rights and wrongs of resistance, and the nature of monarchical legitimacy. The famous, or infamous, example of this was the staging of *Richard II* by

members of the Essex rebellion the night before the rebellion. “Know you not that I am Richard?” Elizabeth was reported to have demanded.

Articles by Paul Hammer and Peter Lake have thrown new light on this and other such commissioned performances. For the purposes of the institute, Lake will focus on the lesser known *1 Henry VI* and *King John*. The former can be considered as a discussion of issues surrounding the conduct of the war in France. Its resonance as such emerges most clearly if it is read against events immediately prior to its first performances (i.e. the siege of Rouen) and more clearly still if it is read as a prequel to *2* and *3 Henry VI*. Lake will ask how its argument interacts with what follows in the historically later, but theatrically earlier, plays. His thesis: the outcomes depicted in those later plays were contingent upon the events depicted in *1 Henry VI*, and thus avoidable, both at the time and in the future, if the lessons of Part I are heeded in the present.

King John is another play concerned with the conduct of war against the foreigner and its impact on issues of monarchical stability and legitimacy. The group will read Shakespeare’s play against another version of the same events in *The troublesome reign of King John*. There is some debate about the date of these plays, especially about whether *The troublesome reign* preceded Shakespeare’s version or not. Participants will consider the interpretive consequences of such matters.

Week Two: Imagining Boundaries: Nation and Plantation

20 June-23 June 2011 (Monday through Thursday)

Bernhard Klein (Professor of English, University of Kent)

Kim Hall (Professor of English & Director of Africana Studies, Barnard College)

The institute stays with history plays to open a study of the peculiar cultural location of England’s most immediate foreign neighbour, Ireland. Professor Klein will direct attention to scenes from *Henry V*, and consider its complex negotiation of an inclusive British nationhood with a focus on Shakespeare’s only stage Irishman, Captain Macmorris. Participants will discuss issues of cultural perception: What did the English see when looking across to Ireland? What political circumstances and historical assumptions conditioned their gaze? What purposes did the construction of Ireland as a savage isle serve and what specific forms did it take? The discussion will include other writings on Ireland, such as select passages from Edmund Spenser’s *The Faerie Queene* (1590; 1596) and *A View of the Present State of Ireland* (1596), the writings of Sir John Davies (1612), and Ben Jonson’s *Irish Masque at Court* (1613). The group will study the woodcuts from John Derricke’s *The Image of Ireland* (1581) and other visual depictions of Ireland and the Irish.

Day two will broaden the terms of reference to consider Ireland within a wider scenario of nation-building. Scenes from *Richard II* and *Macbeth* will set the tone for a discussion of boundaries between nations, specifically those between England and Ireland, and England and Scotland. Participants will discuss the ways in which the geographical and cultural meanings of boundaries were negotiated and visualized in the topographical maps that had such a central role in shaping contemporary notions of space and place, self and other, familiar and exotic. Maps provided political, ethnological, strategic, social and linguistic information, and their contribution to the discourses of nation and empire merits close critical attention. Viewing selections from the Folger and the Library of Congress, discussion will move from individual examples of contemporary Irish maps by Nowell and Boazio, to the national atlases of Saxton and Speed, to the world atlases of Ortelius and Mercator. How did maps help to construct knowledge about the world and its people? How did maps serve as tools of empire, colonization, and conquest?

Having established the terms and consequences of early modern discourses of nationhood, the group will next turn to the roles of women and gender within those understandings. Picking up on some themes considered in relation to Cleopatra and the Roman conceptions of the east, Professor Hall will argue that gender, the most readily available template for representing social relations, continued to be a key component by which community was imagined as England's sense of the contemporary world expanded. The institute will discuss how women (foreign queens and nubile daughters, for example), ideas of gendered order, and domestic arrangements operate to delimit boundaries of nation and community. Related to the larger concerns of gender is the representation and metaphorical use of food and food culture on stage. Intangible issues of ownership, property, and propriety are made visible through metaphors of food creation and consumption, digestion and incorporation, as well as in actual replication of food rituals in performance. Feasting (and cannibalism, its grotesque inversion) creates and refuses alliances while it marks the boundaries of social life. So too, travellers, in voyages of exploration and trade, use English foodways as the touchstone for judging the strangeness and/or credit of potential trading partners as they encountered peoples across the globe.

With particular attention to *The Tempest* and *Titus Andronicus*, Hall will lead discussion of hospitality and banquets as important markers, not simply of class status, but of Englishness itself. Reliant on the sugar and spices so sought after by traders and elites, representations of and references to banquets and feasts had a particular resonance in this period. As we will see, not just women at home, but travellers abroad (including imaginative travellers like Shakespeare), drew upon

the stuff of the banquet to form and break alliances as well as to negotiate issues of class, status and other forms of social differentiation. The many “receipt books” at the Folger, owned by early modern women, will be studied, together with descriptions and diagrams for banquets included in early modern print cookbooks marketed to women. Participants will also consider the pedagogical uses of film treatments such as Peter Greenaway’s *Prospero’s Books* or Julie Taymor’s *Titus Andronicus*.

Week Three: Beyond the Boundaries

27 June-30 June 2011 (Monday through Thursday)

Alison Games (Professor of History, Georgetown University)

Mary Floyd-Wilson (Associate Professor of English, UNC, Chapel Hill)

In this week, the institute concentrates on the mercantile growth and experimentation by which the enterprises of English merchants transformed England’s sense of its own Englishness. Professor Games will compile readings that illuminate the intersection between discourses and practices of global trade. These materials will include excerpts from manuals written for merchants who went abroad, including *The Merchants Avizo*, accounts by leaders of trade missions, including *Sir Thomas Smythes Voyage and Entertainment in Russia*, and the voluminous writings of Sir Thomas Roe, who served as an ambassador in both India and the Ottoman Empire. Excerpts from traders’ diaries and letters will suggest that discourses of trade and difference were inextricable, as traders by virtue of their profession confronted difference and sought to make sense of it for English commercial needs.

On the second day, participants will consider the development of the idea of cosmopolitanism (in selections from Games’s *The Web of Empire*). They will also discuss works that emphasize the important ties merchants forged with indigenous people, especially women, and the mixed-race populations who emerged and who were often central to trading success. Finally, they will consider the role of violence in these trading worlds (drawing on Games’s new work on massacres in the 1620s). *The Merchant of Venice*, *The Jew of Malta*, and *The Island Princess* are among the plays that will be brought into discussion.

As Mary Floyd-Wilson will stress in two days of discussion, the discourses of difference that accompanied and shaped the increased cultural contacts in the early modern world were varied and contradictory. The discourse of race, for instance, registers in ways both familiar and unfamiliar to modern readers. In particular, conceptions of civility and climate theory do not align themselves neatly with modern racial schema. The definitions of these older conceptions need to be sharpened for today’s students. Excerpts from Jean Bodin’s *Methodus* (1566) and *The Six Bookes of a Commonweale*

(1576) as well as Thomas Wright's preface to *The Passions of the Minde in Generall* (1604) will be among the readings that help frame questions for discussion: What perceived role did environment play in determining color, temperament, and character? What significance did the early modern English attribute to "complexion"? How fluid or malleable were physiological distinctions? How were the English viewed by others? What role did notions of class and gender play in structuring ethnic and proto-racial hierarchies? The group will continue discussion on these issues in a second session, with a focus on some examples from the drama, including Ben Jonson's *The Masque of Blackness* (1604) and *Othello*.

Part Two: Global Shakespeare

Week Four: Shakespeare in/as Empire

5 July-8 July 2011 (Tuesday through Friday)

Graham Bradshaw (Honorary Professor of English, University of Queensland)

Jyotsna Singh (Professor of English, Michigan State University)

Many of the concerns of this institute will prove to be recursive, with certain plays and landmark productions referenced throughout while such issues as nationhood, racial identity, and the various virtues or tyrannies of governments are viewed through the drama. In the concluding weeks, the group will focus more closely on individual productions in their own cultural contexts. We can trace only a few strands of the history of adaptation and appropriation. In following any one national or generic tradition, the point is to enrich our understanding of the centrality of these movements to the construction of Shakespeare as the epitome of English culture and heritage. Crucially, this history cannot be seen as a one-way narrative of dissemination. Rather, our understanding of Shakespeare is deeply informed by the ways the plays have been viewed in multiple cultural and political contexts.

This premise will be tested as the institute addresses foreign or exotic adaptations of Shakespeare. Graham Bradshaw will illustrate the ways such adaptations may alert us to features of Shakespeare's plays that English performances had blocked out. Verdi's 1847 operatic version of *Macbeth* is a case in point. How can it be that Verdi's opera was "in many respects a heroic effort to recover in music something of the spirit of Shakespeare's tragedy" and to rescue it from a long English "tradition of inauthenticity," as was suggested by Jonas Barish? Loyalist readings would rather suggest that Verdi was kidnapping Shakespeare's play, when he harnessed it to his passionate republicanism for an independent Italy. Yet King James I would certainly not have been pleased by a play in which the properly elected, "anointed" King Macbeth is to be killed not because

he is a regicide or usurper but because he is a “tyrant.” The group will discuss these issues in terms of the raging European debate about “tyranny” and resistance to it.

The group will then look closely at the subplot in *Hamlet* involving the Norwegian military hero, Fortinbras, who is poised at the end of the play to take over the Danish throne. In the age of Empire, English stagings of *Hamlet* regularly eliminated Fortinbras and the play’s political edge. Production choices about this aspect of the play remain highly charged ones into the twenty-first century. Bradshaw will discuss with the group one line of adaptation that took hold in twentieth century Japan. There a sceptical view of Prince Hamlet was used to criticise Japanese political developments. The institute will consider Shiga Naoya’s 1911 story “Claudius’s Diary” and Kurosawa’s 1960 film, *The Bad Sleep Well*. These examples can help us to rethink settled assumptions. We may see that Shakespeare was not only an “instrument of domination” (Alan Sinfield) but an “instrument of liberation” (Jonathan Bate).

Jyotsna Singh will survey some further travels of Shakespeare’s plays within movements of decolonization and their aftermath in Africa, South Asia, Latin America, and the Caribbean. The plays will serve as a prism from which we can get a fuller and more nuanced sense of the cultural and ideological struggles that have shaped the movements of decolonization and independence in the former British Empire. In the first meeting, Singh will review a brief history of English colonial education and Shakespeare’s canonical significance within it. Participants will read selections from Viswanathan’s *Masks of Conquest*, Chaudhuri and Lal’s *Shakespeare on the Calcutta Stage*, and Retamar’s *Caliban*. On the final day of this week, the institute will sample postcolonial literary and cultural texts and non-Western performative traditions: these include Césaire’s *A Tempest*; Salih’s *Season of Migration to the North*; Lamming’s *Pleasures of Exile*; Ngũgĩ wa Thiong’o’s *A Grain of Wheat*; and Tanvir’s *A Midsummer Night’s Dream*. These re-workings of familiar plays resist the so-called canonical universality of the works; as a result they enable us to look afresh at Shakespeare’s engagements with cultural and racial difference.

Week 5 Shakespeare in the Contemporary World

11 July-14 July 2011 (Monday through Thursday)

John Gillies (Professor of Literature, University of Essex), **Mark Thornton Burnett** (Professor of Literature, Queen’s University, Belfast), **Tom Cartelli** (Research Professor, Muhlenberg College), **Katherine Rowe** (Professor of English, Bryn Mawr College)

In the final week, participants will explore four case studies illustrating the ways in which contemporary theatrical productions, films, and new media are extending the reach of Shakespeare

into a genuinely global phenomenon. These examples also challenge the primacy and limits of textual stability. The abbreviated and juxtaposed presentations here are intended to sharpen participants' critical vocabularies while picking up and extending discussion on themes already developed. To begin, John Gillies will review with participants the transformations of Shakespeare in twentieth-century Japan and China. Neither of these ancient domains was submitted to colonization in the senses of institutional domination and acculturation. Moreover, given that "Asian" Shakespeares tend neither to be transmitted nor performed in English, the initial impression they make on a westerner is likely to be puzzling. As English has no family ties to Japanese or Chinese (in any of its forms), the linguistic, stylistic, and rhetorical jump is correspondingly further and less subject to control. If the dramatic structure has been chopped up to serve the generic needs of, say, Chinese *kunju* or Japanese *noh*, one might be excused for asking: is anything left of Shakespeare but the name and a story? Participants will consider a debate over the question of fidelity to the original text and genre by leading Japanese directors, Ninagawa, Norio, and Suzuki. Working with video clips and web downloads, they will consider different approaches that range from Shakespeare in traditional Asian genres (*Macbeth* in *kunju*, *Merchant of Venice* in *kabuki*) to Shakespeare in a postmodern mélange of traditional styles (Ong Ken Sen's *Lear*).

With Mark Thornton Burnett, the group will consider another case of reception seemingly far removed from the British isles. They will discuss the logic of multiplicity according to which Shakespeare has been understood in South American culture. According to this model, the Bard is seen as both indigenized and reflective of the mixed constitution of South America itself. How do we read a film from a non-Anglophone tradition? How might we marshal the relevant critical resources for such an undertaking? And how does an understanding of one regional constellation of cinematic activity alter or affect existing knowledge? Readings on these topics will be drawn from *World-Wide Shakespeares*, edited by Sonia Massai, and *Foreign Accents: Brazilian Readings of Shakespeare*, edited by Aimara da Cunha Resende. Three contemporary South American Shakespeare films will focus discussion: *Sangrador* (2000), a Venezuelan retelling of *Macbeth*, *As Alegres Comadres* (2003), a Brazilian realization of *The Merry Wives of Windsor*, and *Huapango* (2004), a Mexican version of *Othello*. Cumulatively, they suggest that no one model can adequately account for the range of Shakespearean appropriations.

The final two days will extend the sense of global connections into new spatial-temporal dimensions through the reach of new media. Thomas Cartelli and Katherine Rowe will co-direct these sessions. To prepare, participants will read selections from recent compilations of new critical

work such as the forthcoming special issues of *Shakespeare Studies* on “After Shakespeare on Film,” edited by Gregory Colon Semenza, and *Shakespeare Quarterly* on “New Media,” edited by Katherine Rowe. First, they will focus on “Film Vernaculars.” In the morning, they will view two recent independent films that illustrate the global circulation of Shakespeare’s works on film: *Mickey B.* (dir. Magill, 2008) and *Hamlet* (dir. Fodor, 2007). In two groups, participants will discuss such issues as the intrusion of vernacular dialogue in the case of *Mickey B.* (which is set in a Northern Ireland prison), and the cinematic uses of virtual spaces in the case of *Hamlet*. Fodor’s film demonstrates how these transitions can affect not only technical, but phenomenological changes in cinematic conventions.

Thursday’s session on “Shakespeare 2.0” will introduce participants to social networks, game environments, and new modes of expertise in the global circulation of Shakespeare’s works. Each participant will explore an online venue, such as Bardbox (Wordpress); Theatron or Foul Whisperings (Second Life); or the Ophelia Pool (Flickr). In discussion, they will establish a critical vocabulary for working with Shakespeare environments in new media. They will discuss opportunities to decode staging and blocking conventions in the virtual spaces of gaming environments. They will discuss the old/new re-combinations critical to understanding both Shakespeare’s work and new media. Finally, they will ask what opportunities and limitations we encounter in online communities that allow us to learn across disciplinary and national boundaries. What changes in expertise and authority attend user-curated resources online?

Throughout the last week, in new cultural settings and new approaches to the plays, participants will be reformulating some of the core questions of the institute and refining their own approaches to research and teaching. In a concluding session, they will discuss (and celebrate) some of the new perspectives they have gained on Shakespeare’s role in today’s globalized cultures.