Abstracts: Re-Mediating Shakespeare

Anston Bosman
"Shakespeare in Glorious Techniculture"

The paper considers two puzzles--historically distinct but theoretically resonant--raised by the study of Shakespeare in multimedia translation. The first arises from my work on itinerant theatre in the sixteenth and seventeenth centuries, which we may call International Shakespeare Phase One. It raises the question: How did people experience the earliest translations—that is, *performances* in translation—of the plays of Shakespeare and his contemporaries? The second arises from teaching courses under rubrics like "Global Shakespeares": not just how people now experience Shakespeare in translation, but also how teachers structure that experience for students in theatres, screening rooms and lecture halls. At either end of the 400-year time span, I explore translations and remediations—Shakespeare as international media—and ask what light one may shed on the other and how the continuities or disjunctures between them remap what I am calling Shakespearean "techniculture," that is, our social relations in the past and the present as those relations may be understood by examining Shakespeare as a *transnational media interface*.

Jonathan Burton
"Digital Shakespeare for the Common Core"

In my essay I consider two concurrent and overlapping projects in Shakespearean remediation--the alignment of Shakespeare to the Common Core and the configuration of Shakespearean reading to tablet computers. I focus on the Pearson system because, unlike other digital textbooks, this is currently the only born-digital secondary English-Language Arts curriculum. That is, while other examples of ELA (English Language Arts) textbooks for the Common Core are digitized versions of a preexisting print text, the Pearson system was designed from the beginning specifically for the iPad. I am interested, in particular, in four questions: (1) how do the Common Core State Standards remediate Shakespeare? (2) To what extent does the 9th grade unit on *Romeo and Juliet* acknowledge and make use of the possibilities and/or potential hazards of tablet computing and screen reading? (3) To what extent are advances in digital humanities important to or used effectively to facilitate learning aligned to the common core; and (4) what kinds of thinking about Shakespeare are encouraged and/or elided in this dual remediation? In answering these questions, I am ultimately interested in where remediated Shakespeare means a new Shakespeare and where it simply means delivering what is familiar in a new medium.

Lezlie C. Cross
"Remediating the Nineteenth-Century Theatre: Augustin Daly's Promotion of Shakespeare"

This seminar paper considers the way theatrical producer Augustin Daly utilized varied forms of print media to promote and preserve his revivals of Shakespeare in the 1880s and 1890s. I argue that through this work, Daly performed a series of re-remediations, disseminating his stage productions to national and international audiences. His adept use of media extended from print mediums such as newspapers, magazines, cartoons and drawings, playbills, and published editions of his adaptations to emergent technologies such as photography, screen printing, and the telegraph. Daly aimed to provide lasting mementos of his productions for those who saw them in the theatre as well as to re-create them for those who were unable, for reasons of economics or geography, to view the production themselves. As an amateur theatre historian, Daly was also conscious of the need to preserve his productions for future generations, who would be able to re-create Daly's theatrical offerings using the visual and textual evidence which he left for them. As with all things at his theatre, Daly tightly controlled the way in which his company and his theatrical product was disseminated into the medium of print, shaping the way in which future reader/spectators experience his revivals of Shakespeare.

Noam Lior
"Multimediating Shakespeare: Digital Platforms and the Performing Text"

This seminar paper briefly and broadly introduces the multimedia e-dition, a category of Shakespeare apps which combine Shakespeare text with audio and/or video performance. I describe some key features of the current set of apps (TouchPress' *Sonnets*, New Book Press' *WordPlay Shakespeare*, Cambridge *ExploreShakespeare*, Folger *Luminary*, and *Shakespeare at Play*), and consider some issues, advantages, and risks of the text/ performance hybrid which they construct. Key to my discussion is the question of textual and performance authority, and the ways in which these categories (both as categories and as kinds of authority) are reconfigured by being placed contiguously within the framework of the app screen. I argue that the multimedia-and-text approach gestures toward Jerome McGann's idealized notions of comprehensive hypermediated digitally-designed critical editions, while also risking a new kind of misleading or obfuscating power by coupling the singular, monolithic text with a singular, monolithic performance.