

Formation « Approfondir ses connaissances » Enseignement de spécialité Anglais LLCER

Shakespeare, his life, his time and his work

14 mai 2025

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I. Who was William Shakespeare?

II. Shakespeare's canon

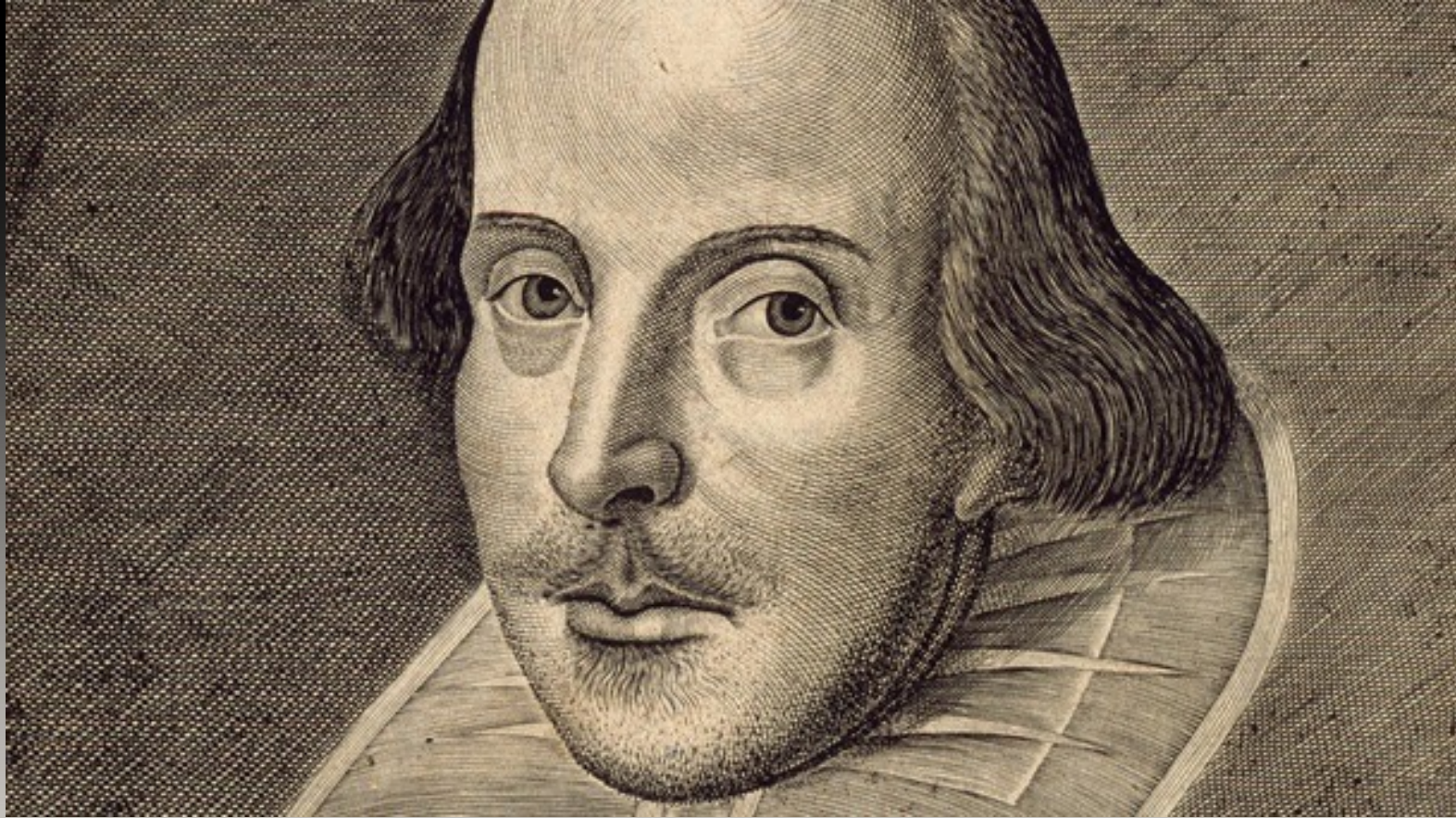
a) A stage of Blood and Death: the Tragedies

b) Wit and Laughter in Shakespeare's Theatre: the Comedies

III. Shakespeare's Language

Conclusion: Shakespeare On Stage, from Past to Present





1. WHO WAS WILLIAM SHAKESPEARE?

How many plays and poems?

The Workes of William Shakespeare,
containing all his Comedies, Histories, and
Tragedies: Truely set forth, according to their first
ORIGINAL.

The Names of the Principall Actors
in all these Playes.



William Shakespeare.

Richard Burbadge.

John Hemmings.

Augustine Phillips.

William Kempt.

Thomas Poope.

George Bryan.

Samuel Gilburne.

Robert Armin.

William Ostler.

Nathan Field.

John Underwood.

Nicholas Tooley.

William Ecclestone.



17 comedies

10 history plays

10 tragedies



► 23 April 1564 in Stratford-upon-Avon

► the eldest son a prosperous glover and local dignitary.

► education at King's New School (Latin, Greek, theology and rhetoric

► a Catholic upbringing.

July 1575: visit of Elizabeth 1st at Kenilworth Castle, near Stratford



Above: Procession portrait of Elizabeth I of England c. 1601. attributed to Robert Peake the Elder. Source: [Wikipedia](#), Public Domain.

Right: Kenilworth Castle by J. M. W. Turner, c. 1830. Source: [Wikipedia](#), Public Domain.

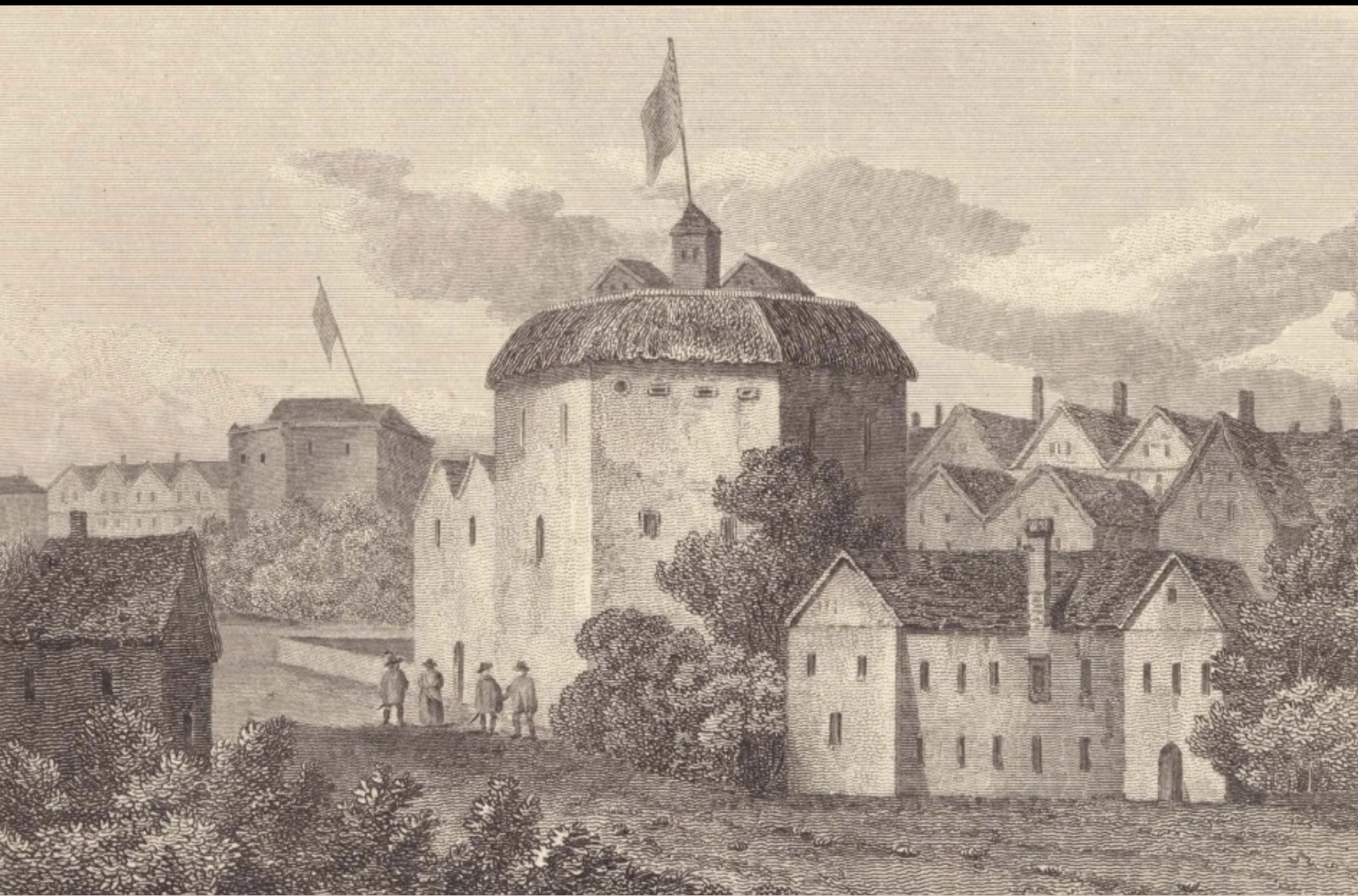


Was Shakespeare successful in his lifetime?

1599, Shakespeare's company, the Lord Chamberlain's Men, took up residence in the newly built Globe.



The Rose Playhouse, misidentified as the Globe in *Shakespearean Playhouses* by Joseph Quincy Adams.
Source: [Wikipedia](#), Public Domain.



Engraving of the Globe Theatre. Source: [Encyclopaedia Britannica](#).

The GLOBE PLAYHOUSE

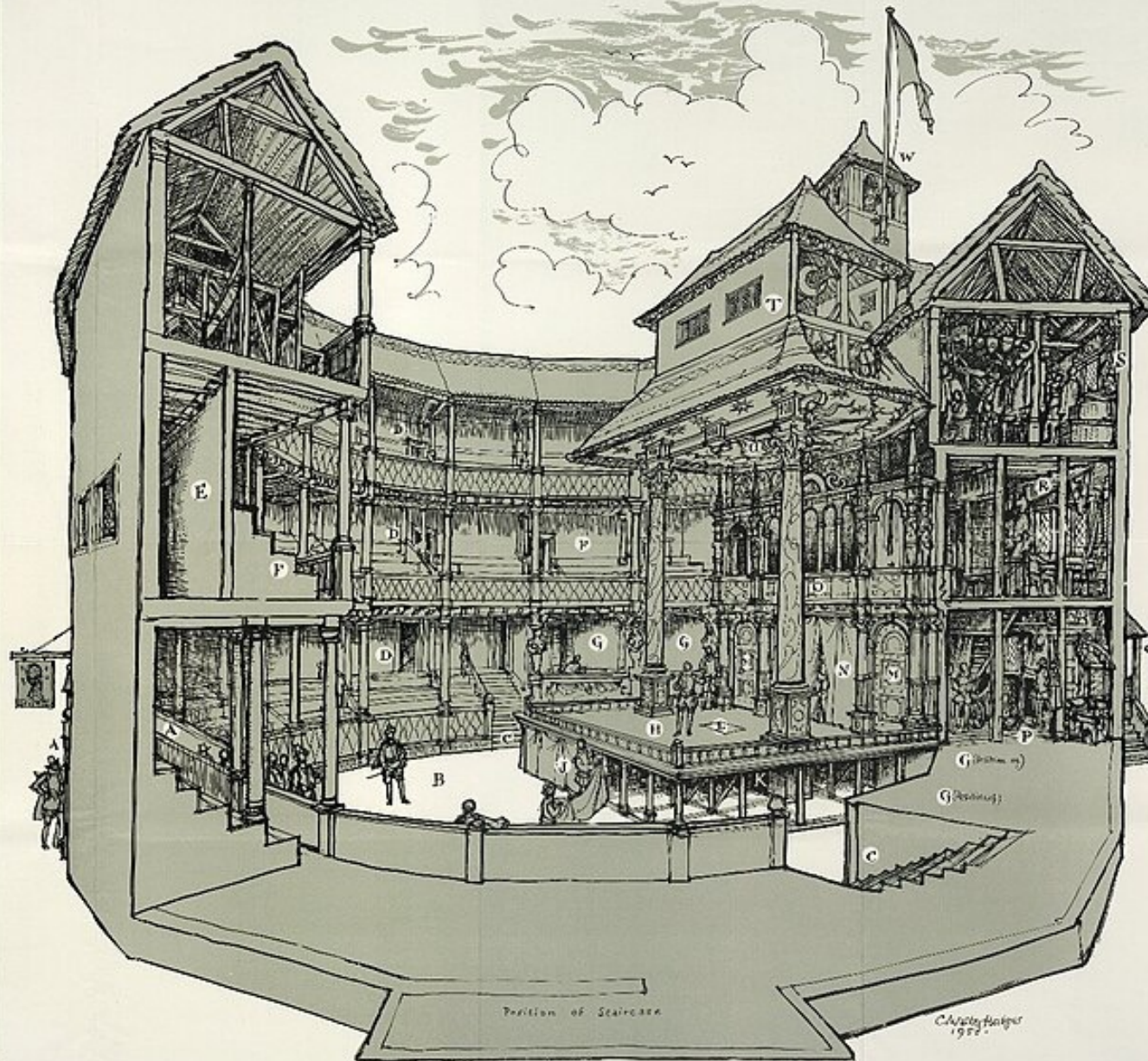
1599-1613

A Conjectured Reconstruction by
C. Walter Hodges



KEY

- AA Main entrance
- B The Yard, where the "groundlings" stood
(for one penny admission)
- CE Entrance to lowest gallery (on payment of another penny)
- D Entrance to staircase and upper galleries
- E Corridor serving the different sections of the whole gallery
- F Middle gallery, (The "Two-story Room")
- G "Gentlemen's Room" or "Lords' Room"
- H The stage
- J The hangings being put up round the stage
(but, as some theories this was located at)
- K The "Hill" under the stage
- L The stage trap, leading down to the Hill
- MM Stage door, leading into the two-story room
- N Canopies "place behind the stage", sometimes covered for special users
- O Gallery above the stage, used as required, sometimes by spectators, sometimes by musicians, and often as part of the play (e.g. *Hamlet* and *Julius*)
- P Backstage area (for two-story room)
- Q Two-story door
- R Drawing room
- S Windows and stage
- T The hat hanging the machine for lowering "robust gals", etc., to the stage
- U The "Kitchen"
- W Hoisting the playhouse flag



Published by FINEST DENN LIMITED - SOUVENIR HOUSE - GREAT BRITAIN - LONDON - EC4

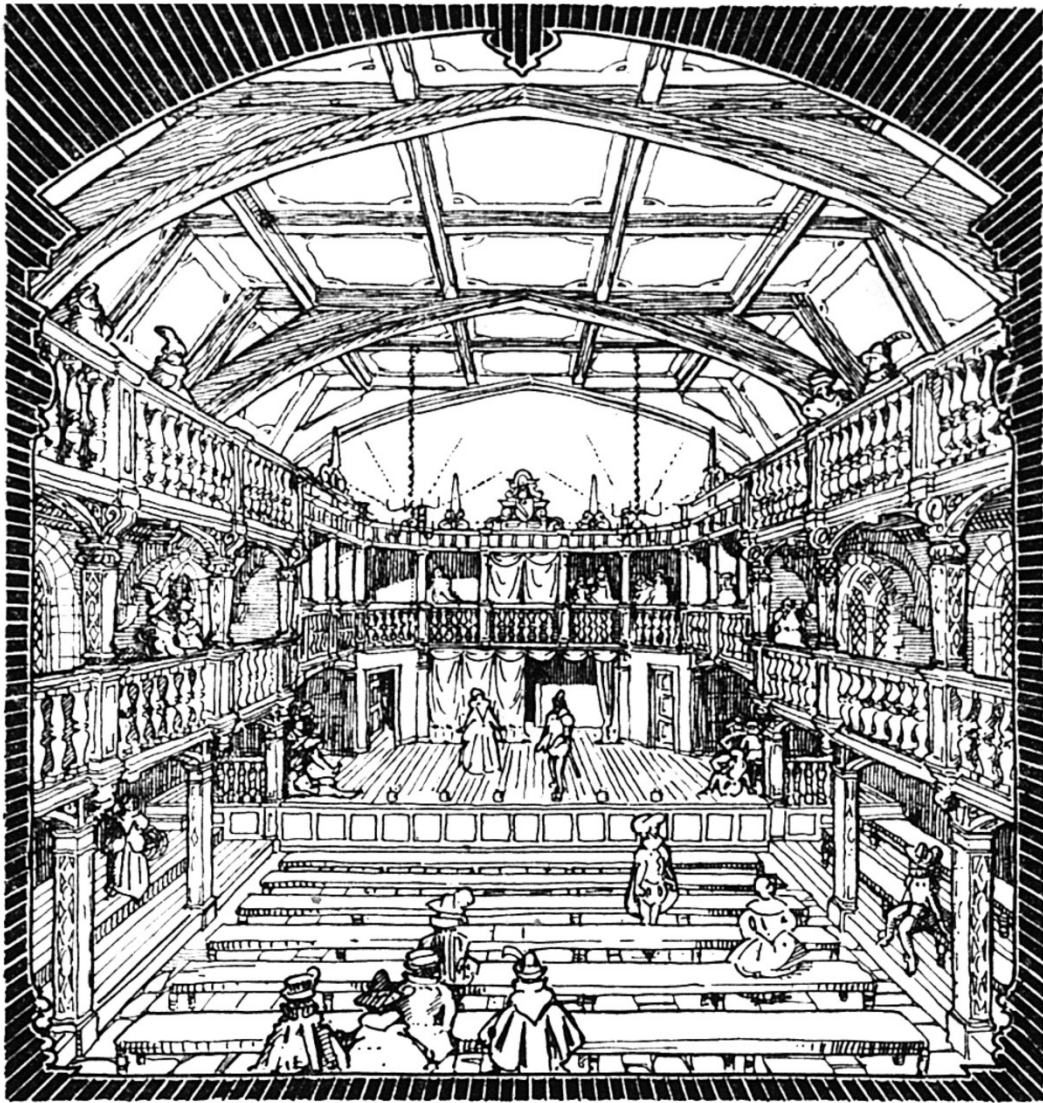
A reconstruction of the Globe Theatre, based on archaeological and documentary evidence. © C. Walter Hodges 1952.

Conjectural reconstruction of the Globe theatre by C. Walter Hodges based on archaeological and documentary evidence. Source: [Wikipedia](https://en.wikipedia.org/wiki/Globe_Theatre), CC BY-SA 4.0.

Performances at the Globe were divided into **three seasons** with breaks around Christmas when the players performed at court; Lent, when playing was intermittent; and summer when the players toured the provinces escaping the infection and infestation of the city.



Inside Shakespeare's Globe Theatre, Andrew Wilkinson. Source: [Flickr](#), [CC BY-SA 2.0](#).



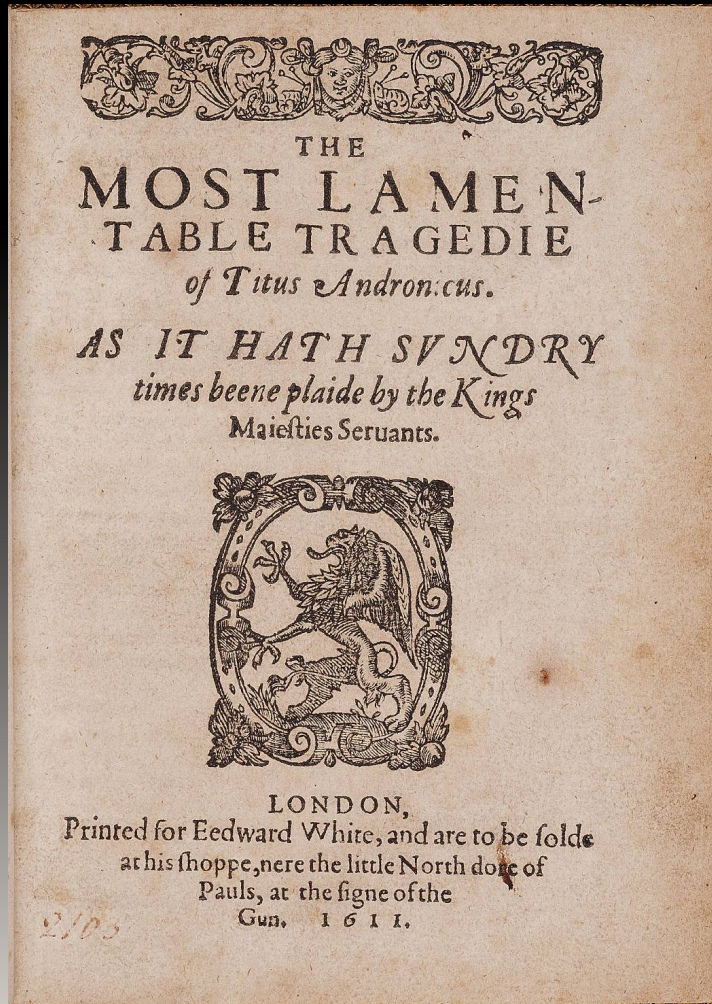
CONJECTURAL RECONSTRUCTION *by G. Topham Forrest*



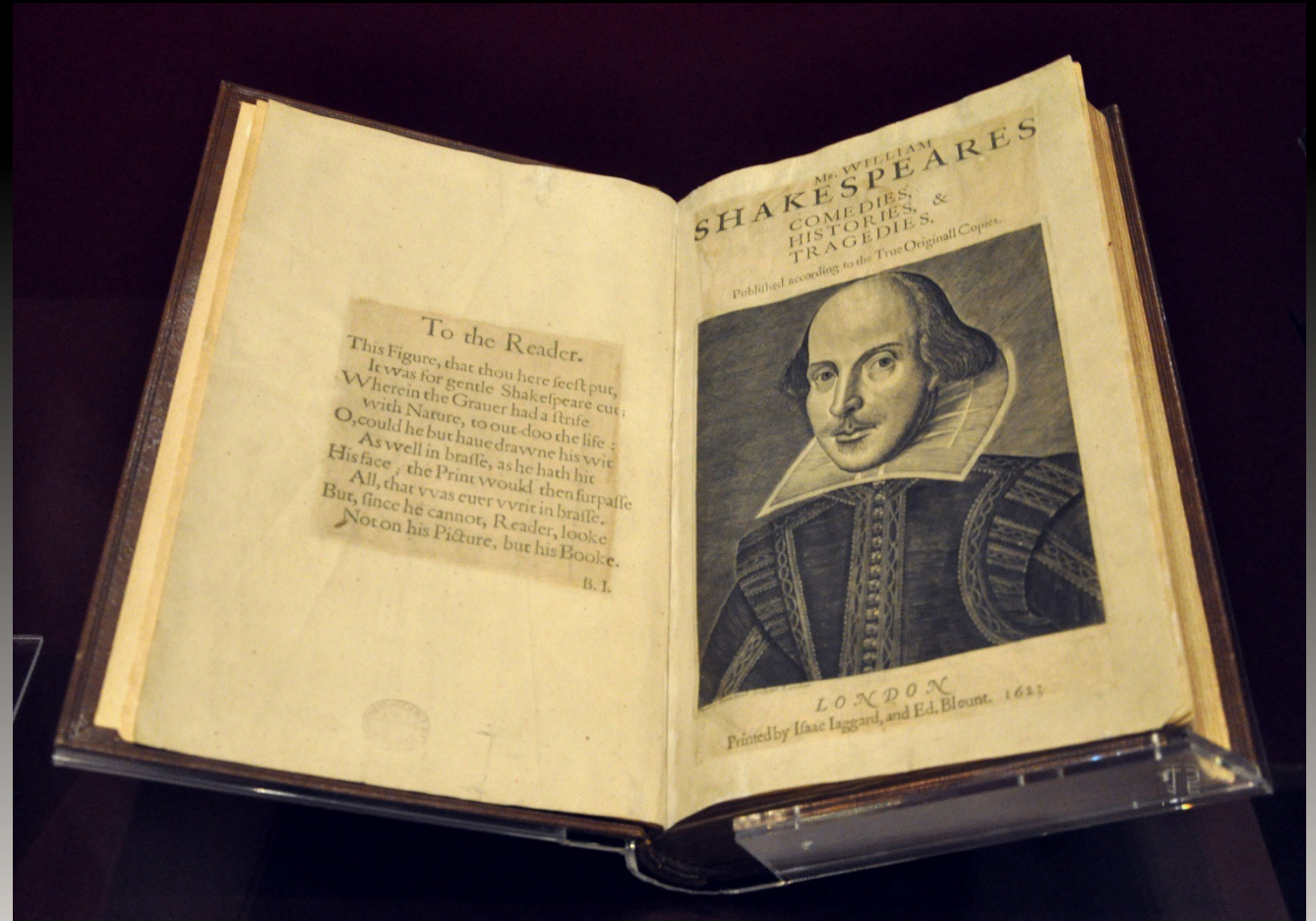
The Blackfriars Playhouse reconstructed in Staunton, Virginia.
Source: [Wikipedia](#), [CC BY-SA 4.0](#).

Blackfriars Theatre: Conjectural Reconstruction by G. Topham Forrest.
Source: [Wikipedia](#), Public Domain.

The Quartos and the Folio. Shakespeare's Canon.



Titus Andronicus, Quarto 3, 1611.
Source: [Wikipedia](#), Public Domain.



The First Folio (Victoria and Albert Museum, London).
Source: [Wikipedia](#), Public Domain.

Shakespeare's plays began to be printed in **1594**.



a small, cheap pamphlet called a quarto because of the way it was printed.

In **1616**, 18 of Shakespeare's plays had appeared in **quarto editions**.

Some quartos are thought to preserve either his working drafts = **his foul papers** or his **fair copies**. **Others are thought to record versions remembered by actors who performed the plays, providing information about staging practices in Shakespeare's day.**

The first collected edition of Shakespeare's plays, **the First Folio**, was published in **1623**

In 1613 the Globe burned down and the same year Shakespeare retired from the London theatre world and returned to Stratford. He died on **23 April 1616** and was buried in Holy Trinity Church, where he had been baptised 52 years earlier.



Left: Shakespeare's funerary monument in Stratford-upon-Avon. Source: [Wikipedia](#), [CC BY-SA 4.0](#).

Right: Shakespeare memorial at Kronborg castle, Helsingør, Sweden. Source: [Wikipedia](#), [CC BY-SA 3.0](#).



From left to right: The Cobbe portrait (1610), The Chandos portrait (early 1600s) and the Droeshout portrait (1622).
Source: Wikipedia, Public Domain.

II. SHAKESPEARE'S CANON

a) A stage of Blood and Death: the Tragedies

Vengeance is in my heart, death in my hand,
Blood and revenge are hammering in my head.

Titus Andronicus. Act II, scene 3



OXFORD SCHOOL SHAKESPEARE

MACBETH



WILLIAM SHAKESPEARE

HAMILET

William Shakespeare



EDITED BY MAYNARD MACK AND ROBERT BOYNTON

An account of the props required for George Peele's *The Battle of Alcazar* (1594), for example, lists three vials of blood and a sheep's lungs, heart, and liver. Kyd's *Spanish Tragedy* calls for an arbor with a dead body swinging from it (as described in Karl J. Holzknecht's, *The Backgrounds of Shakespeare's Plays*).



SUICIDE

Juliet (*Romeo and Juliet*)

As she kisses her beloved Romeo one final time, Juliet stabs herself with Romeo's dagger and falls dead upon his body.

Lady Macbeth (*Macbeth*)

Although we are told in Act 5, Scene 5 that Lady Macbeth is dead, it is not until the closing lines of the play that we learn her death was a suicide:

“[...] his fiend-like queen,
Who, as 'tis thought, by self and violent hands
Took off her life [...]” (Act 5, scene 8)

Ophelia (*Hamlet*)

Ophelia, driven insane by Hamlet's cruelty and the murder of her beloved father, plunges from a tree branch into the current below. Although her fall is an accident, Ophelia makes no attempt to save herself, and thus her drowning is viewed as a suicide.

Othello (*Othello*)

When Othello discovers that his wife, Desdemona, whom he has murdered, is not guilty of adultery, he drives a dagger into his chest and falls dead beside Desdemona's body.





Clockwise:

- John Everett Millais, *Ophelia*, circa 1851. Source: [Wikipedia](#), Public Domain.
- Henry Fuseli, *Romeo at Juliet's Death Bed*, circa 1809. Source: [Wikipedia](#), Public Domain.
- Photograph of Ellen Terry as Lady Macbeth in a 1888 production of the play. Source: [Wikipedia](#), [CC BY-SA 4.0](#).



MURDERS

Cordelia (*King Lear*)

A murderer hired by the evil Edmund hangs Cordelia in her cell.

Desdemona (*Othello*)

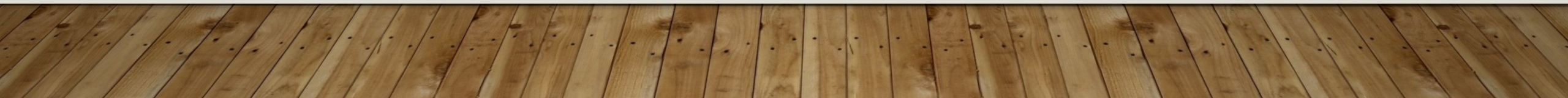
Unjustly accused of adultery, Desdemona is smothered to death by her jealous husband, Othello.

Polonius (*Hamlet*)

Acting as a spy for King Claudius, Polonius hides behind a curtain in Gertrude's chamber to listen to her conversation with Hamlet. Hearing a noise, Hamlet stabs through the curtain and kills the old eavesdropper.

Tamora (*Titus Andronicus*)

Tamora is stabbed to death with a butcher's knife by her arch nemesis, Titus Andronicus, at the gruesome dinner party arranged for the Emperor.





Laura Rees as Lavinia in Lucy Bailey's 2006 production of *Titus Andronicus* at The Globe
Source: [Wikipedia](#), [Fair Use](#).

***Coriolanus*, Robert Lepage, 2020.
Trailer: [YouTube](#), Stratford Festival**

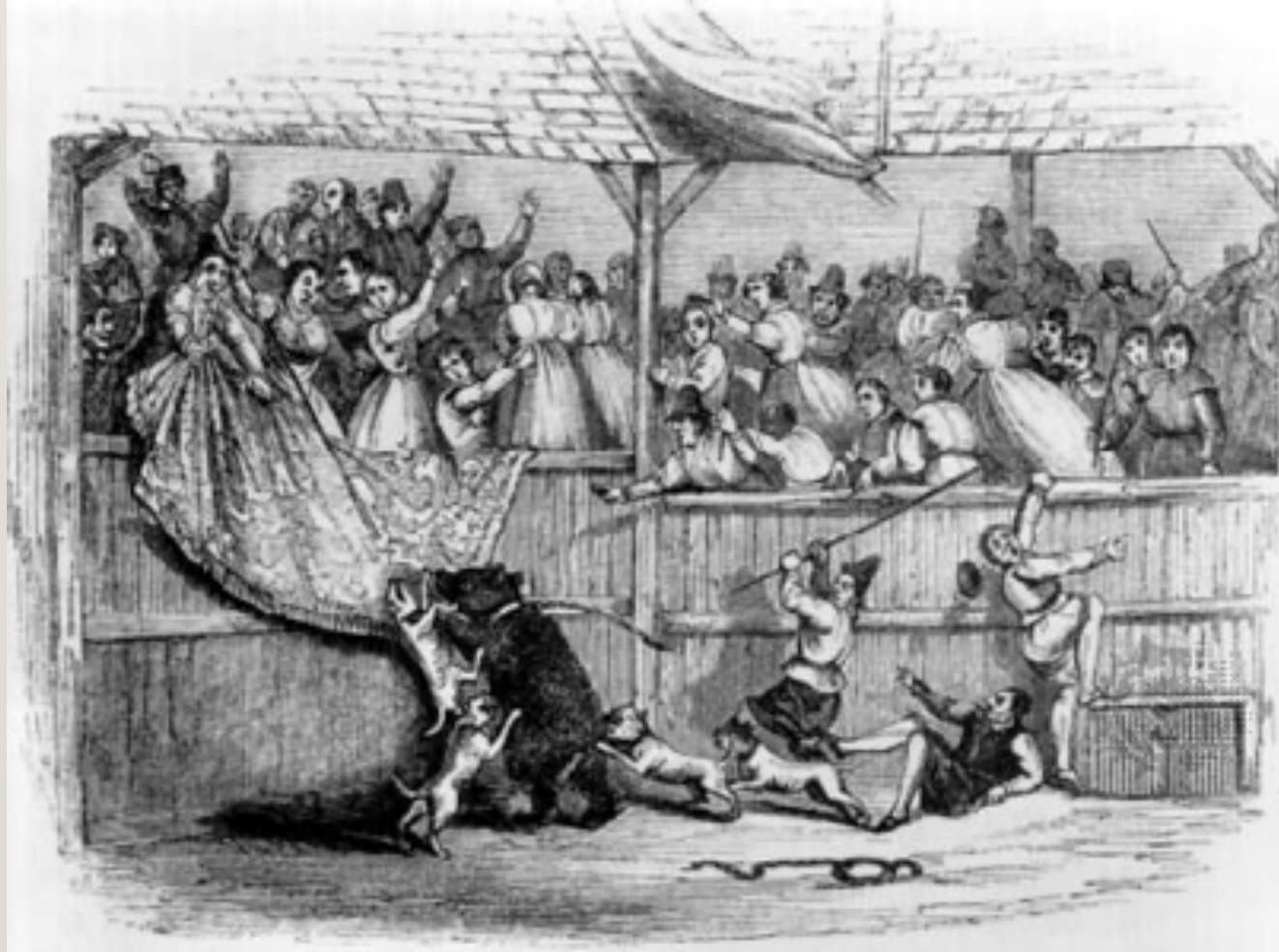


BEAR-BAITING



Bear-Baiting in the 14th century. Source: [Wikipedia](#), [CC BY 4.0](#).

Macbeth : “They have tied me to a stake; I cannot fly, / But, bear-like, I must fight the course.”



Engraving of bear-baiting in 18th-century England. Source: [Wikipedia](#), Public Domain.

Death on the Shakespearean – Shakespeare's Globe.

Source: [Facebook](#).



Death, as the Psalmist saith, is certain to all.
All shall die.

Henry IV, Part 2. Act III, scene 2



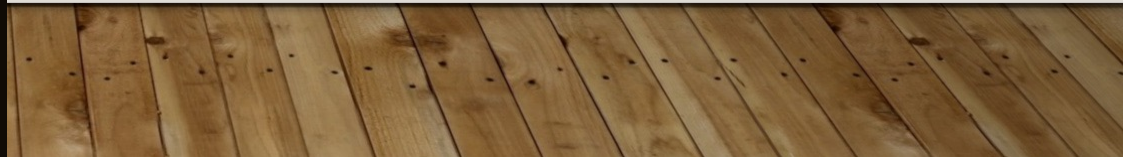
Shakespeare's Dead



Simon Palfrey & Emma Smith

Pyramus: 'Now die, die,
die, die, die.' [*Dies*]

A Midsummer Night's Dream. Act V, scene 1.



Famous final speeches – like Hamlet's

'The rest is silence',

Mercutio's

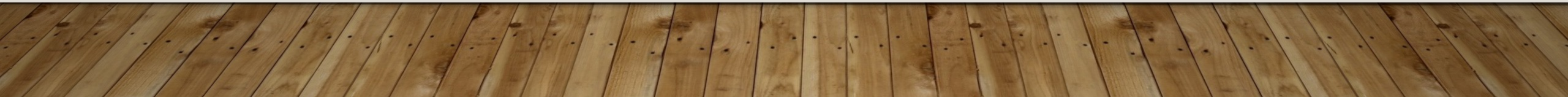
'A plague o' both your houses',

or Richard III's

'My kingdom for a horse'

– are also giving crucial choices to the actors as to exactly how and when to die.

Instead of the blank finality of death, we get a unique entrance into the loneliness or confusion of dying.



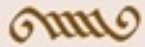


Act V scene 3: Juliet awakes to find Romeo dead. Engraving by James Heath (1757-1834.
Source: [Wikipedia](#), Public Domain.

II. SHAKESPEARE'S CANON

b) Wit and Laughter in Shakespeare's
Theatre : the Comedies

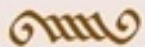
Shakespeare and laughter



A cultural history



INDIRA GHOSE



Shakespeare's INSULTS

EDUCATING YOUR WIT

PEACE
GOOD
TICKLE-
BRAIN!

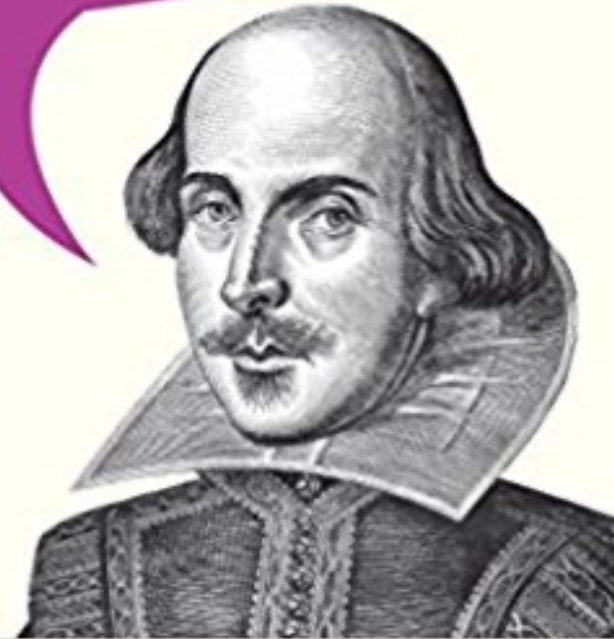
SWEEP ON,
YOU FAT
AND GREASY
CITIZENS!

O
VIPER
VILE!

MAD
MUSTACHIO
PURPLE-HUED
MALTWORMS!

WAYNE F. HILL & CYNTHIA J. ÖTTCHEN

THE
SMART WORDS
AND WICKED WIT OF
WILLIAM
SHAKESPEARE
Max Morris



Definition of 'Comic relief':

an amusing scene, incident, or speech introduced into serious or tragic elements, as in a play, in order to provide temporary relief from tension, or to intensify the dramatic action.



- The fool-is-smarter-than-the-king dialogue in *King Lear*
- The drunken porter scene in *Macbeth*
- The Polonius in the wings speech in *Hamlet*
- And the grave digger's scene in *Hamlet*:

“Alas, poor Yorick! I knew him, Horatio: a fellow / of infinite jest, of most excellent fancy [...] / Where be your gibes now? your / gambols? your songs? your flashes of merriment, / that were wont to set the table on a roar? / Not one now, to mock your own grinning?” (Act V, scene 1)



David Tennant in a 2008 Royal Shakespeare Company production of *Macbeth*.

Source: [Wikipedia](#), [Fair Use](#).

Mark Antony's speech in *Julius Caesar*
is dripping with irony:

*“Friends, Romans, countrymen, lend me your
ears;
I come to bury Caesar, not to praise him;
The evil that men do lives after them,
The good is oft interred with their bones
[...] The noble Brutus
hath told you Caesar was ambitious:
If it were so, it was a grievous fault [...] I
thrice presented him a kingly crown,
Which he did thrice refuse; was this
ambition?”
(Act III, scene 2)*

Humour as irony



Mercutio (*Romeo and Juliet*):

“[...] ‘Tis not so deep as a well, nor so wide as a church-door, but ‘tis enough, ‘twill serve: ask for me to-morrow, and you shall find me a grave man.”

(Act III, scene 1)



NORTHROP FRYE, 1912-1991, A CANADIAN THEORIST AND LITERARY CRITIC WROTE THAT:

- in comedy there tends to be a “tricky slave” (a “dolosus servus”) that is an “eiron” figure who acts from a pure love of mischief, and is able to set the comic action going (212).
- some of these “tricky slaves” or “vices” can be as light-hearted as Puck in *A Midsummer Night’s Dream*, or as malevolent as Don John in *Much Ado about Nothing* (Frye, 137).





Above: William Dyce. *King Lear and the Fool in the Storm*, circa 1851. Source: [Wikipedia](#), Public Domain.

Right: Eduard von Grützner. *Falstaff with big wine jar and cup*, circa 1896. Source: [Wikipedia](#), Public Domain.



Carol Neely: four women whose skills at logic, wit, and language play make them as strong as the strongest of Shakespeare's men.

Katherina in *The Taming of the Shrew*, Portia in *The Merchant of Venice*, Beatrice in *Much Ado About Nothing*, Rosalind in *As You Like It*.



Much of Shakespearean Comedy is the result of the clash between the male and female intelligences. They hinge on the conflict between their wits. **“And in this conflict, man is the loser. For wit is woman’s special quality as well as weapon”**

Chintamani Desai, *Shakespearean Comedy*, p.45.





The four humours:
sanguine
choleric
melancholic
phlegmatic

16th-century German illustration of the four humours.
Source: [Wikipedia](#), Public Domain.



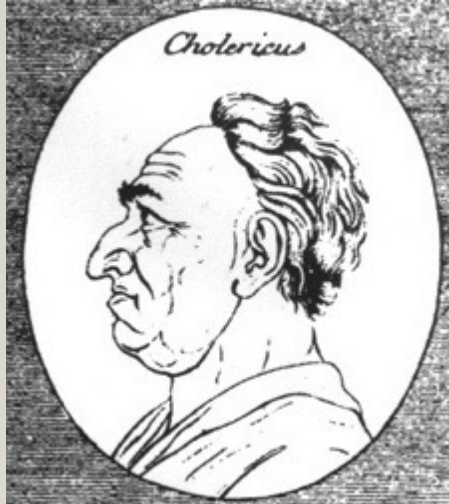
Melancholic

- Humor: **Black Bile**
- Element: **Earth**
- Season: **Winter**
- Age: **Old Age**
- Qualities: **Cold & Dry**
- Organ: **Spleen**
- Planet: **Saturn**



Phlegmatic

- Humor: **Phlegm**
- Element: **Water**
- Season: **Autumn**
- Age: **Maturity**
- Qualities: **Cold & Moist**
- Organ: **Brain**
- Planet: **Moon**



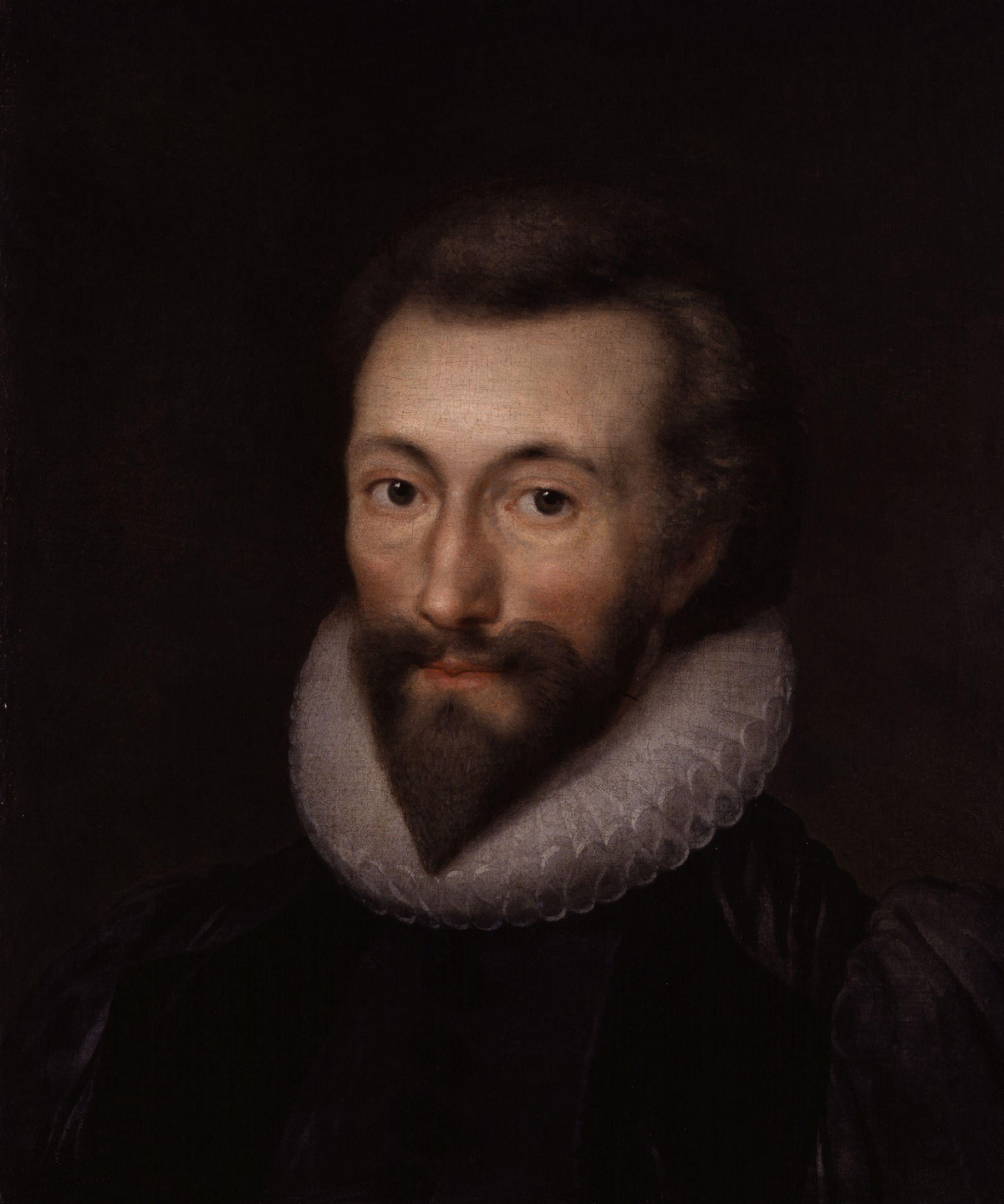
Choleric

- Humor: **Yellow Bile**
- Element: **Fire**
- Season: **Summer**
- Age: **Childhood**
- Qualities: **Hot & Dry**
- Organ: **Gall Bladder**
- Planet: **Mars**



Sanguine

- Humor: **Blood**
- Element: **Air**
- Season: **Spring**
- Age: **Adolescence**
- Qualities: **Hot & Moist**
- Organ: **Heart**
- Planet: **Jupiter**



Shakespeare's Master of Revels

Isaac Oliver. *Portrait of John Donne*, 1616.
Source: [Wikipedia](#), Public Domain.

III - SHAKESPEARE'S LANGUAGE

SHAKESPEARE'S VERSE

1- BLANK VERSE

2- THE IAMB

3- IRREGULAR LINES AND TYPES OF METERS

4- A MIXTURE OF PROSE AND POETRY



1- THE 'BLANK VERSE'

Lines hold ten syllables which are organized in five pairs.

The first syllable is weak, the second stronger.

Symbolically it looks as such:

01 / 01 / 01 / 01 / 01 /

OR

u—/ u— / u—/ u—/ u—

E.g. *Macbeth* : And all / our yes/terdays/ have ligh/ted fools

Mercutio's Queen Mab Monologue in *Romeo and Juliet*

O, then, I see Queen **Mab** hath **been** with **you**.

She **is** the **fairies'** **midwife**, **and** she **comes**

In **shape** no **bigger** **than** an **agate-stone**

On the fore-finger of an alderman,

Drawn with a team of little atomies

Athwart men's noses as they lie asleep;



2- THE IAMB

The stress falls on the second syllable

When I / do COUNT / the CLOCK / that TELLS / the TIME (Sonnet 12)

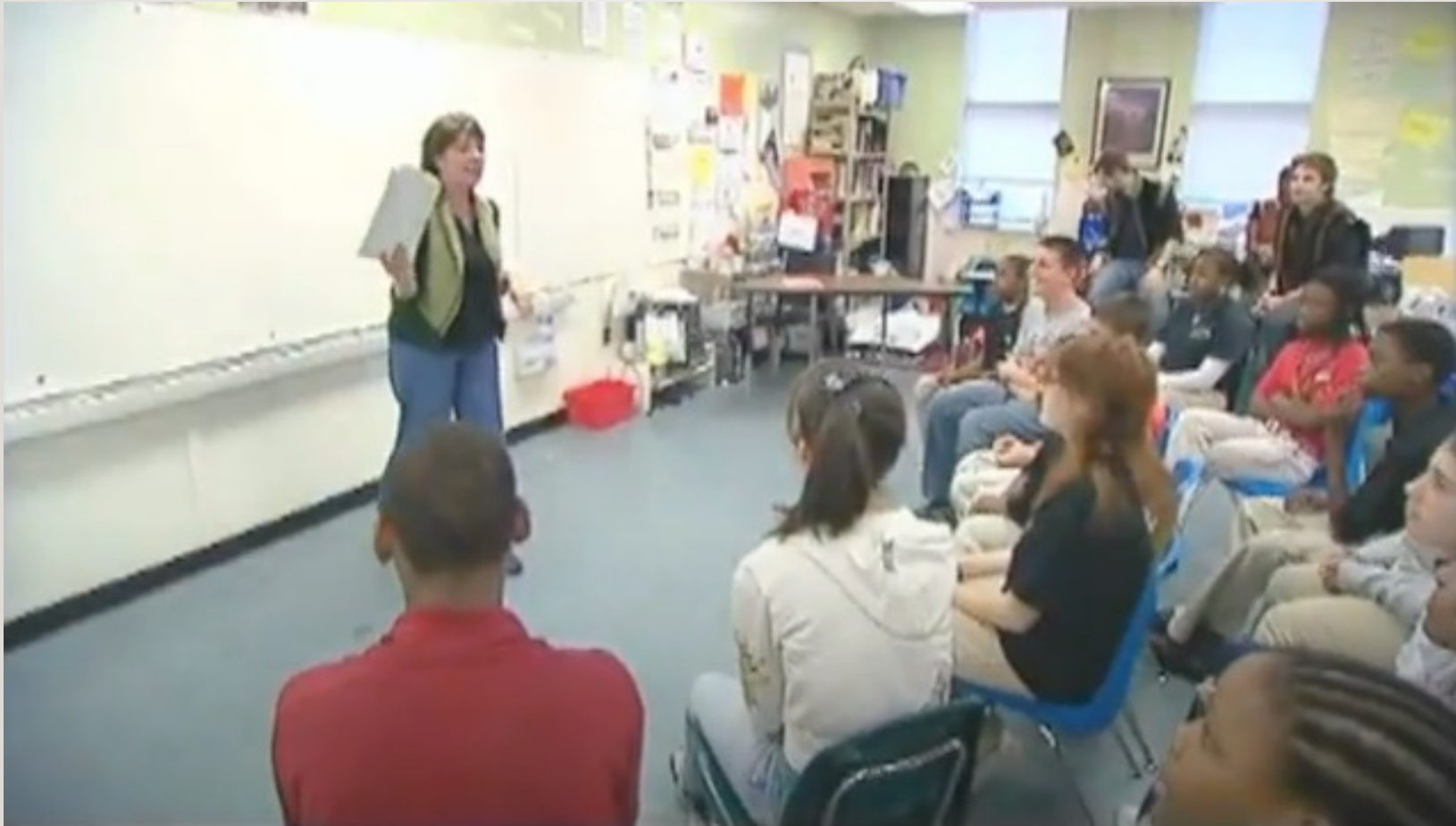
When IN / dis GRACE / with FOR / tune AND / men's EYES
I ALL / a LONE / be WEEP / my OUT/ cast STATE (Sonnet 29)

Shall I / com PARE/ thee TO / a SUM / mer's DAY?
Thou ART / more LOVE / ly AND / more TEM / per ATE (Sonnet 18)

But SOFT!/ What LIGHT/ through YON/der WIN/dow BREAKS? (***Romeo and Juliet***,
2,2,1)



Video: “Living Iambic pentameter”. Source: YouTube, Folger Library.

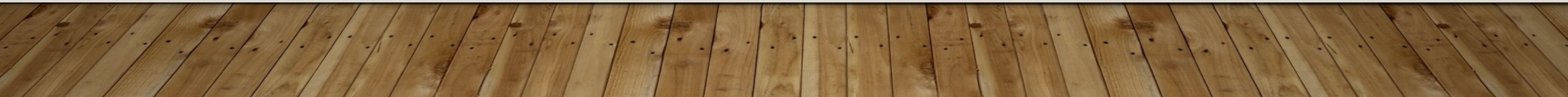


The Trochee is the opposite of an iamb; a particular type of metric foot consisting of two syllables, a stressed syllable followed by an unstressed syllable ("DA dum").

Prose refers to **ordinary speech** with no regular pattern of accentual rhythm. Lines of text do not all have the same number of syllables nor is there any discernible pattern of stresses.

When is prose used?

in serious letters, in proclamations, and in the speeches of characters actually or pretending to be mad (Lady Macbeth; Hamlet and Ophelia; Edgar and King Lear); for cynical commentary or reducing flowery speech to common sense; when the rational is contrasted with the emotional; for simple exposition, transitions, or contrast (the first scenes of *The Tempest*, *King Lear* or *A Winter's Tale*); for scenes of everyday life (Bottom and company in *AMND*); for low comedy (Bottom and company); and for bantering, relaxed or unbuttoned conversation.



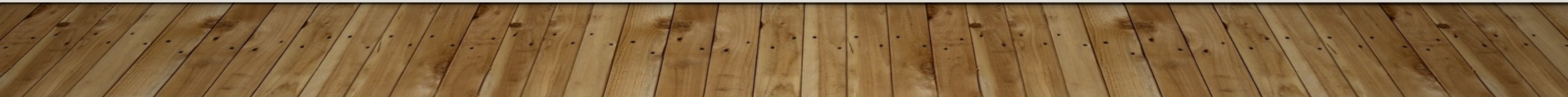
When is **BLANK VERSE** used?

Because = close to the natural speaking rhythms of English (unlike the "singsong" effect produced by dialogue in rhyme)

- ▶ For **passionate**, lofty or momentous occasions
- ▶ For **introspection**
- ▶ To show a **refinement** of character.

Examples of key moments in blank verse:

- ▶ *Macbeth's* and Lady Macbeth's plotting;
- ▶ the great soliloquies of *Henry V* and *Hamlet*
- ▶ Caliban's complaints and Prospero's farewell to magic to magic in *The Tempest*.



Exercise on style

Regular lines? Names of the meters?

DUKE.

Give me some music. Now, good morrow,
friends.
Now, good Cesario, but that piece of song,
That old and antique song we heard last night;
Methought it did relieve my passion much,
More than light airs and recollected terms
Of these most brisk and giddy-paced times.
Come, but one verse. (2.2.7)

OLIVIA.

I have said too much unto a heart of stone,
And laid mine honour too uncharitably:
There's something in me that reproves my fault:
But such a headstrong potent fault it is,
That it but mocks reproof. (3.4.196-200)

DUKE.

Give me /some mu/sic. Now, /good mor/row, friends.
Now, good /Cesa/rio,/ but **that** /piece of song,
OR

Now, good /Cesa/rio, **but** /that piece/ of song,

That **old**/ and **an**/tique **song**/ we **heard** /last **night**;
Methought/ it **did** /relieve/ my **pas**/sion **much**,
More than/ light **airs**/ and **re**/collec/ted **terms**
Of **these**/ most **brisk**/ and **gid**/dy-pa/ced **times**.
Come, but/ one verse. (*irregular 4 feet*)

SPONDEE : two strong syllables

Pyrrhus: two weak syllables

BLANK VERSE

OLIVIA.

I have /said too /much un/**to a** heart /of stone, (**one syllable?**)

OR

I've said/too much/unto/a heart/ of stone
And laid/ mine ho/nour too/ uncha/ry on't:
There's some/thing in/ **me that** /reproves/ my fault:
(**trochee**)

But such /a head/strong po/tent fault /it is,
That it/ but mocks /reproof. (*irregular*)

Video: “Understanding Shakespeare's Language”. Source: YouTube, ArtsAndArch



1590: early modern English language is less than 100 years old.

No dictionaries.

Most documents are written in Latin.

Shakespeare contributed over 3,000 words to the English language because he was the first author to write them down.

Of this number more than one tenth or 1,700 were used for the first time.



CONCLUSION - SHAKESPEARE ON STAGE, from past to present



Frontispiece to The Wits, showing theatrical in Restoration Theatre in England.

Source: [Wikipedia](#), Public Domain.

Totus Mundis Agit Histrionem



The Bear Garden.

Engraved for the Encyclopædia Londinensis. 1825.

The Globe Theatre. Bankside. Southwark.

Edward John Roberts: *The Bear Garden, The Globe Theatre*, Bankside, Southwark, circa 1825.

Source: [Wikipedia](#), Public Domain.

HAMLET: [...] the earth, seems to me a sterile promontory; **this most excellent canopy**, the air—look you, this brave **o'erhanging firmament**, this **majestical roof fretted with golden fire**—why, it appears no other thing to me than a foul and pestilent congregation of vapors.

Act II, scene 2.



The Heavens over the stage in the Globe.
Source: [Flickr](#), CC BY-NC-ND 2.0.

Why a round theatre? Why 'The Globe'?

JACQUES:

All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances,
And one man in his time plays many parts,
His acts being seven ages. [...]

As You Like It, Act II, Scene VII

Video: “Henry V Prologue [1944 Olivier Film]”. Source: [YouTube](#).



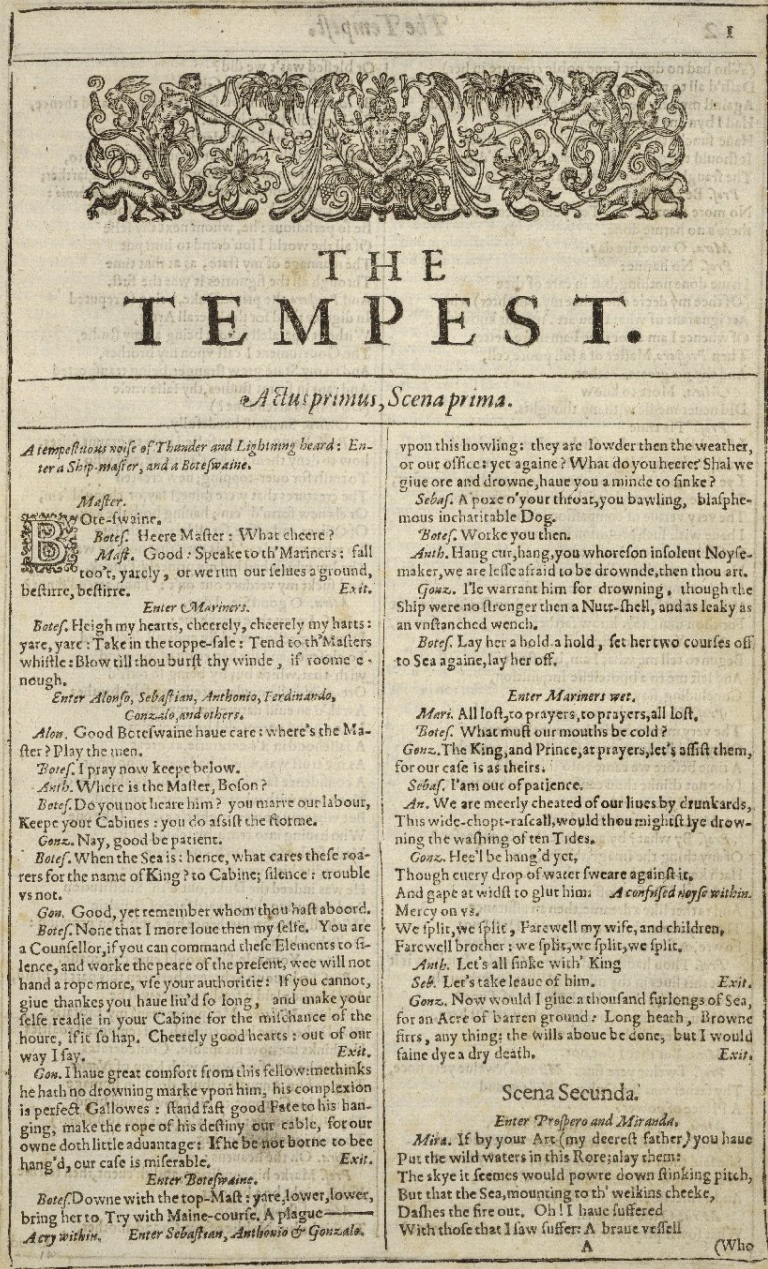
1599: The Globe, Shakespeare's main playhouse, opens

1613: The Globe burns to the ground when the roof caught fire during a performance of Shakespeare's *Henry VIII*. A new, second Globe was quickly built on the same site, opening in **1614**

1642: English Civil War. The English playhouses and theatres are closed down

1660: Restoration of the English monarchy. Theatre returns—as Shakespeare's plays, now with both male and female performers





Joseph Noel Paton's *Caliban*, 1868. Source: [Wikipedia](#), Public Domain.

The first page of *The Tempest*, printed in the First Folio of 1623. Source: [Wikipedia](#), CC BY-SA 4.0.

The History of King Lear
Nahum Tate



Cordelia's Portion by Ford Madox Brown, 1866.
Source: [Wikipedia](#), Public Domain.

In 1723 *As You Like It* was reincarnated as *Love in a Forest*, by Charles Johnson. A mixture of *A Midsummer Night's Dream*, *Much Ado About Nothing*, *Twelfth Night* and *Richard III*.



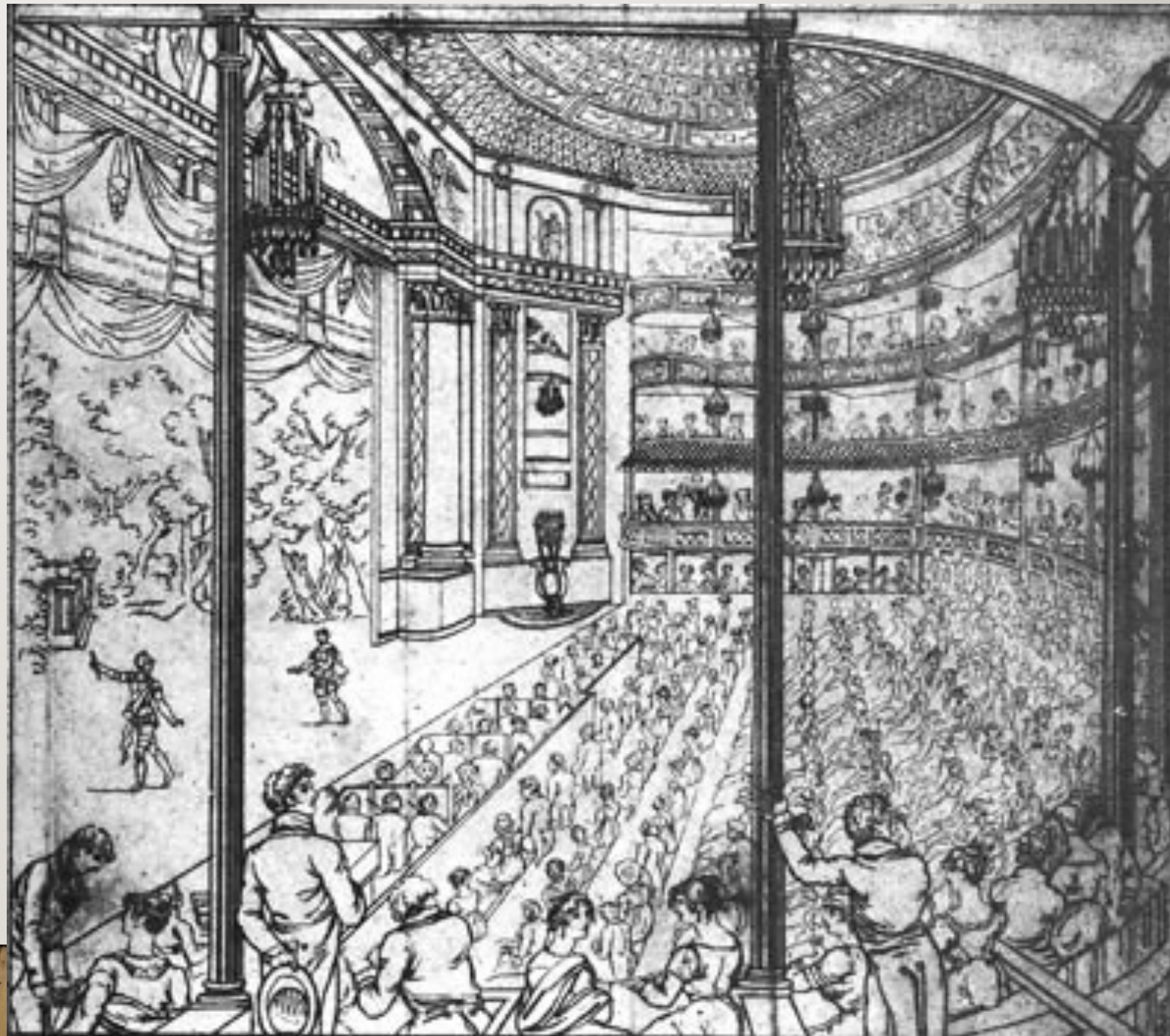
David Garrick as Richard III by William Hogarth, 1745.
Source: [Wikipedia](#), Public Domain.

Drury Lane, 1813.

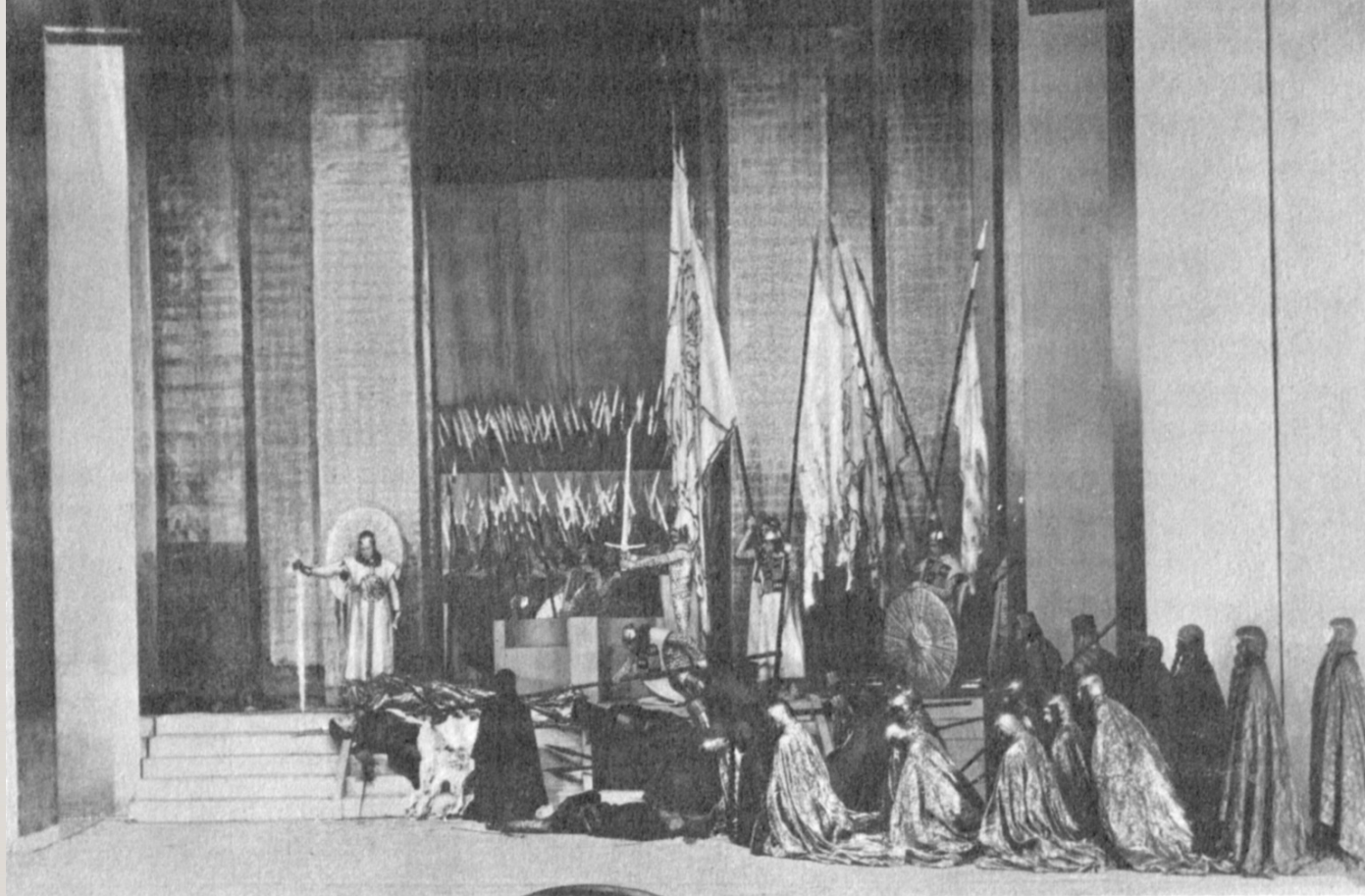
No “**apron stage**” but
a “**proscenium arch**”

Also called “**fourth wall**”

There is also an “**orchestra**”



Edward Gordon CRAIG, a cubist set for *Hamlet*, 1911-12



Source: [Wikipedia](#), Public Domain.

CHORUS (*Henry V*)

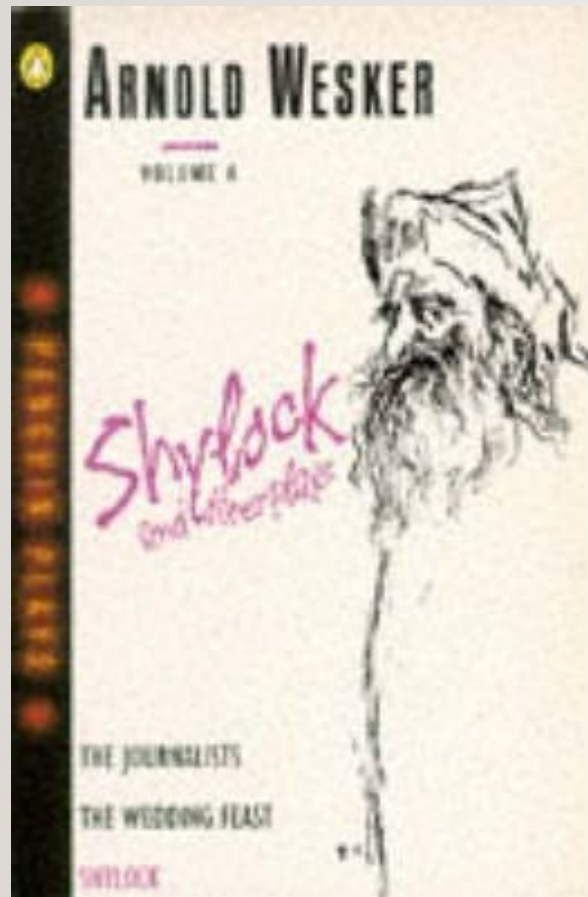
[...]

Piece out our imperfections with your thoughts;
Into a thousand parts divide on man,
And make imaginary puissance;
Think when we talk of horses, that you see them
Printing their proud hoofs i' the receiving earth;
[...]



**Shakespeare Today:
Adaptations, Distortions, New Appropriations.**





Hamletmachine by Heiner Müller, staged by Bore Angelovski.
Source: [Wikipedia](#), Domain Public.



Tom Stoppard
Rosencrantz and Guildenstern
Are Dead



WILLIAM
SHAKESPEARE'S
HAMLET
DIRECTED BY IAN BELKNAP



TOM STOPPARD'S
**ROSENCRANTZ
AND
GUILDENSTERN
ARE DEAD** DIRECTED BY
JOHN RANDO



Scenic Design MIRA HATEL Costume Design CANDICE DONNELLY
Lighting Design ERIC COFF Music/Sound Design MIKE RILEY
Associate PRODUCER PETER RANDOFF
www.theactingcommunity.org



Allen Elizabethan Theatre, Oregon



The Elizabethan Stage at the Oregon Shakespeare Festival. Source: [Wikipedia](#), [CC BY-SA 3.0](#).

The Delacorte Theatre, New York

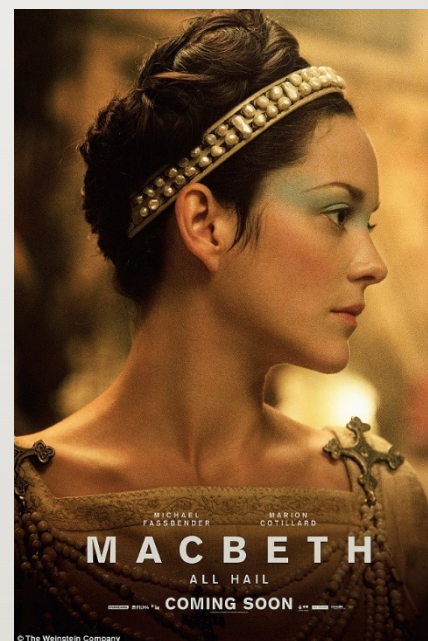


Shakespeare in the Park, Delacorte Theater, in July 2021. Source: [Wikipedia](#), CC BY-SA 4.0.

Major 20th and 21st-century stage-directors

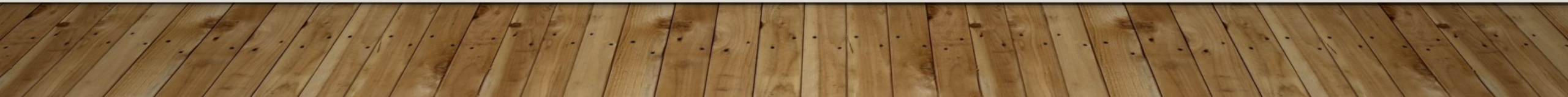
Laurence Olivier,
John Barton,
Peter Brook,
Declan Donnellan,
Edward Gordon Craig,
Peter Sellars,
Julie Taymor,
Robert Wilson,
Robert Lepage,
Trevor Nunn,
Orson Welles,
Deborah Warner,
Gregory Doran, etc.





Shakespeare on Film: *Romeo + Juliet*, Baz Luhrmann, 1996. Trailer: [YouTube](#).





Shakespeare Can Be Fun!

Much Ado About Nothing

For Kids

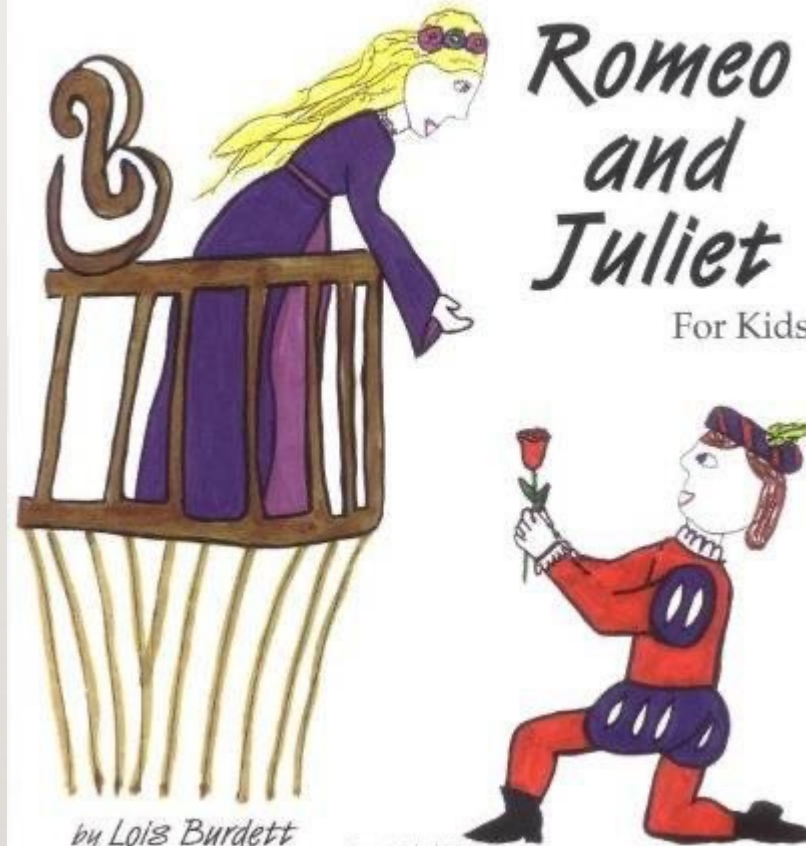


by Lois Burdett foreword by Denzel Washington

Shakespeare Can Be Fun!

Romeo and Juliet

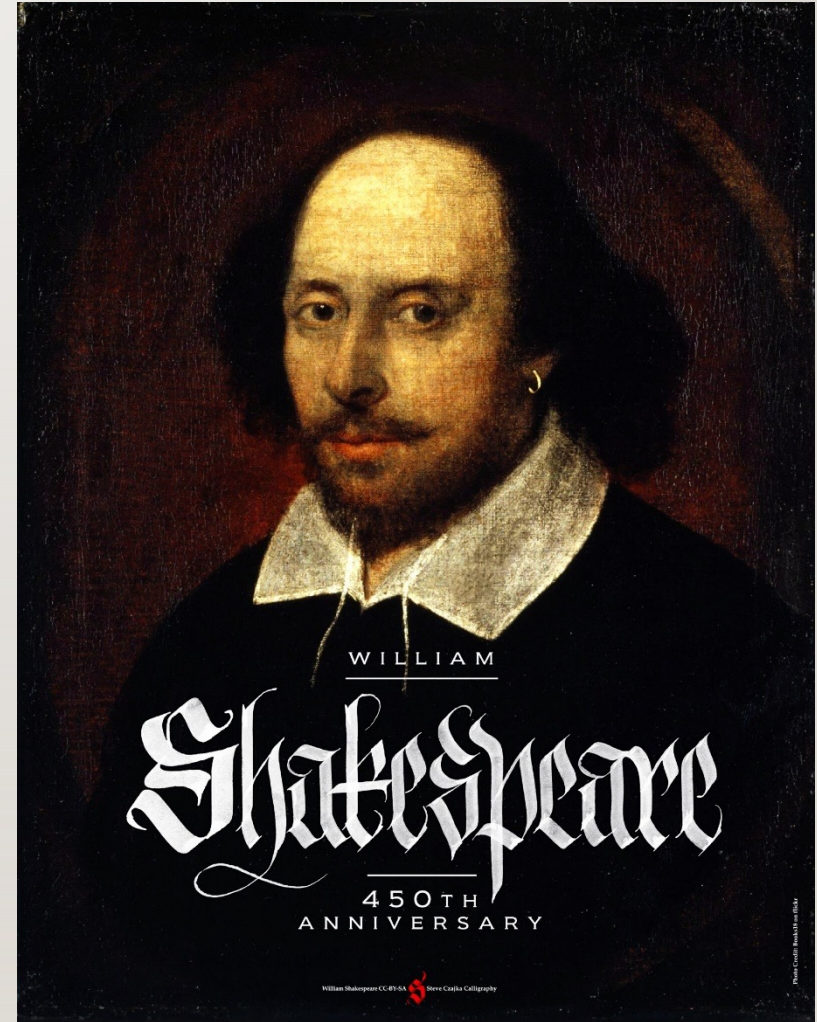
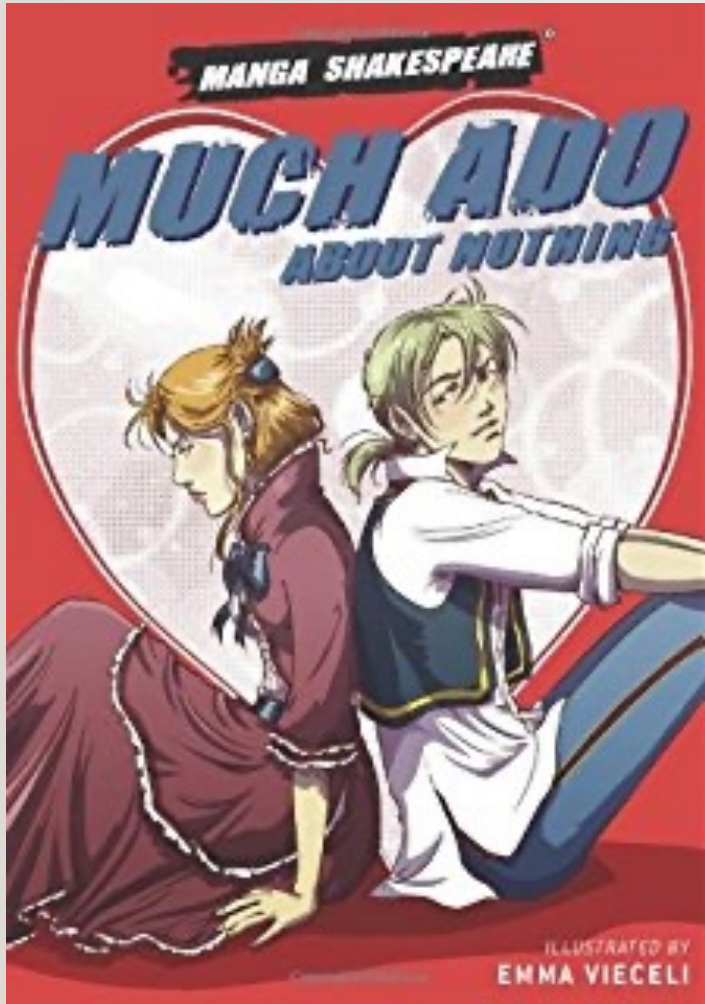
For Kids



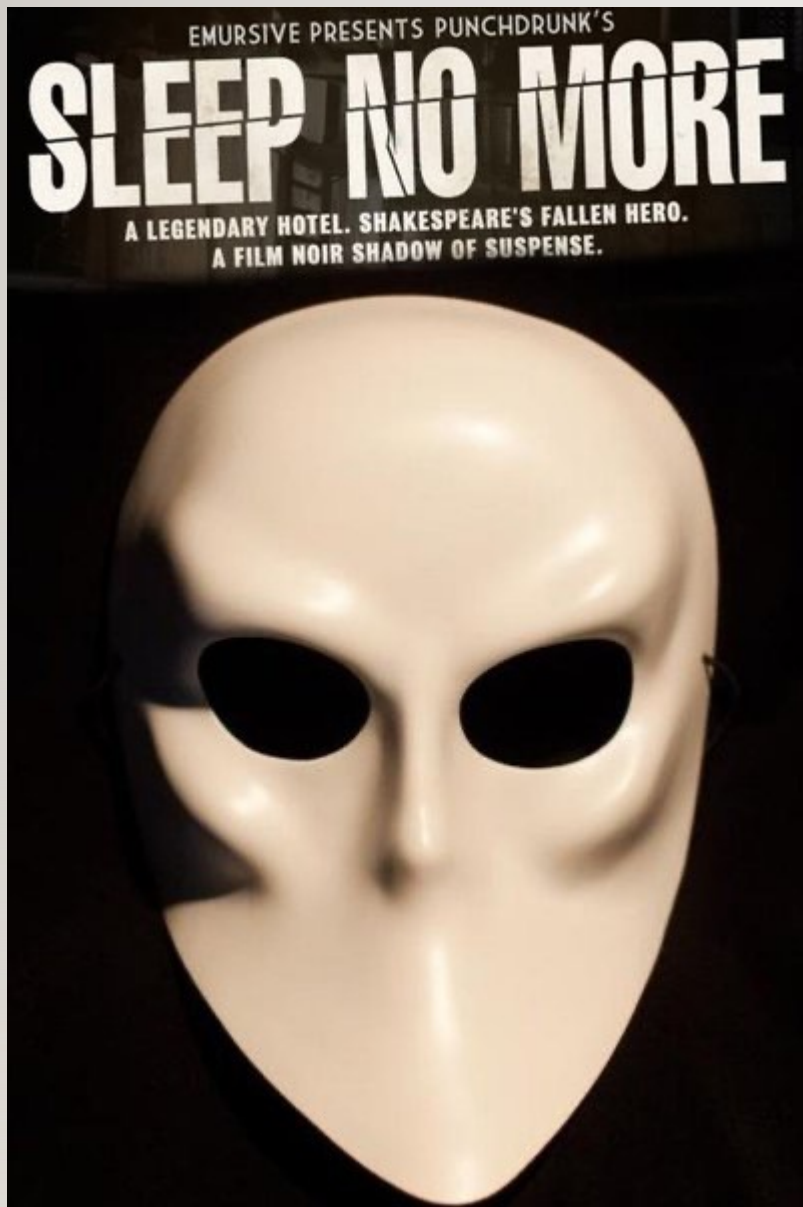
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Birth of
“Immersive”
Shakespeare with
Punchdrunk’s
Hamlet



Sophie Bortolussi as Lady Macbeth in *Sleep No More*.
Source: [Wikipedia](#), [CC BY-SA 4.0](#).

Gregory Doran's digital *Tempest*. Barbican Centre, London, 2017.
Trailer: [YouTube](#), The Royal Shakespeare Company.



A Midsummer Night's Dream, Julie Taymor's Adaptation, 2014.
Trailer: [YouTube](#), TIFF Originals.



Why is Shakespeare universal today?

- Are adaptations and translations of Shakespeare's plays relevant?
- In what way do they alter our vision of the myth or help understand the 'genuine' Shakespeare?
- How can Shakespeare still attract young generations... ?... and be taught at school?

