

USSY 293N: **Global Shakespeares**
Instructor: James Newlin **Term:** Spring 2018
Times: MW 8:00 – 9:15 a.m. **Classroom:** Clark Hall 308
Email: jtn33@case.edu **Website:** <http://www.jamesnewlin.com>
Office Hours: By appointment via the WRC website at: <https://case.mywconline.com/>

Course Description and Objectives:

The British playwright Ben Jonson famously eulogized his friend and competitor William Shakespeare by saying, “he was not of an age but for all time.” Recently, however, scholars and theater practitioners have been far more engaged with the question of whether Shakespeare is for all *nations*. In this course, we will therefore consider what it means to read Shakespeare globally. Shakespeare wrote his plays during the first era of British colonial expansion; today, we read those same plays during a supposedly “post-colonial” era. Accordingly, we will ask two related but possibly opposing questions: what did Shakespeare think of the world? In turn, what does the world think about Shakespeare? In order to answer these questions, we will read three plays in which Shakespeare directly engages issues of cultural difference and empire alongside contemporary adaptations of those plays from Asia, Africa, and the Caribbean. How aware was Shakespeare of the specific cultural identities of the Mediterranean or the “New World?” Conversely, is a work “still” Shakespeare when it has been translated into a different cultural setting? In addition to gaining a finer understanding of Shakespeare’s work and its historical context, we will examine how and why Shakespeare’s drama can be repurposed in different political and national contexts today.

Required Course Texts:

Shakespeare, William. *Othello*. Arden Third Edition (Revised), eds. EAJ Honigman and Ayanna Thompson, ISBN: 9781472571762

Shakespeare, William. *The Tempest*. Arden Third Edition (Revised), eds. Virginia Mason Vaughan and Alden T. Vaughn, ISBN: 9781408133477

Shakespeare, William. *King Lear*. Arden Third Edition, edited by R.A. Foakes. ISBN: 9781903436592

Various articles, handouts, etc. available via class list-serv.

*NB: You must use **print**, i.e. not digital/tablet/etc., editions of these texts!*

Recommended (but *not* required) Course Texts:

Césaire, Aimé. *A Tempest*. Theatre Communications Group, trans. Richard Miller, ISBN: 978-1559362108. [*nb*: a digital copy of this text will be provided via the class list-serv]

Graff, Gerald and Cathy Birkenstein. *They Say, I Say*. Third edition. ISBN: 9780393935844

Loomba, Ania. *Shakespeare, Race, and Colonialism*. Oxford Shakespeare Topics, ISBN: 978-0198711742

Participation and Attendance

This course is a seminar and requires careful reading of a number of texts, which will be discussed in detail in class sessions. Students must come prepared to discuss the assignments (assignments read, with annotations in the course text or on a separate outline, etc.). Everybody is expected to speak during every class period – if you do *not* speak up in class, you may be marked absent.

Dr. N does not distinguish between “excused” and “unexcused” absences. Excessive absences (i.e. more than four class periods) will affect your final grade. Generally, five or more absences will result in a grade penalty of one letter grade. If you are aware of any reason why you will miss more than four class periods, please contact Dr. N within the first week of class.

Classroom Behavior

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. I absolutely require that you demonstrate respect for your classmates and for ideas that may differ from your own. Our goal is for dialogue to occur, not conflict or proselytizing.

Late Work and Make-Up Policy

Late work will generally be penalized by a letter grade per calendar day. I do not accept work submitted over a week after the due date. If you anticipate that a paper will be late, email me *immediately* to make arrangements to submit your paper as soon as you can, lest too many penalties accrue. I do not accept late quizzes, in-class writing assignments, or “minor” writing assignments such as the annotated bibliography or abstract assignments.

During the course of the semester, you may rewrite one individual assignment of your choosing, after discussing the matter with me during office hours. (Your new grade, *which may be lower than the original grade*, will replace the previous one.) In addition to the revised project, you must also write a one-page memo addressed to me in which you detail what, how, and why you’ve revised. You must also attach the original, graded project with my annotations. There is no re-write option for quizzes, presentations, or the annotated bibliography and abstract assignments. Exceptions will be made for documented medical emergencies or ongoing medical conditions, religious observance, etc.

Special Accommodations

Students who require special accommodations for test-taking, presentations, etc., are requested to contact Educational Services for Students (470 Sears Building, 216-368-5230, essinfo@case.edu). All personal information shared with the office of disability resources will remain confidential, but the professor will be instructed on what specific accommodations the student requires.

Format Guidelines

All essays must follow MLA guidelines. Additionally, they must be typed, printed in black ink, double-spaced, 12-point Times New Roman font or equivalent; one inch margins, stapled, numbered pages with your name, course, and section number at the top of the page. Also, unless requested specifically by the instructor, all papers *must be handed in as paper copies*. ***Electronic submissions will not be accepted.***

Electronic Devices

Unless otherwise instructed by Dr. N, you are *not* permitted to use lap-tops, tablets, or cell-phones. The use of these devices distracts your instructor and your fellow classmates, and it is an inefficient way to take notes. (See Robinson Meyer’s essay “To Remember a Lecture Better, Take Notes By Hand” on Dr. N’s personal website.) You are expected to take notes in a notebook.

Syllabus

Depending on time constraints, availability of readings, and other factors, the instructor may alter the syllabus during the semester. Students will be given ample notice of such alterations. Alterations will be distributed to students *via* e-mail.

Plagiarism

You commit plagiarism when you present the ideas or words of someone else as your own. You commit plagiarism if you use without crediting the source:

- a) any part of another person’s essay, speech, or ideas
- b) any part of an article in a magazine, journal, newspaper, any part of a book, encyclopedia, CD-ROM, online www. page, etc.
- c) any idea from another person or writer, even if you express that idea in your own words.
- d) any part of *your own* work submitted to another class.

Important tip: *There should never be a time when you copy and paste something from the Internet and do not provide the exact location from which it came.* All acts of plagiarism will result in failure of the assignment and may result in failure of the entire course. Plagiarism can occur even without any intention to deceive if the student fails to know and employ proper documentation techniques. Unless otherwise indicated by the instructor for class group work, all work must be your own. Please consult CWRU’s academic integrity policy here: <https://goo.gl/uS0QVT>

Writing Assignments and Grading Criteria

<i>Diagnostic Writing Assignment</i>	2 pages	5% of final grade
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Drawing on the skills of critical analysis which you learned in your FSEM, write a rebuttal to either Bohannon’s “Shakespeare in the Bush” or Greenblatt’s “Shakespeare in Tehran.” Both Bohannon and Greenblatt express judgments over other cultures, and both use references to Shakespeare in order to support those judgments. Your rebuttal should therefore focus on the rhetorical function of citing Shakespeare as an *exemplum*. How do these writers *define* Shakespeare? To which audiences do they suggest that he *belongs*? Do you agree?

Some other possible questions to consider include: does the author treat the culture, and the members of that culture, that they engage with respect? How do you know? Again, you should consider the role that Shakespeare plays as a rhetorical in supporting the claims about that culture. Hint: it may be helpful to dust off your old copy of *They Say, I Say!* (NB: you can *agree* in a rebuttal, you just have to “agree with a difference”). Your essay must have a clear thesis statement, supported with specific sub-claims and quoted evidence.

<i>Close Reading of Shakespeare</i>	3-5 pages	15%
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For this assignment, write an original essay focusing on a single, brief passage from *The Tempest*. (It is recommended that you select a passage directly addressing the question of *difference*, be that difference racial, ethnic, national, or gender). While your writing may be somewhat exploratory,

you should still have a strong, identifiable thesis statement supported by evidence from the text and correctly identified literary techniques. You do not need to cite any outside sources.

We will examine several close readings in class, but here is an excerpt from a former student's paper on Edmund Spenser's *The Faerie Queene* to offer a sense of what is expected:

The notion of "original sin" suggests that all humans sin, so Guyon must at some point sin like any other human being. In stanza 68, "grace" and "fall" appear at the end of their lines (605, 606), referring to Sir Guyon's possible end. This instance of syntax predicts Guyon's end and his own fall from grace if he chooses to succumb to passions and desires excited by the "wanton Maidens" (586). In describing the blushing and laughing woman in this excerpt, Spenser uses a chiasmus: "That her blushing to her laughter gave more grace / And laughter to her blushing, as did fall" (605-6). This literary device is here used to capture the subtle manipulations of the women as they attempt to entice Guyon. Spenser notes that when the woman laughs, she adds blushing in order to show innocence, and this promotes her "Grace"; then she adds laughter to her blushing to ironically continue the playful enchantment of the knight. The rearrangement of words and flow of this chiasmus correspond to the subtle craftiness of the women as they lure Guyon toward them. They are manipulating him with their masterful design in tempting men, with the intricate blushing and laughing sequence as an example.

Note how this student identifies a specific literary device that others may have missed (the chiasmus in lines 605 and 606), analyzes its properties (it corresponds to the "wanton maidens" flirtatious irony), and then reads the detail in the context of the poem's thematic concerns (sin, grace, etc.). The passage is specific, thoughtful, original, and well written.

Close Reading of a Shakespeare Adaptation 3-5 pages 15%
Write an original essay focusing on a single, brief detail from either *Omikara* or *A Tempest*. What does this moment tell us about the way this text appropriates Shakespeare, and for what purpose? While your writing may be somewhat exploratory, you should still have a strong, identifiable thesis statement supported by an effective description of the text's details, using correctly identified literary or film techniques. You do not need to cite any outside sources, but if you choose to write about *Omikara*, you are encouraged to use "screen grabs."

We will examine several close readings in class, but here is an excerpt from a former student's paper on Steve McQueen's film *Hunger*, in order to offer a sense of what is expected:

In the famous long take depicting a conversation between Bobby Sands and the priest in *Hunger*, I believe that McQueen is directing referencing the chess-sequences Bergman's *Seventh Seal*. As you can see in the screen grabs below, the placement of Sands and the priest on alternate sides of the frame closely resembles that of Antonious Block and Death in Bergman's film. Yet in referencing Bergman's film, McQueen inverts its message. Visually, the priest resembles Death garbed in black, but he argues for life. Sands, on the other hand, insists on the righteousness of intentionally dying for a cause.

The film includes numerous scenes of contemplation—the guard smoking a cigarette, the inmate playing with the fly crawling on the window's grill—but rather than encourage the audience to meditate on these images themselves, the film's invoke the audience's suspense: a riot sequence or shooting could be just another jump cut away. Perhaps modern audiences are trained by thrillers and horror films to associate long takes with tension, rather than contemplation. In any case, McQueen is inverting viewers' expectations of what a "confession" or art film should do and of what a "thriller"

or “prison film” should do. This inversion of values reveals *Hunger* to be a much more complex film than it may seem when looking at plot alone.

Note how this student identifies an instance in the film other viewers may have missed (the possible allusion to *The Seventh Seal*) and analyzes it in the context of the film as a whole (other instances where the viewer’s expectations are inverted). The passage is specific, thoughtful, and well written.

Presentation on Global Shakespeare Performance 10 minutes 10%

Once during the semester, and working with a partner, you will be required to deliver a roughly ten-to-fifteen minute long formal presentation to the class, in which you introduce us to an international adaptation of one of Shakespeare’s plays, such as those cataloged on the MIT Global Shakespeares Video and Performance Archive website. Your presentation should summarize the performance or text from a *critical* perspective. (Porter’s account of Césaire’s *A Tempest*, which we will read later in the semester, is a wonderful example of this type of reading). Offer a specific account of the performance, indicating how Shakespeare’s work is appropriated and to what extent the performance departs from the original – and why. Moreover, you should provide a clear sense of the necessary cultural and historical context of this adaptation. For example, if you were presenting on Akira Kurosawa’s film *Ran*, an adaptation of *King Lear*, you would need to offer a brief explanation of the *Sengoku* period of Japanese history, when Kurosawa’s film is set.

Ideally, your group’s presentation should help shape the class’s discussion of our course material – how is the adaptation you are examining similar to, or different from, *A Tempest*, *Omkara*, or *The King is Alive*? Your presentation should include a multimedia component, either in the form of clips or images from the work you are presenting. A brief “Q&A” session will follow each presentation. You will be evaluated on the clarity, accuracy, as well as your general ability to engage your classmates. Presentation dates will be assigned during the second week of class, with preference given to students who have a performance in mind (and a strong claim for when to present!).

Annotated Bibliography 3-4 pages 10%

This assignment complements the final research assignment. A bibliography is, simply, a list of sources cited in a research project. An *annotated* bibliography is a bibliography that includes brief descriptions summarizing each source listed. For this assignment, you should list at least five different sources, cited in proper MLA format. Then, you should summarize the main thesis statement of each source, analyze the source’s argument and credibility, synthesize a relationship between this source and other sources listed in the bibliography, and explain each source’s purpose or use for your final paper. The annotated bibliography should be 1000-1200 words in length, or roughly three-to-four pages. The annotated bibliography must be properly formatted according to MLA conventions. Improperly formatted bibliographies will not receive a grade higher than C-.

Paper Abstract 1 page 5%

An abstract is a formal summary of the research completed and the projected argument of your final research project. Your abstract should summarize your key ideas, while also indicating the purpose, scope, methods, and conclusions of your project. Think of it as a “promo” or advertisement for your final research paper. The Paper #3 abstract should be 300 to 500 words in length, or roughly one page. Advice on how to prepare a paper abstract, as well as examples, can be found here: <http://goo.gl/DJcJxR>

Research Presentation

5-7 minutes

5%

In addition to summarizing your proposed argument in the paper abstract, you must also make a brief presentation to the class about the project, in order to solicit feedback. This will be a valuable exercise in both rehearsing your argument for an audience, as well as a means of receiving valuable suggestions from your classmates and instructor.

Final Research Project

10-12 pages

20%

We have, of course, only begun considering the international reception of Shakespeare's works. For your final paper, you have the opportunity to explore the phenomenon of "Global Shakespeare" beyond the examples we have considered in class. For this paper, you will write an original research project analyzing Shakespeare's influence on a work of art from a non-anglophone country. Draw upon the skills of critical interpretation, and from the readings in reception theory, that we have examined in class. I prefer that you write about a text other than *Om-kara*, *A Tempest*, or *The King Is Alive*. However, you are more than welcome to write about a work you or your classmates presented on in the class performance presentations, and you are encouraged to examine adaptations of *The Tempest*, *Othello*, and *Lear*. Refer to the MIT Global Shakespeares Video and Performance Archive website for suggestions.

Your project must have an original thesis statement, and this thesis must be supported by both close readings of the text you have chosen, and of the original Shakespearean text – much like the readings you completed for the previous two papers. However, your readings should now be informed by original research. Consider the critical texts we examined in class discussion as a model as you decide what form of (and how much) cultural background is necessary to assess this artwork fairly.

Some questions to consider: what are the specific national, ethnic, historical, or political conditions that shaped this artist's reading of Shakespeare? You should also demonstrate familiarity with the critical reception of the original Shakespearean text. In what ways does this film, play, or text engage the questions posed by Shakespeare scholars? Refer to the bibliographies in the Arden Shakespeare, or to the texts on reserve at the library, to get started on gauging the critical "conversation" about that text.

Class Participation

15%

Students are to complete all assignments in advance, to take notes on the assigned readings, and to be able to discuss the readings in class. To receive full credit for class participation, students must participate in class frequently, thoughtfully, and voluntarily. Pop quizzes will be assigned on an as-needed basis. If in-class discussions are energetic, thoughtful, and demonstrate that students are completing the reading adequately, quizzes may not be necessary. As a result, it is in every student's best interest to actively participate and contribute during class time!

NB: It is the student's responsibility to keep track of his or her progress in the course. Hold on to your graded assignments and use them to gauge your "current" grade in the course.

Class Schedule

WEEK 1 (1/15-19)

W (1/17) Course introduction. Read Ben Jonson's memorial poem in class. Begin reading Greenblatt "Shakespeare in Tehran."

WEEK 2

S (1/21)

Optional film viewing at the Cleveland Cinematheque: *Shakespeare Wallah* (1965), at 6:30 p.m. If interested, e-mail Dr. N by Thursday 1/18.

M (1/22)

Greenblatt "Shakespeare in Tehran" and Laura Bohannon "Shakespeare in the Bush." Discuss diagnostic essay.

Optional but recommended reading: TSIS chapters 1-3.

Unit 1: *The Tempest* and Colonialism

W (1/24)

The Tempest Acts I and II. **Diagnostic writing assignment due.**

F (1/26)

Email Presentation Group Members and Choices to Dr. N by 2 p.m.

WEEK 3

M (1/29)

The Tempest Acts III and IV and Montaigne "Of the Cannibals" (pp. 325-36 in Arden *Tempest*)

W (1/31)

The Tempest Act V and Paul Brown "This Thing of Darkness I Acknowledge Mine."

WEEK 4

M (2/5)

Deborah Willis "Shakespeare's *Tempest* and the Discourse of Colonialism." Discuss close reading assignment.

T (2/6)

Extra credit. Email a copy of the first two paragraphs of your close reading to Dr. N by 2 p.m.

W (2/7)

Writing workshop (close readings). Continue discussing Brown and Willis.

Optional but not required reading: TSIS chapters 4-5.

WEEK 5

M (2/12)

Presentations.

Close Reading Paper Due.

W (2/14)

Aimé Césaire *A Tempest*

WEEK 6

M (2/19)

Laurence M. Porter "Aimé Césaire's Reworking of Shakespeare." Discuss adaptation paper.

*Optional but recommended reading: Octave Mannoni "Prospero and Caliban" (pp. 353-64 in Arden *Tempest*) and Césaire "Discourse on Colonialism."*

Unit 2: *Othello* and Racial Difference

W (2/21)

Othello Acts I and II

WEEK 7

M (2/26)

Othello Acts III and IV

W (2/28)

Othello Act V and Dymrna Callaghan "Othello Was a White Man."

WEEK 8

S (3/4)

Screening of *Omkara*

M (3/5)

Discuss *Omkara*. Discuss adaptation paper.

Optional but recommended reading: TSIS chapters 6-7.

W (3/7) Jyotsna Signh “Different Shakespeares: The Bard in Colonial/Postcolonial India” and Gitanjali Shahani and Brinda Charry, “The Bard in Bollywood: The Fraternal Nation and Shakespearean Adaptation in Hindi Cinema.”

WEEK 9 NO CLASS (SPRING BREAK)

WEEK 10

M (3/19) Library visit.

W (3/21) **Presentations.**

Adaptation Paper due.

WEEK 11 Unit 3: The World in *King Lear* / *King Lear* in the World

M (3/26) *King Lear* Acts I and II

W (3/28) *King Lear* Act III and IV

WEEK 12

M (4/2) *King Lear* Act V and Nicholas Visser “Shakespeare and Hanekom”

Optional but highly recommended reading: Maynard Mack “The World of *King Lear*.”

T (4/3) Screening of *The King is Alive*

W (4/4) Discuss *The King is Alive*. Writing instruction (how to write an annotated bibliography).

WEEK 13

S (4/8) **Extra credit.** Draft an annotated bibliography entry for Scott-Douglass’s “Dogme Shakespeare 95,” and email it to Dr. N by 2 p.m.

M (4/9) Amy Scott-Douglass “Dogme Shakespeare 95.” Workshop sample abstracts.
Optional but recommended reading: Thomas Cartelli and Katherine Rowe “Surviving Shakespeare”

W (4/11) **Presentations.**

Annotated Bibliography due.

WEEK 14

S (4/15) **Extra credit.** Email a draft of paper abstract to Dr. N by 2 p.m.

M (4/16) Writing instruction. Workshopping paper abstracts.

Optional but recommended reading: *TSIS* chapters 8 and 10.

W (4/18) **Paper abstracts due.** Research presentations/conferences

WEEK 15

M (4/23) Research presentations/conferences

W (4/25) Research presentations/conferences

WEEK 16

M (4/30) **Final Paper Due.**