

FSEM 1111: Shakespeare's Americas

Section 31 -- Fall Quarter, 2021

Tuesdays & Thursdays, 10:00 – 11:50 a.m.

Location: Sturm Hall 186

<https://canvas.du.edu/login/ldap>**W. Scott Howard**showard@du.edu

303-871-2887

Sturm Hall 387-E

<https://portfolio.du.edu/showard>

“Reading Shakespeare” by Lauren Mulkey.

Reproduced with permission, <https://portfolio.du.edu/showard/item/152714>

Course Description: How and why has Shakespeare’s legacy become entangled in our country’s national and international culture wars? We will investigate Shakespeare on the page, stage, and screen, connecting the plays and their source materials, their adaptations and performances to history and politics during Shakespeare’s times and ours. We will study four plays—*The Tempest*, *Julius Caesar*, *Hamlet*, and *King Lear*—as we examine Shakespeare’s contested legacy from England to Africa, the Caribbean, South America and the USA at the intersections of colonialism, postcolonialism, racial justice, gender and sexuality. Our work engages with an international and interdisciplinary field from the early modern to the modern & postmodern eras, following routes of travel, translation, and trade. We will pay special attention to the role of the First Folio in transnational democracy and dissent, the archival interventions of artist books, and the agency of Shakespearean texts, performances, and adaptations across media encountered as forms of resistance against systemic violence. Students will work individually and collectively on research projects that combine creativity and critique. This seminar will provide individualized academic advising as part of a robust introduction to campus resources and the intellectual community at DU and in Denver.

Required Texts:

Atwood, Margaret. *Hag-Seed*. London & New York: Random House, 2016. ISBN: 9780804141314

Césaire, Aimé. *Une Tempête / A Tempest*. Trans. Richard Miller. New York: Theatre Communications, 2002. ISBN: 1559362103

Gunderson, Lauren. *The Book of Will*. Dramatists Play Service, 2018. ISBN: 9780822237723

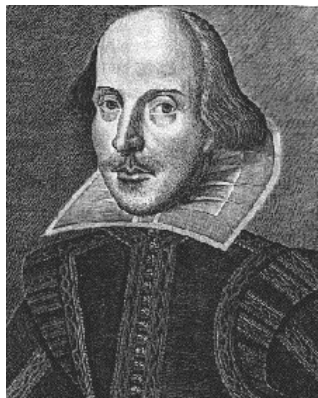
Shakespeare, William. *The Tempest*. Ed. Virginia Vaughan and Alden Vaughan. London: Bloomsbury, 2011. ISBN: 9781408133477

---. *Hamlet*. Ed. Ann Thompson and Neil Taylor. London: Bloomsbury, 2006. ISBN: 9781472518385

---. *Julius Caesar*. Ed. David Daniell. London: Bloomsbury, 1998. ISBN: 9781903436219

---. *King Lear*. Ed. R.A. Foakes. London: Bloomsbury, 1997. ISBN: 9781903436592

Shapiro, James. *Shakespeare in a Divided America*. New York: Penguin, 2021. ISBN: 9780525522317



“To the Reader”

This Figure, that thou here seest put,
 It was for gentle Shakespeare cut,
 Wherein the Graver had a strife
 With Nature, to out-doo the life:
 O, could he but have drawne his wit
 As well in brasse, as he hath hit
 His face; the Print would then surpasse
 All, that was ever writ in brasse.
 But, since he cannot, Reader, looke
 Not on his Picture, but his Booke.

—Ben Jonson’s commendation of Martin Droeshout’s portrait of William Shakespeare in the 1623 *First Folio*

Course Policies: Our activities and assignments must be completed as noted for each class meeting; guidelines will be distributed in advance via Canvas. Your regular and punctual attendance and spirited engagement are required. During each class meeting, you are expected to participate in our work, to listen to your peers, and to respond respectfully. To facilitate our discussions, I will call on you, ask you to engage with the ideas of others, and will challenge all of our assertions in order to energize critical thinking at the center of our work. As part of our conversations, we may discuss details and events in Shakespeare’s plays and in related contextual materials that confront matters concerning race, ethnicity, gender, class, sexuality, politics, religion, prejudice, and violence. It is imperative that you read all of our assigned materials and come to class with an open mind, knowing that while we are all welcome to our feelings, the point of exploring these felt responses in a classroom setting is to learn to think critically about them within and against the context(s) of the materials we are studying as well as with respect to our contemporary moment(s) in the 21st century. Several excellent articles in *The Atlantic* and *Psychology Today* discuss the importance of confronting difficult topics in the classroom.

F2F, Canvas, E-mail, Zoom: Our meetings will be held as in-person F2F classes, Tuesdays & Thursdays, 10:00 – 11:50 a.m., in Sturm Hall 186. All students must follow DU’s public health protocols, including regular Covid testing, masks, social distancing, individualized access to each building on campus, and responsible classroom conduct (seating charts, no food, etc.). Students who do not follow these public safety procedures will not be allowed to attend our class meetings. In addition to our F2F meetings, we will be using Canvas and e-mail to facilitate our daily and weekly communications and workflow. It is your responsibility to follow our daily Announcements on Canvas that will provide detailed instructions for our work. Our F2F meetings will not be recorded on Zoom. However, should the university require that courses shift to online formats, then we will be prepared to conduct our meetings via Zoom.

Note on attendance: For each unexcused absence, your grade in the class will be diminished by -0.5.

Note on assignments: Assignments are due at the dates and times specified by guidelines that will be distributed at least two weeks in advance. Essays should be submitted electronically via e-mail as attached Word documents to showard@du.edu. Essays should be double-spaced, 1” margins, 12-point TNR font. Assignments deviating from these guidelines will be considered late. Work submitted late will receive a deduction of -0.5 per day.

ASSIGNMENTS & GRADING:

Three Essays (5-pages each + works cited & CPB notes)	30%
One Commonplace Book* (includes participation)	30%
One Presentation	10%
One Research Project (8 – 10 pages, or the equivalent depending on media)	30%

*Commonplace Book—that is, a hand-written notebook—in which you engage consistently with our work, responding to in-class prompts as well as following your own path through the course. 75-100 words per response. Your essays, presentation, and research project may include documentation from your CPB.

DU Honor Code: Students are expected to follow the rules of conduct outlined in DU's Honor Code and to submit original work for all assignments. Plagiarism will result in an automatic F in the course.

Note on grading: *The Check System.* I'll be grading your Essays with a check system that will follow these guidelines. A check plus on all your Essays will translate to a grade of 4.0/A for that percentage of your overall grade in the course. Each check will reduce your grade for that component of your overall grade by -0.5. Each check minus, by -1.0; each missing Essay, by -2.0. If you ever receive less than a check plus, you'll have the option to revise & resubmit the work for a higher grade. Those revisions (with the first copy attached) will be due by the beginning of the next class meeting. *The Point & Letter System.* I'll be grading your Commonplace Book, Presentation, and Research Project with a point & letter system corresponding to this scale: A (4.0-3.9); A- (3.8-3.5); B+ (3.4-3.2); B (3.1-2.9); B- (2.8-2.5); C+ (2.4-2.2); C (2.1-1.9); C- (1.8-1.5); D+ (1.4-1.2); D (1.1-0.9); D- (0.8-0.5); F (0.4-0).

Recommended Resources:

Fair-use excerpts from texts (to be freely provided):

Aughterson, Kate, and Alisa Ferguson. *Shakespeare & Gender: Sex and Sexuality in Shakespeare's Drama*.
 Bristol, Michael. *Shakespeare's America / America's Shakespeare*.
 Hall, Kim. *Things of Darkness: Economies of Race and Gender in Early Modern England*.
 Kendi, Ibram X. *Stamped From the Beginning: The Definitive History of Racist Ideas in America*.
 Kendi, Ibram X., and Keisha N. Blain. *Four Hundred Souls*.
 Packer, Tina. *Women of Will: the Remarkable Evolution of Shakespeare's Female Characters*.
 Piñeyro, José Enrique Camilo Rodó. *Ariel*.
 Retamar, Roberto Fernández. *Caliban and other Essays*.
 Zabus, Chantal J. *Tempests After Shakespeare*.

Web:

British Library / Shakespeare, <https://www.bl.uk/shakespeare>
 Denver Center for the Performing Arts, <http://www.denvercenter.org/>
 DU's Reiman Theatre @ CPR, <http://www.cpr.org/news/story/after-85-years-dark-du-mural-revealed>
 Folger Shakespeare Library: Shakespeare Unlimited, <https://www.folger.edu/shakespeare-unlimited>
 Innovation Labs @ DU, <https://ritchieschool.du.edu/innovationlabs>
 MIT Global Shakespeares: Video and Performance Archive, <https://globalshakespeares.mit.edu/>
 MIT Shakespeare, <http://shakespeare.mit.edu/>
 NYT 1619 Project, <https://www.nytimes.com/interactive/2019/08/14/magazine/1619-america-slavery.html>
 Oxford English Dictionary, <https://www-oed-com.du.idm.oclc.org/advancedsearch>
 Special Collections @ DU, <https://library.du.edu/collections-archives/specialcollections/index.html>
 University of Denver Libraries, <http://library.du.edu/>
 University of Denver, Theatre Department, <http://www.du.edu/ahss/theatre/>

CALENDAR (subject to changes):

Week 1: *The Tempest*

- 9/14 Shakespeare: *The Tempest* (1611)
NYT 1619 Project (selections)
- 9/16 Shakespeare: *The Tempest* (1611) + Introduction
NYT 1619 Project (selections)
 Strachey: *True Repertory* (1609)
 de Montaigne: "Des Cannibales" (c. 1580)

CALENDAR (subject to changes):**Week 2: *The Tempest & Une Tempête***

9/21 Shakespeare: *The Tempest* (1611) + Introduction
 Césaire: *Une Tempête* (1969)
 NYT 1619 Project (selections)
 Strachey: *True Repertory* (1609)
 de Montaigne: “Des Cannibales” (c. 1580)
 Browning: “Caliban upon Setebos” (1859)
 Rodó: *Ariel* (1900)
 Mannoni: *Prospero and Caliban: the Psychology of Colonization* (1948)

9/23 Shakespeare: *The Tempest* (1611) + Introduction
 Césaire: *Une Tempête* (1969)
 NYT 1619 Project (selections)
 Strachey: *True Repertory* (1609)
 de Montaigne: “Des Cannibales” (c. 1580)
 Browning: “Caliban upon Setebos” (1859)
 Rodó: *Ariel* (1900)
 Mannoni: *Prospero and Caliban: the Psychology of Colonization* (1948)
 Kendi: *Stamped From the Beginning* (PDF)
 Kendi and Blain: *Four Hundred Souls* (PDF)
 Retamar: *Caliban* (PDF)

Week 3: *The Tempest & Une Tempête & Hag-Seed*

9/28 Shakespeare: *The Tempest* (1611) + Introduction
 Césaire: *Une Tempête* (1969)
 Atwood: *Hag-Seed* (2016)
 Performance: *The Tempest // Shakespeare’s Globe on Screen* (2013)
 NYT 1619 Project (selections)
 Strachey: *True Repertory* (1609)
 de Montaigne: “Des Cannibales” (c. 1580)
 Browning: “Caliban upon Setebos” (1859)
 Rodó: *Ariel* (1900)
 Mannoni: *Prospero and Caliban: the Psychology of Colonization* (1948)
 Kendi: *Stamped From the Beginning* (PDF)
 Kendi and Blain: *Four Hundred Souls* (PDF)
 Retamar: *Caliban* (PDF)

9/30 Commonplace Books due
 Shakespeare: *The Tempest* (1611) + Introduction
 Césaire: *Une Tempête* (1969)
 Atwood: *Hag-Seed* (2016)
 Performance: *The Tempest // Shakespeare Behind Bars* (2005)
 NYT 1619 Project (selections)
 Strachey: *True Repertory* (1609)
 de Montaigne: “Des Cannibales” (c. 1580)
 Browning: “Caiban upon Setebos” (1859)
 Rodó: *Ariel* (1900)
 Mannoni: *Prospero and Caliban: the Psychology of Colonization* (1948)
 Kendi: *Stamped From the Beginning* (PDF)
 Kendi and Blain: *Four Hundred Souls* (PDF)
 Retamar: *Caliban* (PDF)



CALENDAR (subject to changes):**Week 4: *Hamlet: Quartos, Folios & Artist Books***

10/5 Essay #1 Due
 Shakespeare: *Hamlet* (1602, 1604, 1623) + Introduction
 Shakespeare: First Folio (1623)
DU's Reiman Theatre

10/7 Shakespeare: *Hamlet* (1602, 1604, 1623) + Introduction
 Shakespeare: First Folio (1623)
Shakespeare Artists' Books Collection / AAC 101

Week 5: *Hamlet & The Book of Will*

10/12 Shakespeare: *Hamlet* (1602, 1604, 1623) + Introduction
 Shakespeare: First Folio (1623)
 Gunderson: *The Book of Will* (2018)
 Bristol: *Shakespeare's America / America's Shakespeare* (PDF)
 Packer: *Women of Will* (PDF)

10/14 Shakespeare: *Hamlet* (1602, 1604, 1623) + Introduction
 Shakespeare: First Folio (1623)
 Gunderson: *The Book of Will* (2018)
 Bristol: *Shakespeare's America / America's Shakespeare* (PDF)
 Packer: *Women of Will* (PDF)
Innovation Labs @ DU

Week 6: *Hamlet & The Book of Will & Adaptations*

10/19 Shakespeare: *Hamlet* (1602, 1604, 1623) + Introduction
 Shakespeare: First Folio (1623)
 Gunderson: *The Book of Will* (2018)
 Emily Berman: "if you love me, hold not off" (2016)
 Performance: *Hamlet // Shakespeare's Globe on Screen* (2017)
 Bristol: *Shakespeare's America / America's Shakespeare* (PDF)
 Packer: *Women of Will* (PDF)
 Aughterson and Ferguson: *Shakespeare & Gender* (PDF)

10/21 Commonplace Books due
 Shakespeare: *Hamlet* (1602, 1604, 1623) + Introduction
 Shakespeare: First Folio (1623)
 Gunderson: *The Book of Will* (2018)
 Emily Berman: "if you love me, hold not off" (2016)
 Performance: *Hamlet // Hamlet* (1996)
 Bristol: *Shakespeare's America / America's Shakespeare* (PDF)
 Packer: *Women of Will* (PDF)
 Aughterson and Ferguson: *Shakespeare & Gender* (PDF)

Week 7: *Julius Caesar & Hamlet*

10/26 Essay #2 Due
Julius Caesar (1599)
 Shapiro: *Shakespeare in a Divided America* (2021)

10/28 *Julius Caesar* (1599) + Introduction
Hamlet (1602, 1604, 1623) + Introduction
 Shapiro: *Shakespeare in a Divided America* (2021)



CALENDAR (subject to changes):**Week 8: *Julius Caesar & Hamlet & The Tempest***

11/2 *Julius Caesar* (1599) + Introduction
Hamlet (1602, 1604, 1623) + Introduction
The Tempest (1611) + Introduction
 Shapiro: *Shakespeare in a Divided America* (2021)

11/4 *Julius Caesar* (1599) + Introduction
Hamlet (1602, 1604, 1623) + Introduction
The Tempest (1611) + Introduction
 Shapiro: *Shakespeare in a Divided America* (2021)

Week 9: *King Lear*

11/9 Essay #3 Due
King Lear (1608, 1619, 1623)
 Performance: *King Lear* // Shakespeare's Globe on Screen (2017)
 Shapiro: *Shakespeare in a Divided America* (2021)

11/11 *King Lear* (1608, 1619, 1623)
 Performance: *King Lear* // Kurosawa, RAN (1985)
 Shapiro: *Shakespeare in a Divided America* (2021)

Week 10: *King Lear*

11/16 *King Lear* (1608, 1619, 1623)
 Presentations

11/18 *King Lear* (1608, 1619, 1623)
 Presentations

Week 11: Research Projects

11/20 Final exams commence // Commonplace Books due by or before this date

11/23 Final exams conclude // Research Projects due by or before this date

