

**Race and Gender in Contemporary Criticism:
Problems in Shakespeare Studies**

THEA 2202: 30420

Spring 2018

Tuesdays, 3-5:30

Cathedral of Learning 1627

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or by appointment

Canon building is empire building. Canon defense is national defense. Canon debate, whatever the terrain, nature, and range (of criticism, of history, of the history of knowledge, of the definition of language, the universality of aesthetic principles, the sociology of art, the humanistic imagination), is the clash of cultures.

Toni Morrison, “Unspeakable Things Unspoken:
The Afro-American Presence in American Literature,”
1988

COURSE DESCRIPTION AND GUIDING QUESTIONS

In 1932, Joseph Quincy Adams, the first Director of the Folger Shakespeare Library, declared the newly minted institution sought to combat “the forces of immigration,” which he believed were, “a menace to the preservation of our long-established English nation.” By claiming Shakespeare as a protector of American borders and the English language, Adams perpetuated the long-established use of Shakespeare as marker of male Euro-American whiteness. This fact was highlighted when, eighty-five years later, at the Shakespeare Association of America annual meeting, Denis Austin Britton asserted that “Shakespearean,” is an inherently racialized identity that assumes whiteness—both in the subject and the scholar. Britton asked, “to what extent does Shakespeare studies, and all of power and prestige that is associated with the scholarly study of Shakespeare, fully embrace the study of race in and through Shakespeare?”

In this graduate seminar, we will examine similar questions in early modern race studies, a category of criticism that began to flourish with the publication of Kim F. Hall’s 1995 *Things of Darkness: Economies of Race and Gender in Early Modern England*. The majority of course readings come from voices often marginalized in/by Shakespeare studies and the academy at large: women, scholars of color, and especially scholars of color who identify as women.

We will take a chronological historiographical approach in order to grapple with a variety of critical methodologies, as well as Shakespeare in historical and contemporary performance. While an intimate knowledge of Shakespeare’s work is not required for this course, you will find it useful to familiarize yourself with a few plays that come up often in the criticism: *Othello*, *Titus Andronicus*, *The Temepest*, and *Antony and Cleopatra*.

Our guiding questions will include:

- 1.) Who gets to be a Shakespearean?
- 2.) Who benefits from the continued study of Shakespeare?
- 3.) What does it mean to see bodies of color (characters and actors) in Shakespeare's plays?
What does it mean to foreground those characters/performers in the study of Shakespeare and early modern theatrical culture?
- 4.) What is the status of early modern and Shakespeare race studies in 2017?
- 5.) What is the relationship between the Shakespearean canon and the politics of power/control that seek to maintain it as an inviolable (and necessary) field of study?
- 6.) Can we keep a Shakespearean canon (that includes plays, criticism, early modern theatre and performance history) *while* working toward dismantling the systems of white supremacy that have established/currently maintain it? Can these two things exist simultaneously? What are the implications of having both? What are the implications of losing one over the other?

This course is cross-listed with [Cultural Studies](#) and [Gender, Sexuality, and Women's Studies](#). Students can also put coursework toward the [graduate certificate in Medieval and Renaissance Studies](#).

COURSE MATERIALS

We will be working with the following books, plus a few journal articles, as noted in the course schedule.

All books are available through the bookstore, on reserve at Hillman, and/or electronically through Hillman.

- Dympna Callaghan, *Shakespeare without Women: Representing Gender and Race on the Renaissance Stage*, Routledge, (2000), ISBN: 9780415202329
(available as e-book on Courseweb)
- Celia Daileader, *Racism, Misogyny, and the Othello Myth: Inter-racial Couples from Shakespeare to Spike Lee*, Cambridge University Press, (2005), ISBN: 9780521613149
- Kim F. Hall, *Things of Darkness: Economies of Race and Gender in Early Modern England*, Cornell University Press, (1995), ISBN: 978-0-8014-8249-6
- Ruben Espinosa and David Ruiter, eds. *Shakespeare and Immigration*, Ashgate (Routledge), (2014), ISBN: 9781138260979
- Delia Jarrett-Macauley ed., *Shakespeare, Race, and Performance: The Diverse Bard*, Routledge, (2017), ISBN: 9781138913820
- Ania Loomba, *Shakespeare Race and Colonialism*, Oxford University Press, (2002), ISBN: 9780198711742
- Ayanna Thompson, *Colorblind Shakespeare: New Perspectives on Race and Performance*, Routledge, (2006), ISBN: 9780415978026
- Ayanna Thompson, *Passing Strange: Shakespeare, Race, and contemporary America*, Oxford University Press (2011), ISBN: 9780199987962
- Virginia Mason Vaughan, *Performing Blackness on English Stages, 1500–1800*, Cambridge University Press, (2005), ISBN: 9780521102261

COURSE SCHEDULE**subject to change with one week's notice**

Date	Readings	Presentations & Assignments
<u>Week 1</u> January 9	Course Introduction The Color of Membership (CW)	Bring in 3–5 discussion questions for the class based on your listen of the Color of Membership panel (Shakespeare Association of America, 2017)
<u>Week 2</u> January 16	Kim F. Hall, <i>Things of Darkness</i>	
<u>Week 3</u> January 23	Dympna Callaghan, <i>Shakespeare Without Women</i> (CW)	<u>Lecture and Discussion Leader</u> Chris Staley
<u>Week 4</u> January 30	Ania Loomba, <i>Shakespeare, Race and Colonialism</i>	<u>Lecture and Discussion Leader</u> Yuh Hwang
<u>Week 5</u> February 6	Virginia Mason Vaughan, <i>Performing Blackness on English Stages</i>	<u>Lecture and Discussion Leader</u> Courtney Colligan
<u>Week 6</u> February 13	Celia Daileader, <i>Racism, Misogyny, and the Othello Myth</i>	<u>Lecture and Discussion Leader</u> Larissa Irizarry
<u>Week 7</u> February 20	Ayanna Thompson, <i>Colorblind Shakespeare</i>	<u>Lecture and Discussion Leader</u> Yuh Hwang
<u>Week 8</u> February 27	Ayanna Thompson, <i>Passing Strange</i>	<u>Lecture and Discussion Leader</u> Courtney Colligan
<u>Week 9</u> March 6	SPRING BREAK NO CLASS	
<u>Week 10</u> March 13	Espinosa & Ruiter, <i>Shakespeare and Immigration</i>	<u>Lecture and Discussion Leader</u> Chris Staley Final Project Proposals DUE
<u>Week 11</u> March 20	Emerging Voices in the Field: <ul style="list-style-type: none"> • Della Gatta, “<i>From West Side Story to Hamlet, Prince of Cuba?</i>” • Grady, “Othello, Colin Powell, and Post Racial Anachronisms” • Grier, “Staging the Cherokee <i>Othello</i>: An Imperial Economy of Indian Watching,” • Ndiaye, <i>Aaron’s Roots</i> (all on CW) 	TBD

<u>Week 12</u> March 27	<i>Shakespeare Quarterly</i> issue 67.1 (please review Kyle Grady's article in this issue as well)	<u>Guest Speaker</u> Noémie Ndiyae, Assistant Professor of English and Comparative Literature, Carnegie Mellon University
<u>Week 13</u> April 3	Jarret-Macauley, <i>Shakespeare, Race, and Performance</i>	<u>Lecture and Discussion Leader</u> Larissa Irizarry
<u>Week 14</u> April 10	The Color of Membership: a re-listen	TBD
<u>Week 15</u> April 17	In-Class Conference	
<u>Week 16</u> April 24	Finals Week	Final Project DUE, April 24 @ 3:00pm via email

COURSE ASSIGNMENTS

Participation and Preparation (20%)

Students should come to class prepared to discuss authors' arguments, evidence, methodology, how the scholarly readings relate to our work as theatre and performance historians and/or cultural critics, as well as the connections and conflicts between readings from previous weeks. It is particularly important to note the ways the readings speak to larger questions and challenges facing scholars writing about race, ethnicity, and gender—both in the content of their scholarship, on the stage, and in the classroom. Consider class discussion as an opportunity to experiment with your ideas about the readings and issues at hand. Participation includes actively engaging in conversation as well as active listening.

I expect that students will be respectful colleagues and thoughtful listeners. Furthermore, I expect that, barring illness, professional obligations, or emergencies, all students will be present and prepared for all meetings.

Drafts

During the last 15–20 minutes of each course meeting, I will ask students to share their “drafts” with the class. This is an opportunity for you to talk about what nascent ideas are on your mind: what research questions are you asking? What ideas or research projects are coming up for you in this class or in your work outside of the course? This doesn’t have to be a fully formed idea or thought. Rather, it’s a space for you to speak—out loud—the questions and connections you’re making academically, intellectually, pedagogically, etc. Are you working on a conference paper or an article? Are you thinking about a class that you would like to design? Did you recently read a book for exam prep with which you’re wrestling? Are you streaming a show or listening to a new album that compels you to engage it in a more rigorous way? Do you have a side hustle or a secret project that is drawing your attention? This is a space to talk about your earliest drafts of new (or returning) ideas in an informal way.

Lecture and Discussion Leaders (20%)

Each student will prepare and deliver **two** presentations over the course of the semester.

For the purposes of this class, a presentation is a 15–20 minute lecture on the week’s reading. The lecture will analyze and synthesize the week’s readings and highlight key arguments, questions, and methods engaged by the author(s). Students will not only engage with the week’s material, but also contextualize the work within the seminar and the field. Students will argue the material’s strengths and offer a critique of the material, using specific examples. In addition, students will demonstrate a certain mastery of the entire work, its methodology, and intellectual genealogy; as a result, presenters should anticipate the need for additional outside research to contextualize and enrich the presentation including a discussion of the ways in which the book was received upon publication (i.e. books reviews, retrospectives, subsequent literature reviews etc.).

Please note: You are not just presenting on the material-at-hand, but bringing forward a unique argument about the material from your own perspective.

Additional/supplemental presentation materials may include: PowerPoint, clips/analysis of performances, handouts, images, discussion of the identity of scholars and the ways in which their positionality explicitly informs their point of view (e.g. Kim Hall’s epilogue in *Things of Darkness*).

The presentation will conclude with questions and issues that launch our discussion of the material. When we begin into the discussion portion of the day, the discussion leader should be prepared to facilitate the discussion and ask follow-up questions based on the development of our discussion.

All students who are not presenting on a particular day should come prepared to respond to and engage the presentation’s arguments and criticism, while bringing in questions and criticisms of their own.

Response Papers (20%)

On the days you *are not* presenting, you will write a response paper (three quarters of a page to one page, single spaced, 12 pt. font, Times New Roman) for each class. The goal of the responses is to practice ways of thinking critically and historiographically about early modern race studies. Your response should focus on your analysis of the readings from your own point of view. You might focus on an evaluation of the author’s argument, methodology, theoretical framework, etc. You might consider or challenge an author based on other readings in the course (or outside of it), current events, performances, pedagogical considerations, or class discussions. Feel free to include questions you have about the readings as well. The responses are generally open-ended but must have an argument and evidence/analysis supporting your position. That being said, I’m less interested in how “scholarly” or formal your writing is, and more interested in the ways you’re engaging and wrestling with the material. Please bring in your responses to each class and prepare to share your ideas and arguments with the class as we launch into the day’s conversation. Hard copies of the responses are due for each class meeting.

Final Project Proposals (10%)

Your proposal should take the form of a 250-300 word abstract; I'll provide feedback on your proposal and we will shape the parameters/scope of your work together. All final project proposals are subject to revision before approval. Please come and meet with me to talk about your final project ideas before the proposals are due.

In-Class Conference (10%)

Near the end of the semester, all students will have an opportunity to present their final research projects (in-process) to the class (exact length TBD). The presentation should take the form of a plenary presentation (i.e. formally delivered and presented to the class using whatever A/V, demonstrations, and/or performance that is necessary to illustrate your questions, methodologies, discoveries, etc.). All students will take questions and receive feedback from their peers. The format of your final project will, of course, dictate the exact format of your in-class conference presentation.

Final Project (20%)

For your final research project, you should engage the themes and questions of the class in a critical, analytical, and/or historiographical way. You are, of course, free to talk about topics in early modern race studies, pedagogy, historical/contemporary performances of Shakespeare's plays (or the plays of his contemporaries), or you may look to similar questions in your own (or prospective) field of study. We will have ongoing conversations about what your final project is/can be over the course of the semester. The format is open-ended and may be:

A research or critical paper: ~15–20 pages in length; should be the beginning or continuation of a possible journal article or conference paper. Part of this project will be a consideration of the journal/conference for which you are writing.

Website and Blog*: If you have a particular interest in digital and/or public humanities, you can present your research in the form of a website and blog with multiple researched blog entries. I am open to other forms of engagement with digital humanities and/or archives; let's talk.

Course Design*: If you want to focus your attentions on building a teaching portfolio and/or your own pedagogical development, you might consider designing a course (including a syllabus, course schedule, and descriptions of major assignments) that address the core questions and concerns of this class in some way.

Performance*: You might consider devising a performance piece of some kind that addresses the course's central questions and lines of inquiry. We can create time in class so you can present all or part of the performance (depending on length). You will also be required to write an accompanying essay (length TBD) that frames the performance and connects it to the class material and questions in some way.

*Annotated Bibliography: All assignments outside of the traditional research paper should come with an annotated bibliography of 10–15 pieces of material (monographs, edited collections, peer-reviewed journals outside of the course syllabus, performance, interview, etc.). Each entry should address the work's usefulness and significance to your final project. You may use up to 3 works that appear in the course schedule or bibliography.

COURSE POLICIES AND UNIVERSITY RESOURCES

Academic Integrity

“Students and faculty are expected to familiarize themselves with the published rules and regulations governing academic integrity, a term meaning the ethical standards of integrity by which each student and faculty member is expected to operate. As members of a community of learners, all students and instructors are expected to adhere to these behavioral, academic, and ethical standards of the University community and of their field of study. The Academic Integrity Code sets the standards for protocol regarding issues such as how to handle cheating or plagiarizing.”

(<http://www.as.pitt.edu/undergraduate/expectations/handbook/academic-standards.html#ac>. August 9, 2010).

Please see <http://www.as.pitt.edu/faculty/policy/integrity.html> for further information. If you are at all in doubt as to what is or is not an infraction of academic integrity, please do not hesitate to request a meeting with me for clarification.

Academic integrity and plagiarism

Cheating/plagiarism will not be tolerated. Students suspected of violating the University of Pittsburgh Policy on Academic Integrity will be required to participate in the outlined procedural process as initiated by the instructor. A minimum sanction of a zero score for the assignment will be imposed. For the full Academic Integrity policy, go to: www.as.pitt.edu/faculty/policy/integrity.html.

Violation of the Academic Integrity Code requires the instructor to submit an Academic Integrity Violation Report to the Dean’s Office.

Disability Resources and Services

If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact both your instructor and Disability Resources and Services, 140 William Pitt Union, 412-648-7890 as early as possible in the term. Disability Resources and Services will verify your disability and determine reasonable accommodations for this course. For more information, visit <https://www.studentaffairs.pitt.edu/drs/> .

Students with Disabilities

Please let me know as soon as possible if you require particular accommodations so that I may prepare to meet them to the best of my ability, in co-ordination with DRS.
<http://www.studentaffairs.pitt.edu/drs/>

Non-discrimination policy

As an educational institution and as an employer, Pitt values equality of opportunity, human dignity, and racial/ethnic and cultural diversity. Accordingly, the University prohibits and will not engage in discrimination or harassment on the basis of race, color, religion, national origin, ancestry, sex, age, marital status, familial status, sexual orientation, gender identity and expression, genetic information, disability, or status as a veteran. For more information, visit <http://cfo.pitt.edu/policies/documents/policy07-01-03web.pdf>

Inclusivity and Diversity

An important aim of this course is to promote an inclusive learning community that encourages the dynamic, open exchange of ideas and affirms the diversity and dignity of participants and perspectives within a mutually respectful environment. We will engage with topics and theories that may challenge your assumptions about the world, but will do so in a way that values diverse perspectives and experiences and encourages productive reflection and interaction. I expect that students will voice their opinions and arguments in a respectful manner. If there are aspects of this class that produce barriers to your inclusion from course content or discussion, please contact me. I'm happy to talk.

Gender Inclusivity

This course affirms people of all gender expressions and gender identities. If you prefer to use a different name than what is on the class roster, please let me know. If you feel comfortable, please feel free to privately discuss your preferred pronouns, and correct me if I misgender you. I will not take any offense if you correct me; rather, I appreciate you giving me the opportunity to help you feel comfortable in class. If you have any questions or concerns, please do not hesitate to contact me.

Classroom recording policy

To ensure the free and open discussion of ideas, students may not record classroom lectures, discussion and/or activities without the advance written permission of the instructor, and any such recording properly approved in advance can be used solely for the student's own private use.

Course Communication

I will regularly share course updates, changes and materials with you via your Pitt email. Email is the best way to reach me. I will respond as soon as I am able.

E-mail policy

Each student is issued a University e-mail address (username@pitt.edu) upon admittance. This e-mail address may be used by the University for official communication with students. Students are expected to read e-mail sent to this account on a regular basis. Failure to read and react to University communications in a timely manner does not absolve the student from knowing and complying with the content of the communications. The University provides an e-mail forwarding service that allows students to read their e-mail via other service providers (e.g., Hotmail, AOL, Yahoo). Students that choose to forward their e-mail from their pitt.edu address to another address do so at their own risk. If e-mail is lost as a result of forwarding, it does not absolve the student from responding to official communications sent to their University e-mail address.

Cell phone and laptop policy

All cell phones and other electronic communication devices are to be turned to the off setting during class. Laptops are to be used for note-taking and accessing course materials only. If you have an emergency for which you need to have immediate access to your phone, please let me know.

Sexual misconduct, required reporting, and Title IX

The University is committed to combating sexual misconduct. As a result, you should know that University faculty and staff members are required to report any instances of sexual misconduct, including harassment and sexual violence, to the University's Title IX office so that the victim may be provided appropriate resources and support options. What this means is that as your professor, I am required to report any incidents of sexual misconduct that are directly reported to me, or of which I am somehow made aware.

There are two important exceptions to this requirement about which you should be aware: A list of the designated University employees who, as counselors and medical professionals, do not have this reporting responsibility and can maintain confidentiality, can be found here: <http://www.titleix.pitt.edu/report/confidentiality>

An important exception to the reporting requirement exists for academic work. Disclosures about sexual misconduct that are shared as part of an academic project, classroom discussion, or course assignment, are not required to be disclosed to the University's Title IX office.

If you are the victim of sexual misconduct, Pitt encourages you to reach out to these resources:

* Title IX Office: 412-648-7860

* SHARE @ the University Counseling Center: 412-648-7930 (8:30 A.M. TO 5 P.M. M-F) and 412-648-7856 (AFTER BUSINESS HOURS)

If you have a safety concern, please contact the University of Pittsburgh Police, 412-624-2121.

Other reporting information is available here: <http://www.titleix.pitt.edu/report-0>

Pittsburgh Action Against Rape (PAAR) is an off-campus resource: paar.net.

24 hour free confidential helpline: 1-866- END-RAPE (1-866-363-7273)

Additional University Resources

Any student who faces challenges securing their food or housing and believes this may affect their performance in the course is urged to contact Student Affairs for support.

Please notify me if you are comfortable in doing so. This will enable me to provide any resources that I may possess. Please note there is a student pantry: The Pitt Pantry

<http://www.studentaffairs.pitt.edu/pittserves/sustain/pantry/> located at Bellefield Presbyterian Church, 4001 Fifth Avenue.

Graduate school places many demands on students. The university offers resources and support. I offer a few here, but please contact me, if you are comfortable, so that I may provide additional information that I may have.

Stress Free Zone

<https://www.studentaffairs.pitt.edu/shs/stressfree/>

3rd Floor of the WPU

Office of Disability Services and Resources

<http://www.studentaffairs.pitt.edu/drs/>

140 WPU

Office of International Services

<https://ois.pitt.edu>

708 WPU

Student Health Services

<https://www.studentaffairs.pitt.edu/shs/>

Nordenberg Hall - Wellness Center

119 University Place

A (Non-Exhaustive) Course Bibliography

Shakespeare Quarterly, issue 67.1 (2016).

Al-Saber, Samer. "Beyond Colonial Tropes: Two Productions of *A Midsummer Night's Dream* in Palestine," *Critical Survey*, 28.3 (2016), 27–46.

Al-Shetawi, Mahmoud F. "Arabic Adaptations of Shakespeare and Postcolonial Theory." *Critical Survey*, 25.3 (2013), 4–28.

Callaghan, Dympna. *Shakespeare without Women: Representing Gender and Race on the Renaissance Stage*. Routledge: 2000.

Daileader, Celia. *Racism, Misogyny, and the Othello Myth: Inter-racial Couples from Shakespeare to Spike Lee*. Cambridge University Press, 2005.

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Grier, Miles P. "Inkface: The Slave Stigma in England's Early Imperial Imagination," in *Scripturalizing the Human : The Written as the Political*, Vincent L. Wimbush, ed. Routledge: 2015. 193–220.

Grier, Miles P. "Staging the Cherokee *Othello*: An Imperial Economy of Indian Watching," *William and Mary Quarterly*, 73.1 (January 2016), 73–106.

Habib, Imtiaz. *Shakespeare and Race: Postcolonial Praxis in the Early Modern Period*. University Press of America: 2000.

Habib, Imtiaz. *Black Lives in the English Archives 1500–1677: Imprints of the Invisible*. Ashgate: 2008.

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Loomba, Ania and Martin Orkin, eds. *Post-colonial Shakespeares*. Routledge: 1998.

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MacDonald, Joyce G., ed. *Race, Ethnicity, and Power in the Renaissance*. Fairleigh Dickinson University Press: 1997.

MacDonald, Joyce G. *Women and Race in Early Modern Texts*. Cambridge University Press: 2002.

Marcus, Leah S. *How Shakespeare Became Colonial: Editorial Tradition and the British Empire*. Routledge: 2017.

Ndiaye, Noémie. "Aaron's Roots: Spaniards, Englishmen, and Blackamoors in *Titus Andronicus*." *Early Theatre*, 19.2 (2016), 59–80.

Smith, Ian. *Race and Rhetoric in the Renaissance: Barbarian Errors*. Palgrave: 2009.

Thiel, Sara B.T. "Performing Blackface Pregnancy at the Stuart Court: *The Masque of Blackness* and *Love's Mistress, or the Queen's Masque*." *Renaissance Drama*, 45.2, 2017.

Thompson, Ayanna. *Colorblind Shakespeare: New Perspectives on Race and Performance*. Routledge: 2006.

Thompson, Ayanna. "The Future of Early Modern Race Studies: On Three Ambitious (Enough?) Books." *The Eighteenth Century*, 49.3, 2008.

Thompson, Ayanna. *Passing Strange: Shakespeare, Race, and contemporary America*. Oxford University Press, 2011.

Traub, Valerie ed., *The Oxford Handbook of Shakespeare and Embodiment: Gender, Sexuality, and Race*. Oxford University Press: 2016.

Swindall, Lindsay R. *The Politics of Paul Robeson's Othello*. University Press of Mississippi: 2011.

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