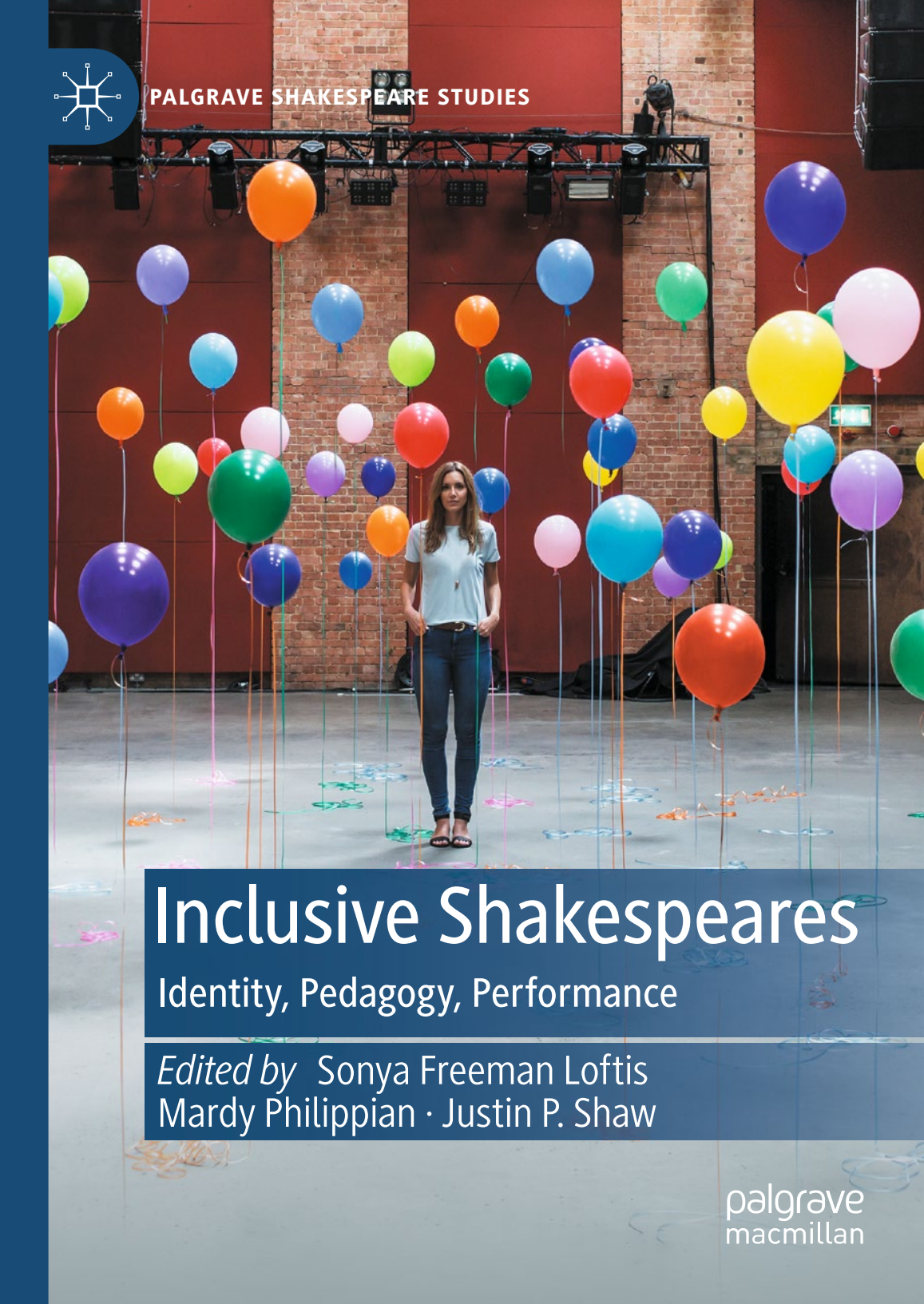
PALGRAVE SHAKESPEARE STUDIES
Inclusive Shakespeares
Identity, Pedagogy, Performance
Edited by Sonya Freeman Loftis
Mardy Philippian · Justin P. Shaw
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CHAPTER 14

Radical Listening and the Global Politics of Inclusiveness: An Afterword

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The Hamletian question "Who's there?" opens the introduction to the present volume. It is now time, in the afterword, to ponder the implications of what comes next: "Answer me: stand, and unfold thyself" (*Hamlet* 1.1.2). Surveys and social rituals of inclusion in our times tacitly assume that it is always reparative and desirable, for the sake of solidarity or visibility, to assert one's self-identity publicly. That fantastical clarity of public self-revelation is neither found in Hamlet's universe nor in our world. For instance, it is now commonplace to have everyone self-identify their personal pronouns. However, if deployed as emptied-out rituals, the well-intended practice can be counterproductive as a form of compulsory public confession, which excludes those who change their pronouns depending on context or over time. The same is true of other identities. The insightful dialogue among Sonya Freeman Loftis, Mardy Philippian,

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and Justin P. Shaw in the Introduction reminds me of a focus group meeting that Sonya and I attended, where our collaborative research on the phenomenon of exclusive inclusiveness began.

Aiming to craft strategies for inclusion and diversifying its global author recruitment practices, the Press retained a consulting firm to bring together select authors to brainstorm on the design of a questionnaire. The authors came from many different linguistic and cultural backgrounds all over the world, not just the U.K. Therefore, participants took the firm to task over their configurations of nearly every identity category (gender, race, sexuality, age, neurodiversity, disability, and so on), since, even within the Anglophone world, words and cognates have very different connotations in each country, especially in our post-Brexit world and era of the pandemic of COVID-19. We debated whether the questionnaire needs gender and sex as separate categories and whether information about an author's "sex" is even relevant. The draft questionnaire asks interviewees across the globe to select from a list of identity categories, but the well-intentioned project is mired in ineffective communication due to its U.K.-centric vocabulary.

Naming is a powerful act, and it is preferable to defer to people's own self-identification rather than label them. Jack Halberstam has critiqued our society's penchant for categorizing the human experience, noting how "all of these efforts to classify human behavior" contribute to ongoing, divisive projects. Our current "profusion of classificatory options," such as the 51 gender categories offered by Facebook at one point, "fixes bodies in time and space and in relation to favored social narratives of difference."[1] It is the minorities who have to live and contend with flawed knowledge that is created about them. In public health, the practice of studying minorities as "subjects of academic intrigue rather than real people" has also been critiqued. Research projects should benefit the "study populations who experience discrimination" rather than serve the dominant research establishment.[2]

In terms of official forms and questionnaires, pre-populated categories with unspoken assumptions, no matter how inclusive they may seem or how long the drop-down menu may be, are not as effective in community building as open-ended questions that invite self-identification and self-narrative. Pre-set categories may seem useful when one labels someone else, but they can deprive communities of their right to self-determination. For instance, on a form, it is an act of othering to list male and female in addition to a write-in box of "other," because it presupposes normative categories.

This is where global perspectives—multifocal, multilingual, and multicultural viewpoints—become especially important. This chapter demonstrates the application of strategies for global inclusiveness to Shakespeare studies in the classroom and suggests that through radical listening—a set of communication methods that attend to motivations rather than superficial "plots"—students can acquire new skills to analyze complex cultural texts and thereby gain empathy beyond their academic work. Global perspectives can help us tackle the pervasive Whiteness of Shakespeare studies by deconstructing the binary logic of a Black-White order (which inadvertently naturalizes the two as monolithic concepts).[3]

Global Perspectives on Inclusiveness

Beyond the issue of naming, inclusive practices are affected by each country's distinct vocabulary about social difference. For instance, the terms "migrant" and "refugee" signify differently in the U.K. and in the U.S. Discourses about race operate on diverse bandwidths, rendering such terms as "brown people," First Nations, BAME (Black, Asian, minority ethnic), BIPOC (Black, Indigenous, people of color), and AAPI (Asian American and Pacific Islander) only meaningful in certain contexts or time periods across Canada, the U.K., and the U.S. Not all the terms are in use everywhere.

Not only do word choices matter in creating inclusiveness, but it is also important to use them with care and precision. Sometimes, BAME (in the U.K.) and BIPOC (in the U.S.), instead of "Black," are used to discuss Black issues when the speaker feels uncomfortable naming Blackness. This seemingly casual, euphemistic usage smacks of either anti-Black racism, misappropriation, or both. Instead of naming Blackness, the speaker defaults to a purportedly inclusive acronym about people of color (POC) in general. In social and journalistic contexts, those acronyms are sometimes perceived to lessen the discomfort of the dominant group under the pretense of inclusiveness, similar to how the acronym LGBTQ (Lesbian, Gay, Bisexual, Transgender, and Queer) is tossed around in discussions of cis-homosexuality that exclude the "B" and "T" on the list. When an umbrella term such as LGBTQ conflates gender identity with sexual orientation, speakers who use the acronym often render the "T" (transgender community) silent and invisible.[4] In these cases, the speaker does not mean what they say when they use the acronym. They empty out the words and turn them into a harmful social ritual of "inclusion." Such

phenomena beg the question of whether inclusiveness is simply a strategy for providing the greatest comfort to the largest number of people. Is it a numbers game dividing the majority from the minority, creating fissures among minorities, or engaging in tokenism?

There are important political ramifications of such practices. For instance, Asian Americans were left out of the #OscarsSoWhite, a campaign to diversify the voting membership of the Academy awards committee, because the operating definition of "diversity" in the United States rarely includes people of Asian descent. Created by April Reign, the campaign seeks to "make the Academy of Motion Picture Arts and Sciences' membership, its governing bodies, and its voting members significantly more diverse."[5] The political invisibility of Asian Americans is partly caused by widely circulated, unfounded claims of their overrepresentation as well as erroneous assertions that the "model minority" is wealthy, autonomous, and exempted from discrimination. In fact, Asian Americans have the largest income disparity and the highest poverty rate of any racial group.[6] Also contributing to the problem are other factors relating to the multiple and contradictory meanings of race in contemporary American culture.

Counteracting the Colorblind Gaze

A non-binary, more comprehensive perspective should not be misconstrued as "whataboutism." Social justice issues are interconnected, and only by taking a global perspective can we effectively resolve local, and all, issues. While local(ized) social justice issues may seem more urgent to solve in the short term, it is paramount, in the long term, to think and act globally in order to create true inclusivity. We can expand our cognitive resources to think beyond the binary by considering the global ramifications of what may seem to be isolated, local cases of discrimination. While being cognizant of, for example, global Blackness, may not seem to solve local problems immediately, it is a more inclusive act to examine comparatively, within Blackness in the U.S., related issues faced by Black immigrants, refugees, expatriates, and international students who do not speak English as their first language, such as the increasingly visible Somali Muslim community in Minnesota.[7] As Ambereen Dadabhoy observes, our gaze is often "implicated in [our] own racial, gendered, and classed positions."[8] Identifying common patterns of racism in interconnected

contexts can strengthen local campaigns. Maintaining global perspectives can break down binarism and enhance our cognitive bandwidth.

Students often look through, rather than at, characters who are minoritized in one way or another, especially characters who are unnamed. Audiences of a majority racial group often approach fiction through a colorblind gaze, one that erases the presence of racialized others who are seen but not truly seen. Kenneth Branagh's Japanesque film *As You Like It* (2006) is one such example. The film dresses Wakehurst Place up with a Zen garden, shrine gate, and trappings of a nineteenth-century Japan torn between samurai and European merchants. The intercultural fusion is reflected by Rosalind's and Celia's Victorian dresses during the sumo match between Orlando and Charles. Sitting behind them, Duke Frederick dons dark samurai armor, which smacks of cultural appropriation. Orlando writes love letters in Japanese kanji script. Both Shakespeare and the dream of Japan are deployed ornamentally in the filmmaker's signature visual romanticism.

Such a work is still valuable pedagogically, because it can be a test case to help us place racial discourses across history in a global context and to rethink race through what is commonly regarded as a "non-race" film. The context of Anglophone Shakespearean film history alone is insufficient if we wish to fully unpack the cultural meanings of Branagh's *As You Like It*. Branagh's film participates in the tradition of using racial otherness for ornamental value, particularly in films that draw on Asian cityscapes and food to express exoticism. For instance, Ridley Scott's *Blade Runner* (1982) is set in a futuristic, Japanesque Los Angeles where Rick Deckard (Harrison Ford) eats ramen between missions. Junks, the iconic Hong Kong ships with fully battened sails, adorn the skyline of future New York in Luc Besson's *The Fifth Element* (1997). In San Fransokyo, the fictional city and backdrop of Don Hall and Chris Williams' *Big Hero 6* (2014), the Kabuki-za, the principal theater in Tokyo for the classical form of dance-drama, sits comfortably among American high-rises, merging the two coasts of the Pacific in the sunny future. James Mangold's *The Wolverine* (2013) engages in habitual deployment of Japanese architecture, such as a shiro (castle) and Tokyo's Zōjō-ji Temple, and uses warrior outfits (Ichirō's electromechanical suit, named the Silver Samurai) to signal evil within.

Similar to Branagh's *As You Like It*, these films feature a great deal of Asian script, amplifying the myth that Asian writing is inscrutable. There is no culturally meaningful engagement with the Asian settings in these films. The characters may live in a futuristic Asian-inspired cityscape, but

they move through the social and architectural space without giving meaning to the presence of Asian writing, food, and modes of transportation. Asian cities and people, therefore, become disembodied, exotic "aliens." The geographical distance enforces the temporal distance as contemporary Asian urban scenes are reframed as futuristic cinematic space. Maintaining an inherently global, comparative perspective could turn such works into teachable moments by showing the important distinction between color-conscious and colorblind casting, in that the former involves choices made to counteract the erasure of minorities, bringing actors' identities into intentioned, meaningful interactions with plot elements, whereas the latter perpetuates racism by equating social justice with the absence of stereotyping in selection processes.

The colorblind gaze has led to a twofold problem. Films either lack diverse casts—a phenomenon exacerbated by the practice of "whitewashing" (in which white actors are cast in non-white roles)—or they focus on negative portrayals of racialized others, such as Gong Li's performance of Isabella, lover of and financial adviser to a drug dealer in Michael Mann's film *Miami Vice* (2006). The colorblind gaze subsumes minorities under putatively universal themes that appeal to mainstream audiences and transforms what may not hold mainstream interest (such as uniquely Latinx struggles) into American popular culture (such as American pop feminism) that is more palatable for mass audiences, as is the case in Baz Luhrmann's *William Shakespeare's Romeo + Juliet* (1996).[9]

Shot primarily in Mexico City and Boca del Rio in Veracruz, Lurhmann's film is set in a fictional American city called Verona Beach. It pitches White Protestantism against Latinx Catholicism, which is mapped onto cinematic interpretations of the conflict between the Montagues and the Capulets—each clan marked with their distinct accents and sartorial choices. The action scenes, frequently punctuated by freeze frames or slow-motion shots, are "filtered through John Woo's Hong Kong action movies" and hip-hop rap.[10] Even though ethnic difference, such as Latinx culture, is used allegorically to frame the ancient feud in Shakespeare's play, and despite the film's borrowing from several cultures, the film has not typically been taught from the perspective of global or critical race studies. This is due to Luhrmann's use of Shakespeare's text for indexical value. Characters clad in jeans delivering lines from *Romeo and Juliet* give the false impression that the film is a specimen of "Anglophone Shakespeare"

rather than "global Shakespeare." Scholarship on Luhrmann's film focuses more frequently on gender issues rather than cross-cultural and racial (mis)representations.[11]

Radical Listening

The strategy of radical listening can enhance institutional and curricular inclusiveness. As a set of proactive communication strategies that listen for the roots of stories, radical listening, as Rita Charon, founder of narrative medicine, theorizes, can create "an egality between teller and listener that gives voice to the tale."[12] Instead of looking for the what in the plot of a story, students, using this strategy, can examine the why in characters' motivation and behaviors.

Radical listening draws on the methodology of strategic presentism, a term coined by Lynn Fendler.[13] This method acknowledges the readers' position in the present time. It empowers readers to own the text by bringing history to bear on our contemporary issues. By thinking critically about the past in the present—such as the #BlackLivesMatter movement—students analyze Shakespeare with an eye toward changing the present. In this way, Shakespeare ceases to be a White canon with culturally predetermined meanings. This method foregrounds the connection between historical and contemporary ideologies and "the ways the past is at work in the exigencies of the present."[14] In particular, adaptations turn the past from irrelevant knowledge into one of many complex texts in our exploration of present issues. The past is no longer sealed off in a vacuum. Another benefit of encouraging radical listening, enhanced by strategic presentism, in the classroom is that this strategy decenters the traditional power structures that have excluded minoritized students, such as students with disabilities and students of color. Previously underprivileged students are now empowered to claim ownership of Shakespeare through presentist adaptations.

In pragmatic terms, radical listening creates connections between seemingly isolated instances of artistic expression. The ability to recognize ambiguity in these connections helps students to more productively analyze multiple, potentially conflicting, versions of what seems to be the same story. In fact, literary ambiguity, as I have argued elsewhere, "helps connect minds for global change."[15] Because literary ambiguity can allow people to express themselves under censorship, literary ambiguity has proved an ally to oppressed peoples in the Soviet Union, Tibet, South Africa, and elsewhere. As students take into account the ambiguities of

adaptations, the modern edition of Shakespeare's plays is no longer the sole object of study. Instead, it is only one of multiple possibilities.

Another inclusive, and inquiry-driven, exercise is collective translation. Teaching Shakespeare through translated versions draws attention to dramatic ambiguities and aspects of the plays that have been dormant. One of the tools to help us teach Shakespeare through translation is Version Variation Visualisation: Multilingual Crowd-Sourcing of Shakespeare's *Othello* (sites.google.com/site/delightedbeautyws/), a project directed by Tom Cheeseman. Comparative analyses of translations of the same passage can shed new light on words that would have elided attention. In Act 1 Scene 3 of *Othello*, after Othello's eloquent defense of his love of Desdemona, the Duke of Venice tells Brabantio, at the end of the court scene, that "If virtue no delighted beauty lack / Your son-in-law is far more fair than black" (289–290). The Duke's remarks are commonly understood as under-handed and racist "praises" of Othello's virtue and appearance, though they provide ample opportunities for multilingual interpretation. Cheeseman's digital project focuses on these two lines. The website lists 200 collated translations in 30 languages and offers English translations of the foreign-language versions of these two lines. Translations of these lines into different languages deal with the meanings of "fair" and "black" rather differently. M. Eʿtemādzāda introduced gendered concepts into the lines, rendering in Farsi, in 2009, the first line as "if masculinity does not lack fascination and beauty." Mikhail Lozinskij's Russian translation says "Since honor is a source of light of virtue, / Then your son-in-law is light, and by no means black." Christopher Martin Wieland and Ángel Luis Pujante used "white" in German and Spanish (respectively) to translate "fair," while Victor Hugo chose "shining." Liang Shiqiu renders the word "fair" as biaozhi (comely) in Chinese with little moral overtone, while Jae-nam Kim expands the notion of virtue to "personality" in Korean while keeping the Duke's racist language that equates blackness with inelegance: "If we can say excellent personality is a beautiful one, / Your son-in-law must be a beautiful person even if he looks black." The translators' choices of word reflect how social markers—gender, class, immigration status—create and amplify one's desires and needs. Pedagogical exercises could be designed around this type of digital project to encourage students to reexamine what they assume to be familiar concepts. Translational differences draw attention to the instability of Shakespeare's texts as well as their variegated terrains that are open for interpretation.

Radical listening can also make other common classroom practices, such as trigger and content warnings, more inclusive. Commonly practiced in secondary and higher education in the U.S., the U.K., and Canada, a trigger warning is a statement, typically on the syllabus, to offer accommodation for people with post-traumatic stress disorder, neurodiverse people, or anyone who has experienced trauma. When used primarily because of a fear of legal action, a trigger warning becomes a ritual about evolving political correctness and not a genuine act of care. In such cases, it serves the educational institution rather than serving the student community. The strategy of radical listening can turn students from passive receivers of such disclaimers to active participants who work together to build an inclusive community. Some trigger warnings may attend only to certain groups' comfort. Misgendering acts (using the wrong pronouns or deadnaming a person) are not typically listed as triggering. Outside of transgender studies courses, transmisogyny is rarely considered "triggering," not even in institutional DEI (diversity, equity, and inclusion) training.[16] Course content warnings, if used, should critique institutionalized cis-sexism—the belief that cisgender people's lives are more natural and legitimate than those of trans people—which has led to the assignment of cisgender status to all characters. This bias makes it seem natural for cis artists and scholars (including those who are heterosexual and homosexual) to claim and exercise authority, while silencing a range of social practices that go under the label of transgender.[17]

In literary and cultural studies, typical themes listed for trigger warning are self-harm (without contextualization), gender-based violence (without spotlighting the perpetrators), "homophobia" (instead of the more accurate term "anti-gay"),[18] negative portrayals of disability (without critiquing pervasive assumptions about able-bodiedness), and explicit racial slurs (while glossing over microaggressions). More often than not, such warnings are based on characters' explicit actions or language. The themes considered traumatizing often reflect the concerns of "mainstream minorities" if not those of the majority community.[19] With radical listening strategies, however, students can attend to characters' intentions that may or may not have been stated and develop, together, a more inclusive list of potentially triggering themes.

Take *Titus Andronicus*, for example. Dominating a typical list of triggering themes are violence and sexual assault, focusing on the rape of Lavinia. While the centering of Lavinia's plight comes with good reasons and could be used to promote social justice in the context of the #MeToo

movement, the absence—in some trigger warnings—of anti-Blackness and infanticide is troubling.[20] When trigger warnings focus on Lavinia and gloss over the white Nurse's deriding comments about the yet unnamed Black baby as she urges Aaron to kill the "joyless, dismal, black, and sorrowful issue … as loathsome as a toad" (4.2.69–70), they send a message that prioritizes white women in the classroom. Further, toward the end of the tragedy, Lucius coerces Aaron to confess to his crimes "of murders, rapes, and massacres" (5.1.64) by threatening to hang him and his baby son ("Hang him on this tree, / And by his side his fruit of bastardy" 5.1.47–48). Trigger warnings that ignore these racist incidents contribute to the myths, identified by Celia R. Daileader, about black male rapacity and the need to shield white women from inter-racial contamination.[21]

Using the strategy of radical listening, we can turn trigger warning into a communal enterprise. I begin with a broadly conceived "content warning" about themes of race, gender, sexuality, and disability in the play. I then ask students to play a proactive role in their education. I encourage my students to debate the connection between trigger warnings and social justice. In one class, my students collectively compiled a list of issues and themes, beyond the usual suspects, that could be potentially triggering in the play. Students canvassed a broad swath of issues, including filicide, self-injury, honor killing, premeditated but unexecuted infanticide (two counts), anti-Blackness, involuntary cannibalism, racist misogyny, ableist portrayal of muteness, ableist portrayal of war veterans' post-traumatic stress disorder, and more. The grass-roots approach fostered more diverse voices in the classroom, promoted close reading skills, and enabled students' ownership of trigger warning as a communal practice and collaboratively created knowledge.

That said, it is ineffectual to pursue endless lists of trigger warnings, either, even with student input. The classroom can only be reparative when it is designed, from the very foundations of its pedagogy, to be truly inclusive through transparency: simply replicating political correctness does not create inclusion. It is futile to pursue inclusiveness by way of exhausting exhaustiveness.

Conclusion: Shakespeare and Social Justice

Inspired by the social justice turn in the arts, the present volume showcases socially reparative uses of Shakespeare in the classroom and in academic work. Social movements, such as #BlackLivesMatter, which began in 2013,[22] and #MeToo, which began in 2006 and returned in redoubled force globally in 2017,[23] have rekindled reparative interpretations of Shakespeare. For theater and film practitioners, an inclusive Shakespeare gives relevance and purpose to art as well as drawing a larger, more diverse clientele. Since 2015, the Archbishop Fulton J. Sheen Center for Thought and Culture in New York has offered the Justice Film Festivals in the hopes of "inspir[ing] justice seekers by presenting films of unexpected courage and redemption."[24] Also in 2015, the Transgender Shakespeare Company was founded in London as the first company run entirely by trans-identified artists. As Perry Guevara discusses in this volume, Marin Shakespeare Company in San Rafael, California, offers programs on "Shakespeare for social justice" created for people who are incarcerated and at-risk youths. These actors "practice being human together," because they believe Shakespeare offers "deep thinking about the human condition."[25] In London, Donmar Warehouse, led by Phyllida Lloyd, staged a series of all-female productions of *Julius Caesar* (2012), *Henry IV* (2014), and *The Tempest* (2016) that aimed to "create a more … functional society [and] inspire empathy." The group "believe that representation matters; diversity of identity, of perspective, of lived experience enriches our work and our lives."[26] Social reparation does not reside, in and by itself, within the canon of Shakespeare. Inclusive pedagogical and artistic practices are built on the premise that literary and cultural meanings are relational. It is this multiplicity that enables audiences, educators, and students to find inclusiveness within Shakespeare's works.

Notes

1. Jack Halberstam, *Trans*: A Quick and Quirky Account of Gender Variability* (Oakland: University of California Press, 2018), 6 and 8.
2. Brian Minalga, Cecilia Chung, J.D. Davids, Aleks Martin, Nicole Lynn Perry, and Alic Shook, "Research on transgender people must benefit transgender people," *The Lancet* 399.10325 (February 12, 2022): 628. 10.1016/S0140-6736(21)02806-3.

3. For example, *Antiblackness*, ed. Moon-Kie Jung and João H. Costa Vargas (Durham, NC: Duke University Press, 2021), critiques the pervasiveness of anti-Blackness in South Africa, Palestine, Chickasaw, precolonial Korea, postcolonial India, and the categorization of Latinx in the 2020 census. The book reveals anti-Blackness to be a globally interconnected, rather than solely American, issue.
4. Chassitty N. Fiani and Heather J. Han, "Navigating identity: Experiences of binary and non binary transgender and gender nonconforming (TGNC) adults." *International Journal of Transgenderism* 20.2–3 (2019): 181–194.
5. Quoted in "A Conversation with the Creator of #OscarsSoWhite," NPR, January 25, 2016. https://www.npr.org/2016/01/25/464244160/a--conversation-with-the-creator-of-oscarssowhite.
6. David L. Eng and Shinhee Han. *Racial Melancholia, Racial Dissociation: On the Social and Psychic Lives of Asian Americans* (Durham, NC: Duke University Press, 2018), 2.
7. Stefanie Chambers, "The Twin Cities: Somalis in the North Star State," *Somalis in the Twin Cities and Columbus: Immigrant Incorporation in New Destinations* (Philadelphia: Temple University Press, 2017), 56–85.
8. Ambereen Dadabhoy, "The Unbearable Whiteness of Being (in) Shakespeare," *Postmedieval* 11.2–3 (2020): 228–235; 230.
9. Courtney Lehmann, "Strictly Shakespeare? Dead Letters, Ghostly Fathers, and the Cultural Pathology of Authorship in Baz Luhrmann's *William Shakespeare's Romeo + Juliet*," *Shakespeare Quarterly* 52.2 (Summer 2001), 189–221.
10. Kenneth S. Rothwell, *A History of Shakespeare on Screen: A Century of Film and Television*, 2nd edition (Cambridge: Cambridge University Press, 2004), 229.
11. One of the exceptions is Nicholas F. Radel's "The Ethiop's Ear: Race, Sexuality and Baz Luhrmann's *William Shakespeare's Romeo + Juliet*," *The Upstart Crow* 28 (2009): 17–34.
12. Rita Charon, *Narrative Medicine: Honoring the Stories of Illness* (Oxford: Oxford University Press 2006), 66 and 77.
13. Lynn Fendler, "The Upside of Presentism," *Paedagogica Historica: International Journal of the History of Education* 44.6: 677–90; 677.
14. David Sweeney Coombs and Danielle Coriale, 2016. "V21 Forum on Strategic Presentism: Introduction," *Victorian Studies* 59.1: 87–89.
15. Alexa Alice Joubin, TEDx Fulbright talk, October 26, 2019.
16. George Washington University has made it obligatory for faculty and staff to complete online DEI training, but the program does not discuss anti-trans attitudes. Study materials use such problematic language as "homophobia" to describe anti-gay and anti-lesbian biases.

17. M.W. Bychowski, "The Transgender Turn: Eleanor Rykener Speaks Back," *Trans Historical: Gender Plurality before the Modern* (Ithaca: Cornell University Press, 2021), 95–113; 95–96.
18. Using the -phobia suffix—a term implying a pathological fear certified by the *Diagnostic and Statistical Manual of Mental Disorders* (DSM)—outside clinical contexts reflects ableist biases and inaccurately describes anti-gay attitudes. Individuals who discriminate against gay people do so not out of pathological fear but rather hate. Lily Rothman, "There Is No 'Neutral' Word for Anti-Gay Bias," *The Atlantic*, December 7, 2012. https://www.theatlantic.com/sexes/archive/2012/12/there-is-no-neutral-word-for-anti-gay-bias/266037/.
19. Serena Hussain, "Missing from the 'minority mainstream': Pahari-speaking diaspora in Britain." *Journal of Multilingual and Multicultural Development* 36.5 (2015): 483–497.
20. David Sterling Brown, "Remixing the Family: Blackness and Domesticity in Shakespeare's *Titus Andronicus*," "*Titus Andronicus*": *The State of the Play*, ed. Farah Karim-Cooper (London: Bloomsbury, 2019), 111–133. Brown has been promoting the re-reading, through the lens of critical race studies, of works that do not at first glance seem to deal with race as a theme. Brown, "Power, Privilege, and Shakespeare's 'Other Race Plays'," Blackfriars Conference, American Shakespeare Center, October, 2019; Brown, "'Hood Feminism': Whiteness and Segregated (Premodern) Scholarly Discourse in the Post-Postracial Era," *Literature Compass* 18 (October 2021). 10.1111/lic3.12608.
21. Celia R. Daileader, *Racism, Misogyny, and the "Othello" Myth: Inter-racial Couples from Shakespeare to Spike Lee* (Cambridge: Cambridge University Press, 2005).
22. The movement has international impact, but it began with a strong U.S. focus. Following the acquittal of George Zimmerman in the shooting death of African-American teen Trayvon Martin, the hashtag #BlackLivesMatter was used widely on social media since 2013.
23. Tarana Burke, sexual harassment survivor and Black activist, used the phrase "Me Too" to break silence on social media in 2006. The movement spread across the globe in the wake of sexual-abuse allegations against Hollywood producer Harvey Weinstein in 2017, especially after actress Alyssa Milano used "Me Too" as a hashtag.
24. https://www.sheencenter.org/shows/justice/.
25. Marin Shakespeare Company Shakespeare for Social Justice Program. https://www.marinshakespeare.org/shakespeare-for-social-justice/.
26. Donmar Warehouse official website. https://www.donmarwarehouse.com/about/.

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in diasporic communities. When she is not researching and writing, Hayley enjoys traveling, gardening, and spending time with friends and family in Miami's locally owned establishments.

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CHAPTER 1

Introduction: Inclusion Is Hard, or Collaborating in Crip Time

Sonya Freeman Loftis, Mardy Philippian, and Justin P. Shaw

> We have to work actively against any ineffectual default to political correctness. When implemented unilaterally as a one-size-fits-all imposition, some gestures of inclusion risk becoming empty rituals.—Alexa Alice Joubin and Lisa S. Starks, "Teaching Shakespeare in a Time of Hate" (Joubin and Starks 2021)

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Part 1: "Who's There?"

Sonya Freeman Loftis

The old cliché about *Hamlet* is that it starts with the question of identity ("Who's there?" [1.1.1]). Of course, the titular character spends most of the play running around in a state of (teenaged?) angst about his identity.[1] His identity in flux includes paradoxes: he manages to be both punningly wise ("I know a hawk from a handsaw") and potentially mad ("to put an antic disposition on"), both hesitant ("to be or not to be") and viciously active ("not shriving time allowed"), he is in the clouds and also "too much in the sun" (2.2.379; 1.5.172; 3.1.55; 5.2.47; 1.2.67).[2] If the world of the play represents a functioning social system (debatable), Hamlet's identity breaks the system. In my experience, having a disability is a little like that. In fact, individual identity is often the thing that breaks the systems (even the ones that were already secretly broken when we found them). For example, almost everything in the world is designed for an imagined able-bodied/neurotypical human. This inevitably means that most things in the world were not designed with me (an autistic woman) in mind. Actually, any identity outside of what is falsely assumed as the "normative" or "majority" default tends to break various social systems. This book is about inclusion, so it is also about identity, about the unique places we come from and the life experiences that help make us into the people we are.

I would argue that academia is currently having a very Hamlet kind of moment. As we try to acknowledge and grapple with the past (also known as history, also known as ongoing institutionalized discrimination against various people and communities, also known as the uncomfortable truths that many people try to ignore), we may find ourselves focused on identity, especially on the broken systems surrounding identity and particularly on the identities that were (through ignorance or violence or hate) excluded from the systems.[3] In our scholarship, we want to know "who's there." In our scholarship, we want to know who speaks. Identity matters. Knowing who speaks matters. This is certainly true in disability communities. The motto of the disability rights movement is "nothing about us without us." How will we know that people with disabilities are included unless we know who speaks? It is hard to practice "nothing about us without us" unless we first identify the "us."[4] But even once we identify the

"us" (and we have successfully navigated all the complexity of professional identity disclosure), inclusion is still hard to define and even harder to practice.

Inclusion has become a powerful concept in contemporary scholarship, a term that combines the search for social justice with academic and scholarly pursuits.[5] While the desire for inclusion drives pedagogical and theatrical innovation, however, it remains a multifaceted term that is difficult to define, a lived practice that is challenging to enact, and a hoped-for result that is almost impossible to achieve. The desire to include, so often the heartfelt attempt to create a more just world, is too often met with the paradox of its own forgone failure—no attempt to be inclusive will ever succeed in including everyone. In my mind, inclusion usually means that everyone both participates equally and participates together: however, I can also think of many situations in which both participating equally and participating together is logistically impossible—or situations in which radical changes would be needed to create equal access that would allow all people with different kinds of disabilities to participate equally and together with able-bodied/neurotypical people.[6] In some situations, full and true inclusion may be idealistic and impossible. In fact, this book may be doomed to inevitable failure based on this very premise—no one book can hope to include and/or examine every possible identity. Thus, real inclusion is hard (maybe sometimes impossible) to achieve.

I would argue that inclusion's forgone failure doesn't mean that we should stop trying to achieve it—in fact, it might mean that we need to try even harder; we have to keep trying to exercise imagination and empathy, to be open to and with each other, and to remember that if individual identity is the thing that breaks the system then creating more systems won't create real inclusion. Indeed, my lived experience as a person with a disability has taught me that inclusion isn't created by systems—it is created by people. Sometimes when we try to make inclusion a part of the system, we run the risk of what Alexa Alice Joubin and Lisa S. Starks describe as "empty rituals" in the epigraph to this chapter. For many years now, I have attended disability panels at various conferences that have tried to signal acceptance of neurodiversity and to create more autistic safe spaces. They often do this by announcing to the audience at the beginning of the panel that "you can stim in here."[7] As desperately as we need more autistic safe spaces (the vast majority of spaces in the world are decidedly autistic unsafe), those words never make me feel welcome as one of the only autistic people in the room (more often

the only autistic person in the room). Ironically, it doesn't even make me feel free to engage in stimming during the panel. (Can I really stim in here? Probably not. Some forms of stimming are large, loud, and extremely distracting. Even assuming the speaker can handle it, it doesn't mean other people in the room won't react adversely.) There is something in "you can stim in here" that signals the performance of political correctness to me rather than real acceptance. It is a gesture of inclusion that actually makes me feel more excluded—the very opposite of what the speaker intends. In studying inclusion, I've often been amazed by how quickly (and unintentionally) attempts at inclusion can turn into their opposite. There's certainly plenty of theoretical work out there to warn of this ever-present danger. Disability theorist Ellen Samuels writes about the dangers of comparing or conflating one identity group's experience with another's, examining how such comparisons might aid in empathy and understanding but also showing how they devalue the unique experiences of the communities thus compared (Samuels 2013). How do we include different identities while avoiding comparison or conflation? Ayanna Thompson examines how "neo-colonial agendas" can spring from attempts at inclusion (Thompson 2011). What happens when the attempt to include covertly becomes the attempt to colonize? These are the things that inclusion is not. But if saying "you can stim in here" isn't real inclusion for autistic people, then what is?

In my personal experience, real inclusion is more like collaborating in crip time. Because I was a part of this book project, everyone who was involved with this book had to accelerate to crip time. On the most basic level, "crip time" is the term disability theorists use to describe the way disability interfaces with time.[8] While the most common situation is that people with disabilities might need more time (someone with a mobility impairment might walk more slowly or a student with a learning disability might need more time to take an exam), disability theorists also agree that the experience of crip time is variable and complicated.[9] In my case, my mental disability means that I am often working very rapidly—and while that pace accommodates my short attention span and unusually fast changes in thought and emotion, it creates challenges for neurotypical collaborators, co-authors, editors, colleagues, and students.[10] Collaborating in crip time looks like me emailing Mardy: "Hey Mardy, can you please do X?" And then an hour later, "I already did X. Can you do Y?" And then an hour later, "Actually, I did X and Y. But could you do Z?" Real inclusion means that neurotypical people have to speed up their timeline so that I

can participate. Real inclusion means that I have to slow down my timeline so that neurotypical people can participate. But crip time isn't always fast: sometimes other people have to slow down for me. Professional conferences are full of overwhelming crowds, loud noises, bright lights—the kind of sensory input that often renders me painfully disoriented. Real inclusion is Justin taking the time to stop for a colleague in distress, helping me from the crowded hallway and guiding me where I was trying to go. My experience of mental disability has taught me that the work of inclusion is inherently relational—you have to know, understand, and communicate with people in order to include them.[11] Inclusion usually involves collaboration—because one person probably won't be a part of all possible communities. Inclusion is group work in which people from different communities have leadership roles, in which people from different backgrounds listen carefully to each other. It has to be group work that is incredibly flexible and that is not afraid to break the system—whether that system is prioritizing the voice of a single author or adhering to a supposedly normative time frame. Inclusion is not polite or superficial; in fact, inclusion is radical and disruptive. (Since academia imagines itself as the realm of the able mind, the very presence of mental disability in academia is inherently subversive, a disruption at the assumed core of the system [Price 2011].) Including neurodiverse colleagues in academic spaces requires more than saying "you can stim in here"—it requires us to collectively reimagine and redefine the terms of social and intellectual engagement. In short, inclusion is hard to do because it almost always means breaking the existing systems and rewriting the so-called rules (and sometimes those rules are so deeply ingrained that we don't even recognize them as the rules until someone starts breaking them). Inclusion is hard to define because it is relational and highly individual—because it is a way to bring individuals together. A way to bring individuals together has to be individual by definition—and because it is individual, whatever it looks like, it won't be a part of the system. Inevitably, individual identity breaks the systems.

The primary problem with Hamlet, as a character, is that he doesn't fit into the play's systems. The other characters think Hamlet is mad because he is rebelling (or contemplating rebelling) against the established organizing principles of the world as they understand it: linguistic ("these are but wild and whirling words"), gendered ("Tis unmanly grief …"), temporal ("do not forever … seek for thy noble father …"), theological ("or that the Everlasting had not fixed his canon 'gainst self-slaughter"), social

("with his doublet all unbraced … his stockings fouled …"), emotional ("what's Hecuba to him or he to Hecuba …") (1.5.133; 1.2.94; 1.2.70–1; 1.2.131–2; 2.1.75–6; 2.2.559–60). The command of the past (his father's ghost) has already set up a deeply flawed set of systemic expectations ("revenge his foul and most unnatural murther") about masculinity ("What is a man …") and violence ("from this time forth / My thoughts be bloody or be nothing worth") (1.5.25; 4.4.33; 4.4.65–6). The secret of Hamlet's madness, his apparent disunity with the world around him, is that all of these systems were already broken when he found them.[12]

Part 2: "Am Not I Christopher Sly?"

Mardy Philippian

Just as crip time is a temporal state of being that varies from disabled individual to individual, a state of being that is defined from within by the unique experiences of a single person and from without by an outside world emotionally averse to temporal variance, socio-economic identity is similarly defined by such an inter-antagonism of pressures. The emotional and psychological challenges faced by first-generation college students in most instances stem from quantitative and qualitative differences that social scientists in recent years have studied in a larger effort to provide classroom teachers with a detailed understanding of the specific hurdles to acceptance, belonging, and inclusion that these students confront, a process of confrontation that generates psychological discomfort and emotional pain.[13]

Unknowingly becoming a version of Christopher Sly, first-generation college students enter with one identity and find their new cultural world hard at work to transform them into another.[14] While the ideological work of the college or university is not as mean spirited as the brutal jest perpetrated against the beggar Sly, the effects of "waking" to find oneself ignorant of so many social scripts, pressed for pocket change, and loaded down with expectations—from how to read a course syllabus, to backward planning for the completion of assignments, to how to properly address a professor in a face-to-face encounter and through email—leaves so many of these students palpably aware of their status as outsiders. To look directly at *The Taming of the Shrew's* first induction, we see class distinction

in high relief. Setting aside the intention to engage in mockery as a form of entertainment, we might note that a radical alteration of an individual's environment combined with only a rudimentary knowledge of the expectations created by that new environment results in a destabilizing of identity. Even when the outward signifiers, the accoutrement, of rightfully belonging to a particular place and purpose are made available, self-understanding and identity remain beneath the surface. As the huntsmen and the Lord discuss plans to transform Sly from beggar to his "honor," the hypothesis they forward is quite similar to the now widespread and staid conviction in college and university Shakespeare classrooms that learning "the moves" of academic writing and of the careful historicizing of a play, or the sophisticated application of our most cherished interpretive strategies, will remake the uninitiated into more convincing versions of "proper students" of Shakespeare:

> Lord: What think you if he were conveyed to bed,
> Wrapped in sweet clothes, rings put upon his fingers,
> A most delicious banquet by his bed,
> And brave attendants near him when he wakes--
> Would not the beggar then forget himself?
>
> First Hunstman: Believe me, lord, I think he cannot choose.
> (Induction 1.33–38)

The First Hunstman moves well beyond the suggestion of the Lord to confirm ("Believe me") that identity is outward, external, and performative. But without the means to construct such an identity as that of an honorable Lord, a figure like Christopher Sly is left a beggar, his identity in contrast defined by stereotyping conceived of as rags and drunkenness. Agreeing with the huntsman, the Lord admonishes his servants,

> Persuade him that he hath been lunatic
> And, when he says he is, say that he dreams,
> For he is nothing but a mighty lord.
> This do, and do it kindly, gentle sire:
> It will be pastime passing excellent
> If it be husbanded with modesty.
> (Induction 1.59–64)

Persuasion, kindness, and modesty are marshaled in support of a remaking of identity. In the midst of this very strange and cruel prank, we unexpectedly find the kind of advice that still goes a long way toward reassuring first-generation students that belonging in some new and unexpected sense is possible. For some first-generation college students, inclusion may begin as performance, self-conscious or otherwise, but it may solidify into identity in the same way that practicing various interpretive reading strategies eventually solidifies into dynamic expertise.

In yet another old cliché from so much scholarship, namely that Shakespeare wrote for a wide audience of broadening social class, eclectic interests, and varying degrees of cultural awareness, the student bodies in college and university classrooms since the end of the second world war have grown increasingly complex in, as administrators are often fond of saying, profile. The GI Bill and related tuition benefits led to a massive influx of students all over the United States into the college and university sphere and, further, their children went on to populate faculty ranks on most if not all campuses in the country. And while this was primarily true for white males initially, the development of inroads into the historically exclusive world of higher education has since led to wider inroads for women, BIPOC, disabled, LGBTQ, and undocumented college students. Such a dramatic shift in the profile of faculty should, it seems to me, have made us more aware of the vital importance of seeing such a widening of the eye of the needle as a critical moment of inclusivity and accessibility. Our audience or classroom-goers, to deploy an awkwardly constructed though nonetheless pointed Shakespearean term, is not a group we have researched or tried to understand in an effort to make our subject matter outward facing, relevant, or even interesting to individuals whose collective personal histories do not include a conversational awareness of race, class, gender, and disability related issues. As Doug Eskew has recently related from his own experiences of teaching at a university whose student body is largely first-generation college students, “A lot of the time (perhaps even ‘usually’), a student’s honest answer to [the] question of what Shakespeare means to people today is that Shakespeare doesn’t mean much at all. Shakespeare is a requirement in school—that’s it” (2019). Perhaps for the better part of the last forty years we’ve focused so much on the portion of the textual iceberg below the surface of the water, so to speak, that we may have imperiled the initial meaningful connection to and value of Shakespeare Studies to incoming students and so contributed to the shrinking percentage of freshman declaring English as a major. Relatedly, in another sector

of Shakespeare Studies, Patrick Grey has raised the question of high theory's value toward making the study of Shakespeare consequential in our own time, noting that the new materialism in particular, with its intense focus on the minutiae of the sixteenth-century's physical world and not on issues of more present cultural relevance such as those related to ethics, has devalued embracing uncertainty and complexity as a cognitive tool. And Scott Newstok forcefully argues for a return to many of the pedagogical practices of the early modern period, particularly the emphasis on using imitation of literary forms as a program for orienting students' focus beyond mere skills acquisition to thinking. Newstok notes that education must be about thinking and not simply accumulating data about a text (2020). Here the data points of recent trends in Shakespeare Studies must be seen as just that and not as the end in themselves. But to enable our students to use such points of historical information to shape their larger understanding of the past may be more germane to graduate education in the discipline than to making the undergraduate reading experience of the plays meaningful. Emma Smith has also offered a lengthy and cogent defense of inviting students into a different kind of interpretive space in which they confront and value the "gappiness" of Shakespeare's plays by asking useful but seemingly odd, obvious, historically naïve, or even side-glancing questions rather than overly focusing on historicizing as the primary means of gaining understanding. And here we might also cite Denise Albanese who recalls a Shakespeare student's blunt statement that efforts to make Shakespeare's texts historically alien to our own contemporary moment through so much historicizing trained him "how to hate the English Renaissance."[15] All of this is not to say that scholarship should become a kind of market-driven pandering or twee pastime. Rather, I am advocating that we ask ourselves, in what ways do teaching and scholarship in Shakespeare Studies demonstrate an understanding of the complex backgrounds from which so many students come? And how might this understanding be made to influence how we teach and write about our subject?[16]

As a first-generation college student who is descended from Armenian genocide survivors, Kentucky coal miners, a number of grandparents and other family members who did not graduate from high school, several more who struggle to read as a result of undiagnosed dyslexia, and an aspirationally lower-middle-class family of origin, I understand the unpredictable effects of students' underpreparedness and their attendant anxieties in the face of leaving home to begin a bachelor's degree program, perhaps especially when that program is in the discipline of English

(see Osborne 2019). Entering college in the early 1990s at a time when high theory was causing consternation between an older generation of faculty in our department committed to New Critical close-reading practices and a newer generation practiced in the maneuvers of deconstructive reading, for example, I was lost as to what to think, say, or even feel about a literary text. The only solace was my Shakespeare course, the first in which I had ever enrolled. Taught by a beat-generation holdout who wore a leather sport coat, tie, and ghost-white lambchops, and who always sought to confirm our collective understanding with the expression, "dig?" I came to realize that eclecticism was allowed and even in some sense appreciated. But when it came to reading the plays, Dr. Canney, unlike his colleagues of the same generation, slowly walked us through various theoretical approaches and never assumed we would catch on like born-experts. He included us in the ongoing debate within the discipline and in this new way of approaching the reading of a literary text. His persuasion, kindness, and modesty opened up Shakespeare's plays for me and set me on a path to aspiring toward a life and profession that I did not, like many first-generation college students, believe was available to me. Dr. Canney was patient, available, and relational, and that made the study of Shakespeare and the wider world of college accessible to me.

Part 3: "Infinite Variety"

Justin P. Shaw

At the start of my second year on the faculty of my university, I was invited to attend a lunch with incoming first-year first-generation multicultural students. It was exciting for me in many ways because, due to the COVID-19 pandemic, I had not had a chance to meet many students on campus. Midway through my mouthful of butternut squash soup, one student who shared my physical complexion (she later identified as Ghanaian), asked me with the widest of eyes what it meant to me to study Shakespeare. There were several important components to her brilliant question, each with its own nuance and specificity: what does it mean, in the meta sense, to study Shakespeare at the collegiate level? What does it mean for me, as a Black person, to study Shakespeare—or in other words, to be a "Shakespeare scholar"? What does it mean for me to study Shakespeare at a predominately white institution? I got a similar question from a white student in a class a few weeks later, this time in the context

of hoping to manage chronic illness with academic productivity. Taken together, these two students allowed me to ponder what it meant to study Shakespeare as a Black person in the academy with chronic illness. What are the benefits and difficulties of doing Shakespeare as such? Does "Shakespeare"—the man and the myth, the job and the hobby—even include someone like me or my Black, disabled, international, and first-generation students? To imagine the dream of an inclusive Shakespeare, we must also bear witness to the realities of an exclusive one.

The hard truth of the second question I raise is that, as much as I enjoy Shakespeare, discourses of Shakespeare have historically and systematically excluded people like me. As Kim F. Hall has shown us, the early modern archive itself is more than exclusive; it is harmful (Hall 2020). From the criminalization of Blackness and disability in his texts to the marginalization and/or tokenism of Blackness and disability in the academy and theater—spaces where "Shakespeare" is traditionally done—the idea of an inclusive Shakespeare remains just that, an idea. Without inclusivity, or when it comes in the form of something like "diversity," Shakespeare continues to fall flat as his work fails to meet the cultural moment. To differentiate diversity from inclusion, we might see the first as a kind of aggregation of difference that may or may not be directed toward a singular purpose. The latter, then, might be defined as seeing oneself incorporated into, supported by, cared for, and engaged in the purposeful work of some larger entity. Inclusion, then, seems to require relationship, responsibility, and redistribution on the part of the entity in power—that into which one is included. Thinking about an inclusive Shakespeare will require us to reframe our debt to Shakespeare as, instead, Shakespeare's debt or responsibility to us as readers, storytellers, and interpreters. It will challenge us to imagine a Shakespeare that is made and remade in our images—our "infinite variety," à la Cleopatra—as we acknowledge both the cultural limits and the currencies of his (*Antony and Cleopatra* 2.2.277).

The drive and desire for an inclusive Shakespeare is by no means a new phenomenon. Scholars and practitioners have long employed strategies to either make Shakespeare more inclusive or reveal his work's inherent inclusivity. But whom or what does inclusivity serve? What is at stake when we believe something to be inherently inclusive? Recall, for example, *The Sea Voyage*, John Fletcher and Philip Massinger's 1622 adaptation of *The Tempest*, or William D'Avenant and John Dryden's version, *The Enchanted Island*, that premiered in 1667. Both plays expand the role of women from Shakespeare's original—the latter would've even featured women

actors—for sure, but to what end? Colley Cibber's enormously popular eighteenth-century revision of *Richard III* makes the language and plot more "inclusive"—in this sense, meaning palatable—for his audiences while further degrading as evil the disability of its title figure. These early adaptations however remain inaccessible to this day and in fact increased the exclusivity in their Shakespearean sources and the culture surrounding them.[17] More modern attempts to make Shakespeare more inclusive, diverse, or accessible have innovated in casting, language, setting, and in some cases revising the plots to focus on marginalized voices. In my undergraduate Shakespeare seminars, I demonstrate some of this work by centering texts like Toni Morrison and Rokia Traore's *Desdemona* (2012), Caroline Randall Williams' *Lucy Negro Redux* (2015), and *The Death of a Chief*, Yvette Nolan's 2008 feminist and Indigenous adaptation of *Julius Caesar*. These texts capture something about the work of inclusivity that requires that we start at the margins of society.

One of the most malleable modes we have for imagining an inclusive Shakespeare over the last two centuries is that of film. Shakespeare has been integral to filmmaking since the genesis of the industry, but its relative accessibility and mass appeal does not guarantee inclusivity. In fact, as one might see in Herbert Beerbohm Tree's 1899 silent film *King John*, upstart filmmakers—as do celebrated ones today—looked to Shakespeare precisely because of the cultural perception of his exclusivity and prestige. Aside from simply reproducing Shakespeare's texts for the silver screen, some filmmakers have also tried to craft a more inclusive Shakespeare by making Shakespeare disappear behind the characters, setting, and/or revised language such as in the films *Deliver Us from Eva* (2003), *O* (2001), and the fan-favorite, Disney's *The Lion King* (1994). I wonder if I see myself in any of these. Perhaps the play that garners the most immediate name recognition as "inclusive" is *Romeo and Juliet* which, in a film like *Ram-Leela* (2013), fluidly highlights the complexities of class transgression, inheritance, and marriage already present in caste-based social systems. The film *Mississippi Masala* (1991), as Joyce Green MacDonald discusses in her recent monograph, shows how *Romeo and Juliet* can take on power structures rooted in race, ethnic, and class identities muddled together under the veil of romance in the American South (MacDonald 2020). Perhaps the film only shows what's already present in the original play thus allowing itself to be made available to more inclusive renderings. Does adaptability entail inclusivity? If yes, then Shakespeare is perhaps the most inclusive literary figure in history. But I would argue, and perhaps

you would too, that inclusive Shakespeare requires something more than an ability to be Disney-fied by animated lions.

What stands out to me as I search for inclusivity in these modern examples is that they tend to have one implicit goal in common—decentering or even deconstructing whiteness. In doing so, they highlight what we today might note as the white supremacy, or anti-black racism, native to the original text and contexts. Innovative productions such as Jude Kelly's 1997 *Othello*, which featured Patrick Stewart in the title role opposite an all-Black cast, or Iqbal Khan's 2015 *Othello* for the Royal Shakespeare Company, which featured Black and South Asian actors—Hugh Quarshie, Lucian Msamati, and Ayesha Dharker—in the roles of Othello, Iago, and Emilia, seemed to gesture toward arguments about racial inclusivity, or the lack thereof, in Othello's world. However, in these productions, anti-black racism remained a guiding force in the play's discourse.[18] In cases such as these, the focus on Blackness, without the accompanying spectacle, ought to give audiences a chance to make legible white racial power—too often ignored as neutral or absent—and those it deputizes in both Shakespeare's original and on the stage before them. Playwright James Ijames arguably succeeds in this regard when he turns *Hamlet* inside out in his 2021 adaptation *Fat Ham*. This play features an all-Black cast but moving beyond simply casting BIPOC bodies in Shakespeare's white shoes, this revision invites audiences to embrace and participate in the joy, queerness, madness, and complexity of Blackness.[19] As Hamlet becomes Juicy, the play explores the character's inability to function in normative social systems while allowing other characters the flexibility to question and/or reject those systems as well. *Fat Ham*'s invitation to embrace the complexity of Blackness also challenges audiences and readers to confront the unbearable, tragic, and dazzling whiteness of Shakespeare's most famous tragedy and the irreparable harm this exclusive White gaze has done to us as inclusive readers over time (Dadabhoy 2020).

I say "dazzling whiteness" intentionally and provocatively to call attention to how conversations about inclusion often ignore and efface the complex politics of identity, such as where race and disability intersect. "Dazzling" connotes how seductive and disorienting Shakespeare can be both on the stage and in the academy when made exclusive by systems of whiteness and compulsory able-bodiedness. Under this guise, the hard work of inclusion is diluted and ultimately ends up bolstering the exclusivity of Shakespeare and Shakespeare studies. In other words, with whiteness and/or ability at the center, inclusion will fail in its objective, reduce its

impact, and risk causing harm. Thus, the work of inclusive Shakespeare in the theater, classroom, academy, and beyond must be an intersectional endeavor. It should start and end with the work and lives of individual people rather than with theoretical propositions. As such, it is necessary to survey the ever-evolving goals and scope of inclusion. What does it include and to what does it aim? An inclusive Shakespeare production or pedagogy that purportedly de-centers whiteness but retains its ableism and misogyny, for example, is not fully inclusive. Doing Shakespeare that purports to be inclusive but considers the intersections of race, gender, class, sexuality, religion, and/or disability to be marginal phenomena not only refuses inclusivity, but also undermines decades of scholarship that persuasively argues for and documents the centrality of these in the literary culture of Shakespeare's time and our own. When I speak of the "dazzling whiteness" of Shakespeare, I mean to point to the nefarious ways that white supremacy shapes and interrupts gender, race, disability, sexuality, and so forth, often obscuring and undermining the constant need for and benefits of intersectional discourse. Inclusive Shakespeare, then, must witness and then escape these tendencies. It must resist the ways that systems of power seek to disrupt or dilute the work of inclusion, creating new barriers for people doing—or hoping to do—inclusive Shakespeare in the world.

What, then, does inclusive Shakespeare mean to me? What does it mean to do Shakespeare inclusively in the world—this world—today? Inclusive Shakespeare will take what Christina Sharpe calls "wake work" (Sharpe 2016). It will require a rupture at the center, wading with the ripples, discomforting those committed to Shakespearean exclusivity. As we stand or sit in the wakes of Black Lives Matter protests, of continued assaults on reproductive freedom and disability rights, of global refugee crises, of climate change and human-led environmental destruction, of pandemic losses, doing Shakespeare inclusively means amplifying and centering voices that Shakespeare subdued, ridiculed, and never meant to include. Doing Shakespeare inclusively means engaging meaningfully with "infinite variety," embracing the contributions and bodies of scholars and practitioners who have historically been marginalized and rejected by the traditional institutions and archives of Shakespeare curation like the theater and the university. Doing Shakespeare inclusively means following the lead of activists, creators, and leaders working in spaces beyond those traditional institutions to curate new ways of imagining Shakespeare that do what Shakespeare's work always does—center people.

Part 4: Creating Inclusive Theaters and Classrooms

The first section of this volume focuses on inclusive Shakespeares in performance. In the book's first chapter, Jill Bradbury offers an analysis informed by disability studies, embodiment theory, and performance theory, examining both American Sign Language and ProTactile (designed for DeafBlind audience members) productions of *Romeo and Juliet*. Her analysis raises key questions about access and inclusion as theoretical concepts. Specifically, Bradbury's chapter interrogates how the presence of disabled actors on stage deconstructs traditional conceptions of theatrical aesthetics. The chapter argues that "inclusion" and "access" should be redefined and points out ways in which hearing audiences may misappropriate or misuse these terms in relation to Deaf performance. Continuing the volume's attempts to evaluate inclusion as a critical concept in Shakespearean performance, Hayley R. Fernandez and James M. Sutton argue that Tarell Alvin McCraney's *Antony and Cleopatra* represents "exemplary" inclusion. Although originally conceived at the Royal Shakespeare Company, McCraney designed the performance with an audience of Miami youth in mind. Fernandez and Sutton argue that this under-appreciated performance forms an important benchmark in McCraney's oeuvre, noting that "the inclusivity of his Shakespeare work, bent towards young people (particularly South Floridian youth), however misunderstood and poorly grasped, served as the artistic springboard that propelled him to his much-acclaimed film and television work, well-noted for its intersectional inclusivity and appeal to youth." Fernandez and Sutton conclude that this "'forgotten' or 'overlooked' Shakespearean production is in fact central to the artist's entire body of work, key to understanding the plays that came before, and the screen dramas that follow."

In Chap. 3, Eric Brinkman examines Shakespeare performances with genderqueer potentiality. Theorizing how early modern play texts and contemporary stage performances may both contain and use genderqueer potentiality, Brinkman offers a particular focus on Simon Godwin's 2017 National Theatre production of *Twelfth Night*, a performance that depicted Malvolia as having a coming out scene that elicited varied reactions from different audiences. Continuing Bradbury's investigation of what it means to be "inclusive," Brinkman examines "productive and nonproductive" uses of inclusion in a variety of contemporary performances. Ultimately, the chapter concludes that inclusion is not a matter of success or failure but rather one of more (and less) productive

possibilities and ways of learning from each other. In the next chapter, William Wolfgang examines a *Richard II* coming from and created for the Latinx community. In collaboration with co-directors, Ángel Núñez and Maria Nguyen-Cruz, Wolfgang participated in the construction of a bilingual *Richard II* that premiered on Youtube during the 2020 pandemic. Informed by autoethnographic approaches, the chapter provides a discussion of how Merced Shakespearefest's "mission of inclusivity" meant that "participants in this project took ownership of the text of *Richard II* with the creation of a collaborative and equally divided Spanish/English script." Specifically, Wolfgang's analysis focuses on the role of code-switching in the play text, as well as the ways in which the tensions and difficulties of the pandemic informed the dynamic of the production's construction and final product.

Continuing the discussion of inclusive performance, Avi Mendelson's chapter focuses on stage performances by and for neurodiverse people. The chapter combines discussion of Mendelson's own work as a dramaturg with the Arcola Theatre in East London with examination of various Shakespeare performances engaging neurodiverse audiences and actors. Mendelson's discussion moves from performance to pedagogy: the chapter concludes with a discussion of neurodiversity's tenuous role in the academy. Finally, David Houston Wood concludes the book's section on performance by giving a first-hand account of the ways in which his university has made live Shakespeare performances more accessible for first-generation students and students from different backgrounds and majors. Outlining the details of Northern Michigan University's annual trip to the Stratford Festival in Ontario, Wood's chapter offers practical suggestions for teachers interested in implementing similar programs.

Kelly Duquette opens the volume's section on inclusive pedagogy by discussing her use of cultural artifacts from the 1960s "Black is Beautiful" movement in the Shakespeare classroom. Duquette argues that bringing varied discourses about the historical and cultural construction of beauty into dialogue with each other may "offer students of Shakespeare a new understanding of racism in the discourse of cosmetics" found in Shakespeare's sonnets. In the next chapter, Maya Mathur focuses on teaching "intersectional Shakespeare," specifically by using four primary critical approaches (gender, sexuality, race, and disability) in her teaching of Shakespeare's plays. Arguing that "students will be more likely to study Shakespeare if instructors engage in conversations about the racism, sexism, and ableism in his plays," Mathur gives practical tips for employing an

intersectional lens in classroom readings of Shakespeare as well as analyzing the varied ways in which her students have responded to this approach. In Chap. 9, Katherine Walker focuses on encouraging first-generation students to "talk back to Shakespeare." Her work in the classroom toward "dethroning Shakespeare … shape[s] … pedagogy around the idea that if we allow for alternative narratives … then we can provide pathways for a new, more diverse generation of scholars. With this framework, students … are active participants in a thorough and eclectic, but ultimately productive, iconoclasm." By drawing overt comparisons between moments of political rebellion in the plays and moments of "rebellion" in the classroom, Walker creates a forum that centers the needs and experiences of students rather than the mythos of Shakespeare. In the next chapter, Gulledge and Crews examine Shakespeare's potential place in the curriculum of technical colleges. Focusing on their College's mission of "transformation," they reflect not on how Shakespeare transforms technical college students but rather on how technical college students transform our understanding of Shakespeare's text and Shakespearean pedagogy.

Although at many universities the students most likely to encounter Shakespeare are English and theater majors, Sheila Cavanagh's chapter explores innovative ways to include students from a variety of majors in the study of Shakespeare. Specifically, this chapter offers an analysis of two classes ("Cooking with Shakespeare" and "The Many Faces of Shakespeare") to offer suggestions for making Shakespeare classes more hands-on (cooking in the Shakespeare classroom) as well as more accessible (combining Shakespeare with the study of popular culture). In the final chapter, Perry Guevara discusses the pedagogical approaches used in engaging undergraduate students in Shakespeare prison programs. Guevara's course combines "inside-out" pedagogy with the Marin Shakespeare Company's arts-in-corrections program, Shakespeare for Social Justice. The chapter approaches "access" as a two-sided theoretical concern: contemplating the challenges that arise both in creating access to Shakespeare for incarcerated people and in finding access to "a highly disciplinary, heavily policed, and culturally stigmatized space, only then to transform that space through theater." The chapter concludes by providing "a review of the curriculum, the theory shaping the curriculum, and the logistics of accessing the prison … as a guide to other educators seeking to pair the study of Shakespeare with social justice pedagogy."

Finally, Alexa Alice Joubin's Afterword draws the book to a close by focusing on the concept of radical listening and on engaging global

perspectives in the classroom. This discussion both returns to the theoretical tensions of inclusion and exclusion explored in the book's early chapters and continues the pedagogical analysis begun in its second section. Joubin calls for classrooms that invite students to listen to the motivations of people and characters in ways that undermine testimonial oppression, build empathy, and teach the potential powers of inclusion.

Notes

1. Although the gravedigger states that Hamlet is 30 years old (5.1.142–48; 5.1.161–62), it hasn't stopped generations of critics from conjecturing endlessly about his age.
2. Far be it from me to claim that the neurodiverse can't also be the wise. I'm just noting that cultural stereotypes usually (falsely) depict them as opposites.
3. In using Hamlet's struggle with identity as a metaphor for the individual's clash with social systems, I do not mean to imply that Hamlet's story is somehow "universal." I am merely pointing out that Hamlet's struggle with identity mirrors some of my own experiences as a person with a disability.
4. On the issues surrounding disability disclosure in disability studies, see Corbett O'Toole, "Disclosing Our Relationships to Disabilities: An Invitation for Disability Studies Scholars," *Disability Studies Quarterly* 33.2 (2013): http://dsq-sds.org/article/view/3708.
5. The phrase "inclusive education," often abbreviated to the watchword "inclusivity," first appeared in peer-reviewed literature in the late 1980s as a more ethically informed response to the experiences of people with disabilities, with the phrase "inclusive education" slowly replacing the older descriptive "special education." Inclusive education is at once a philosophical understanding of the forces that lead to the individual's experience of exclusion and, in application, a pedagogical response to the historical challenge of addressing forms of disenfranchisement. The most comprehensive survey and discussion of research to date that relates to the subject of inclusive education in colleges and universities is Christine Hockings, "Inclusive Learning and Teaching in Higher Education: A Synthesis of Research" (York: Higher Education Academy, 2010). Hockings defines inclusive learning in higher education as "the ways in which pedagogy, curricula and assessment are designed and delivered to engage students in learning that is meaningful, relevant and accessible to all. It embraces a view of the individual and individual difference as the source of diversity that can enrich the lives and learning of others" (Hockings, 2010, p. 1).

6. I've explored these questions about disability and inclusion more fully elsewhere. For a more detailed discussion, see *Shakespeare and Disability Studies* (Oxford: Oxford University Press, 2021).
7. Autistic stimming includes a variety of body movements like pacing, rocking, and hand flapping. Although stimming is a natural form of movement and self-expression for autistic people, it often makes one the object of negative judgement in neurotypical spaces.
8. For more on crip time, see Ellen Samuels, "Six Ways of Looking at Crip Time," *Disability Studies Quarterly* 37.3 (2017).
9. For more on how crip time interfaces with mental disability, see Michael Bérubé, *The Secret Life of Stories* (New York: New York University Press, 2018).
10. Autism is a spectrum, which means that it includes a wide variety of diverse impairments. Thus, autistic people may experience crip time in many different kinds of ways.
11. For more on inclusion as a relationship, see Kelsie Acton et al., "Being in Relationship: Reflections on Dis-Performing, Hospitality, and Accessibility," *Canadian Theatre Review* 177 (Winter 2019).
12. I'm inspired by Price's description of madness: "for what is madness but a radical disunity of perception from that held by those who share one's social context?" (Price, Mad at School, n.p.).
13. The term "first-generation college" student has been used by higher-education researchers since the early 1980s. The term refers to college and university students whose parents have no college, university, or postsecondary experiences. For foundational discussions of the term and its many cultural implications, see Janet Mancini Billson and Margaret Brooks Terry, "In Search of the Silken Purse: Factors in Attrition among First-Generation Students," *College and University* 58 (1982): 57–75; Patrick T. Terenzini, Leonard Springer, Patricia M. Yaeger, Ernest T. Pascarella and Amaury Nora, "First-Generation College Students: Characteristics, Experiences, and Cognitive Development," *Research in Higher Education* 37.1 (1996): 1–22; Anne-Marie Nunez and Stephanie Cuccaro-Alamin, *First-Generation Students: Undergraduates Whose Parents Never Enrolled in Postsecondary Education*, Washington, D.C.: U.S. Department of Education, National Center for Educational Statistics (NCES) (1998); Laura Horn and Anne-Marie Nunez, "Mapping the Road to College: First-Generation Students' Math Track, Planning Strategies, and Context of Support," *Education Statistics Quarterly* 2.1 (Spring 2000): 81–86; Susan P. Choy, *Students Whose Parents Did Not Go to College: Postsecondary Access, Persistence, and Attainment*, Washington, D.C.: U.S. Department of Education, National Center for Educational Statistics (NCES) (2001); Edward C. Warburton, Rosio Bugarin, and Anne-

Marie Nunez, *Bridging the Gap: Academic Preparation and Postsecondary Success of First-Generation Students*, Washington, D.C.: U.S. Department of Education, National Center for Educational Statistics (NCES) (2001); Ernest T. Pascarella, Christopher T. Pierson, Gregory C. Wolniak and Patrick T. Terenzini, "First-Generation College Students: Additional Evidence on College Experiences and Outcomes," *The Journal of Higher Education* 75.3 (May/June, 2004): 249–284.

14. For the fullest and most authoritative discussion to date of how the subject of classism has been ignored in professional literary studies, see Sharon O'Dair, *Class, Critics, and Shakespeare: Bottom Lines on the Culture Wars* (University of Michigan Press, 2000).
15. See Patrick Grey, "Shakespeare After the New Materialism," presented as part of the panel entitled, "Shakespeare and Intellectual History," at the Shakespeare Association of America (SAA), 30 March–4 April 2021; Newstok; *How to Think Like Shakespeare*; Emma Smith, *This is Shakespeare* (Pantheon, 2019); Denise Albanese, "Identification, Alienation, and 'Hating the Renaissance,'" *Shakespeare and the 99%: Literary Studies, the Profession, and the Production of Inequity*, ed. Sharon O'Dair and Timothy Francisco (Palgrave, 2019), 27.
16. In recent years, social class has come much more to the fore as a topic of research and pedagogical concern in the Shakespeare classroom. As the community of Shakespeareans in the Anglo-American world especially has separated into classes defined by differences in workload, resources, and guarantees of permanency, two distinct formations of Shakespeare Studies have formed. One formation is defined by advanced archival preparation in graduate school and rich and available resources that result from proximity to important collections and hubs of conference activity. The other formation is defined in contrast by, in a word, scarcity of such resources and opportunities.
17. For more on Shakespeare's elevated status in the eighteenth century, see Michael Caines, *Shakespeare and the Eighteenth Century* (Oxford: Oxford University Press, 2013).
18. For some of Quarshie's earlier thoughts on this subject, see Hugh Quarshie, *Second Thoughts about Othello* (Chipping Camden: International Shakespeare Association, 1999).
19. I am thinking here about the expansiveness of Blackness, such as in its capacity with madness to "exceed and shift the boundaries and definitions of human," as conveyed by Therí Alyce Pickens, *Black Madness:: Mad Blackness* (Durham: Duke University Press, 2019), 16.

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