

THE RENAISSANCE ON SCREEN



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English 6220 //
Women's, Gender,
and Sexuality
Studies 6270

3 credits

Through the lenses of critical race and gender theories, this seminar examines cinematic representations of 16th- and 17th-century plays, events and personalities from Queen Elizabeth I to Johannes Vermeer and Thomas Middleton.

Adaptation is a historical and colonial practice. These narratives have been screened—projected on the silver screen and filtered by various ideologies—since 1899.

In particular, we will focus on racialized bodies, performance of gender and sexuality, disability narratives, feminist interventions, religious fault lines, class struggle, and intersectional identities in popular culture.

Films (available on Google Drive)

- *Molière*, dir. Laurent Tirard (for reference only, not required)
- *Anonymous*, dir. Roland Emmerich
- *Shakespeare in Love*, dir. John Madden
- *Elizabeth*, dir. Shekhar Kapur
- *Elizabeth: The Golden Age*, dir. Shekhar Kapur
- *Stage Beauty*, dir. Richard Eyre
- *Twelfth Night*, dir. Trevor Nunn

- *Girl with a Pearl Earring*, dir. Peter Webber
- *Richard III*, dir. Richard Loncraine
- *The King's Speech*, dir. Tom Hooper
- *Coriolanus*, dir. Ralph Fiennes
- *Titus*, dir. Julie Taymor
- *Much Ado About Nothing*, dir. Joss Whedon
- *King Lear*, dir. Richard Eyre (Anthony Hopkins)
- *The Pianist*, dir. Roman Polanski
- *The Merchant of Venice*, dir. Michael Radford (Al Pacino)

Recommended Texts

Shakespeare, Race, and Colonialism by Ania Loomba (Oxford)

Shakespeare and Feminist Theory by Marianne Novy (Bloomsbury)

Race by Alexa Alice Joubin and Martin Orkin (Routledge)

Students have the opportunity to publish in a major reference work.