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
- *The King’s Speech*, dir. Tom Hooper
- *Coriolanus*, dir. Ralph Fiennes
- *Titus*, dir. Julie Taymor
- *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.