



Instructor: Alexa Alice Joubin

Through the lenses of critical race and gender theories, this course examines cinematic representations of Shakespeare’s “problem” plays, Roman plays, histories, tragedies, and comedies, with a focus on the themes of race, gender, sexuality, class, and colonialism. 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. Collectively we will reflect on our embodied vulnerability.

PLAYS & FILMS (to watch before each class)

- *Shakespeare in Love* (bio-fiction; Madden)
- *Romeo and Juliet* (tragedy; Luhrmann)
- *King Lear* (tragedy; Eyre)
- *The Tempest* (romance play; Taymor)
- *Richard III* (history; Loncraine)
- *Coriolanus* (Roman play; Fiennes)
- *Twelfth Night* (comedy; Nunn)

LEARNING OUTCOMES:

- Essential tools for enjoying Shakespeare as both literary works and films
- Learn textual and film analytical skills
- Hone library research skills
- Close reading and evidence-based argumentation

- Understanding Shakespeare’s and directors’ language and cinematic conventions
- Connect critical analysis to your professional life beyond the classroom

COURSE REQUIREMENTS (100 points):

- 10 points active attendance in class
- 30 points participation on Perusall before every class session
- 10 points Research Presentation
- 20 points Midterm Paper
- 30 points Final Paper

REQUIRED TEXT

- All films are available on Perusall to registered students
- *Shakespeare and Film: A Norton Guide* by Samuel Crowl
- Full texts of Shakespeare in JSTOR Understanding Series, freely available: www.jstor.org/understand/shakespeare

RECOMMENDED

- *Shakespeare and Feminist Theory* by Marianne Novy (Bloomsbury)