

**ENGLISH 9224B / ENGLISH 4771G:  
MAKING DECOLONIAL SHAKESPEARES  
WINTER 2025  
THURSDAYS 9:30-12:30**

## 1. Course Description (+ Some Key Intel About What We Are Doing Here...)

Welcome! Making Decolonial Shakespeares aims to introduce students to the "decolonial turn" in Shakespeare and early modern cultural studies, with a specific focus on the contributions of women-identifying artists (including AFAB, trans, Indigenous, POC, Black, and disabled artists). We will begin by unpacking what we talk about when we talk about "Shakespeare", examining the ways in which that figure became first, in the 18<sup>th</sup> and 19<sup>th</sup> centuries, central to the labour of the British Empire, and through the long 20<sup>th</sup> century central to the Anglo-American cultural economy. We will then turn to recent explorations of Shakespeare and race, Indigeneity, ability, gender identity, and more – both in the scholarly literature and, more importantly, in contemporary performance work.

*Is this a course about Shakespeare? You betcha. Is it a course "in" Shakespeare? Nope.* We won't be reading Shakespeare's plays in this class; instead, we will be looking at contemporary responses to the question, how (and why!) would anyone – let alone an artist from a historically marginalized or oppressed community – want to make Shakespeare now? The class springs from Kim's (Professor Solga's) most recent research project, in which Kim interviewed over a dozen artists and asked exactly these (and other related) questions. Kim's most recent book reports on that ethnographic research, and she will ask us all to read it over the course of the term. But note: this is not to position Kim as "the expert" in what we're doing together; she is simply our knowledgeable guide. Together, we will further our learning about how and even if "Shakespeare" can be decolonized: it remains an open question.

We will be reading and (mostly!) watching new work together, some of which "is" Shakespeare and some of which is in collaboration with Shakespeare. There is no expectation that students read "the original" plays in conjunction with our work; that said, if you are not at all familiar with a play that is invoked in any given week, you might want to familiarize yourself.

The plays we will be in conversation with are: *Othello* (briefly!); *All's Well That Ends Well* (twice); *Richard II*; *Hamlet*; *MacBeth*. We will also explore Shakespeare's contemporary John Lyly's *Galatea*, and have some to do with Thomas Middleton's *The Roaring Girl*.

## 2. Meet Kim (and contact her for help!)

Your instructor is **Professor Kim Solga**. (Call her Kim.) Kim's office is UC3425, above the north stairwell. It is a safe space – you can bring yourself to Kim's room, and she will be there to offer support, care, and kindness. But, because Kim does her best to make her office a welcoming and

supportive space, she also needs time alone to regroup, to breathe mindfully, and to eat her lunch. *So, please come – but if you need to drop in outside scheduled office hours, please make an appointment by email at least 24 hours in advance.*

Office: UC3425

Contact: [ksolga@uwo.ca](mailto:ksolga@uwo.ca)\*

Office Hours: in person **Tuesdays 12-2pm**; by appointment IRL or on Zoom

\*Kim does not check email on the weekends; that is, after 6pm on Fridays until 9am on Mondays. There isn't anything for our class so pressing that you should need to reach Kim on the weekend; nothing will ever be due on a Monday.

### 3. Land Acknowledgement

Western's land acknowledgement and information about Indigenous initiatives on campus can be found at this link: <https://indigenous.uwo.ca/archives/initiatives/land-acknowledgement.html>.

Land acknowledgements can often be perfunctory, standing in for more direct or meaningful action toward reconciliation with the Indigenous communities and nations that are the traditional stewards of Turtle Island. But they can also be made meaningful by using them as an opportunity to reflect on our own relationships to the land, and our own knowledge – or knowledge gaps – about our land's history, and the needs of its keepers today.

I'd like to encourage each of us to use our class as an opportunity to think more deeply about what it means to "acknowledge" the land, its keepers, and the centuries of harm settler colonialism has wrought. It's also an opportunity to think deeply about how artists from communities who have experienced oppression or cultural genocide (or both) are responding, with both anger and incredible joy, to the process of survivance.

On our first day together we will reflect on our individual relationships to "Shakespeare". Let that reflection be your land acknowledgement for our class, and let it be the first thing you include in your class Workbook (see below).

### 4. Course Objectives

This course is brand new, and Kim began its planning process by creating objectives that felt meaningful to her. They are:

- **To be curious and exploratory.** I want us to be able to flex our curiosity, to explore widely (beyond what Kim has programmed, even!), and to teach each other new things;
- **To introduce us to the history** that links Shakespeare to the British imperial project so we can deeply understand our course context;

- **To introduce us to some incredible recent work** by artists you may never have heard of but really need to know about;
- **To be surprised by students' experiences of Shakespeare** and what they might want out of new experiences of Shakespeare;
- **To introduce us to some of the challenges of doing ethnographic work in performance studies.** For the research project on which this course is based, Kim made a big pivot – away from “reading performance texts” as finished products and toward the humbling and often wrong-footing process of working with and learning from artists directly. This was a very meaningful process and Kim wants to infuse our course with some of her learning from it;
- **To introduce us to the power of practice-as-research** (or PaR) as a means for exploring the rich, alternative, differently-coloured and gendered and abled worlds our Shakespeare-as-usual often hides;
- **To give students a chance to make all manner of final projects** – performance, essay, podcast, something entirely different – and to help them take some meaningful – and memorable – risks with them.

OK, so those are the “dream” objectives. Here are some more you can definitely count on achieving:

- To practice your reflective and critical writing skills;
- To practice reading theatre performances as a form of cultural communication;
- To practice your teamwork skills, including navigating differences in life experience, academic background, experience with Shakespeare, and so forth;
- To practice your presentation skills;
- To explore the nuances of the term “decolonization,” and thinking in a critical but respectful way with others about what we mean, do not mean, and might yet mean when we invoke this term.

Beyond these basics, what else would constitute a meaningful take away from our class? Create some objectives for yourself – and put them in your Workbook!

## 5. Course Materials

We will use **OWL BRIGHTSPACE** for our course; all course documentation and resources will live there, along with most of your readings and viewings. There are two exceptions.

**You will need to purchase *Galatea***, by John Lyly, in an adaptation by Emma Frankland and Subira Joy. (Note: no other edition of *Galatea* will suit.) The book will be available at the bookstore in January; the direct link to purchase is here: [https://bookstore.uwo.ca/textbook-search?campus=UWO&term=12025&courses%5B0%5D=001\\_UW/ENG9224B](https://bookstore.uwo.ca/textbook-search?campus=UWO&term=12025&courses%5B0%5D=001_UW/ENG9224B). If you want to seek it out yourself, the ISBN is 9781350426702. **It costs \$21.95.**

**You will need to purchase access to *All's Well That Ends Well*, performed by Arpana Theatre Company, via Globe Player. The link is here: <https://player.shakespearesglobe.com>. Scroll down to “Explore the Collection” and then choose the title “Globe to Globe: All’s Well That Ends Well (2012)”. The cost is £9.99, or approximately \$18.**

## 6. Grading and Assessment

Your grade in our course will be composed of the following elements:

- ✓ MDS Class Workbook (30% of final grade)
- ✓ Case Study Group Presentation (20% of final grade)
- ✓ Critical Reflection(s) (20% of final grade – see below for options)
- ✓ Final project (30% of final grade)

There is no “participation” grade in our class; this is because, in order to do well on the heavily weighted Workbook assignment, you will need to be in class regularly, you will need to engage with the course material both on your own time and in class, and you will need to be present to the conversations we develop together. You may be *very* talkative in class and not actually all that engaged with others’ ideas; conversely, you may be a quiet person who is radically engaged with our class conversation in their own, quiet way. Your Workbook is a measure of your engagement, and when Kim offers you formative feedback on your Workbook periodically through the term, she will offer advice on how you can deepen your engagement and your presence with others in the class. Be open to that feedback!

### Assessment Details

#### 1. MDS Class Workbook (DUE: February 13 and March 27)

(Citation: adapted from an assignment designed and built by Dr Stephanie Dennie, University of Alberta, [sdennie@ualberta.ca](mailto:sdennie@ualberta.ca))

**The Workbook is a comprehensive collection of your notes, reflections, and observations. Basically, it is a “show your work” exercise**, where you let Kim in on your journey through our class and all its twists and turns. It offers a place for you to actively deepen your reading comprehension skills, your performance-reading skills, your critical thinking skills, your reflective writing skills, and to explore your range of thoughts on the course material. The Workbook is a place to be curious, to be thoughtful, to be contrarian if you wish to be (respectfully!), and above all to be creative. There should not be a line in the sand between “art” and “criticism”: they work together to make the world a better place. Let your Workbook have no such line in the sand.

**The Workbook is a process, not a product.** It models the messy, exhilarating, sometimes discouraging, sometimes dream-like way we explore hard new ideas. It’s a place for those who hate writing to write just for themselves (and for Kim, but not for grades, in the usual way anyway, see below). It’s a place for those who fear making art to make art out of their ideas! We have good empirical evidence to show that “writing” (in its broadest sense – using our bodies to make things

with ideas) is a form of “thinking”; in this sense, the Workbook is a personal thinking/writing space, where you do cool things with the stuff our class has got you thinking about.

**For this reason, I encourage you to get a physical notebook to act as your Workbook.** A physical book will allow you to explore in a different way, enabling writing but not limiting yourself to the physical act of typing. I do not recommend an electronic-only Workbook, but I welcome thoughtful hybrids: you could include some typed material or recorded audio or video, for example, within your Workbook, as long as you are not “defaulting” to a medium because it’s easier or familiar. Remember that the media we use shape how we respond, what we make, of our ideas; creative use of media contributes to the emergence of fresh, provocative new ways of thinking.

**Your Workbook should include:** notes you take while reading, watching, and preparing for class; notes you take in class; reflections written in class on Kim’s prompting; reflections prepared on your own time in response to class discussions. Your notes can be in written form, but can also include doodling, sketching, plans for radical new Shakespeare performance, math equations... whatever you need to help illustrate what you are thinking about as you travel through our shared materials and conversations. **We will write in our Workbooks in class, of course, but remember to devote time each week to writing in your Workbook outside of class – before/in preparation for class, and after class.**

**And grading?** Kim will check in, informally, to make sure you’re engaging with the Workbook task throughout the term. **Your Workbook will be handed in formally twice:** at reading week (Thursday 13 February), and in our second last class (Thursday 27 March). At reading week, Kim will take all your Workbooks home, will engage with them deeply, and will offer formative feedback that you can use to shape your Workbook practice for the rest of term. At the end of term, Kim will collect your books again, and everyone will visit Kim in the last week of classes to talk about their Workbook and their experience of making it. Kim will engage with your engagement, and together you will figure out the best grade for your Workbook effort. (No really. This is called “ungrading” and it is the only fair way to assess something like this, which is geared toward measuring your intellectual and creative investment and growth.)

## **2. Case Study Group Presentation (DUE: we will pick dates in our second class!)**

In weeks 4, 5, 6, 8, and 9, we will have case study presentations on the theatre company or major event in the spotlight for the day. You’ll be grouped up in twos or threes to prepare your case study. **Think of this as a “peer teaching” exercise:** Your job will be to give us a good overview of the company or event and some key background material that links your case study to our course research questions. Ask yourselves: What would you, as students in our class, want to hear about the company or event in the spotlight in order to be better able to engage with it?

Kim invites each group to visit her and talk about their approach to the case study; it is your responsibility to get in touch with Kim to schedule this visit.

Each case study should include the following components:

- a. History or background, including your thoughts about this question: *what is the relationship of your case study object to Shakespeare's role in the colonial project?*
- b. Information about how your case study object has responded to, or is engaged in, the ongoing process of “decolonizing” Shakespeare. *Are they doing it? How?*
- c. An activity, or other active form of class engagement. Plan not to talk the whole time! Create space for the class to get involved in thinking about the information you've brought forth. This could mean we watch something (short) together and talk about it; it could mean we address a targeted discussion question; it could mean we do a group writing exercise. Or something else! Not sure? Ask Kim.

You will have a maximum of 20 minutes for your case study presentation, so plan carefully.

### 3. Critical Reflection(s) (DUE: you choose, but first attempts no later than 27 February)

We will be putting challenging ideas and powerful art(ists) into conversation frequently in class; we will also be thinking and writing about our own feelings in relation to what we read and see and talk about. Our material is charged: decolonization is a live, complex, difficult process and our individual identifications – as historical settlers, recent settlers, Indigenous persons, and persons from other historically marginalized communities – complicate our responses to it.

All this means that we will each have ample opportunity to practice what Kim calls “critical reflection”: a form of writing in which you engage analytically with a source text, but do not deny your “I” while you do so. Decolonizing the writing process, as Linda Tuhiwai Smith will show us in week two, means thinking carefully about all the ways we have been taught, in the name of “objectivity,” to erase our subjective realities when we write academic papers. What if, instead, we engaged critically with, took seriously, how a book or a play or a journal article made us feel, and why?

Your critical reflection will do just this. You'll select a text we have looked at in class that has *activated* you somehow. This might be through a strong feeling: love, anger, joy, anxiety. Or it might be through a powerful desire you feel to engage and respond. **Bring that feeling with you as you explore a “critical moment” from your chosen text:** in other words, don't just write about your text and your feeling in a general way (or don't stop there); ground your activation in a key moment in the text, and then explore that moment. Let the feeling that has arisen in you play a part in the critical process. What has got you riled? Is it something the text misses? That it purports to do but does not? Something that you want to add, desperately, to make it go in a new direction that will mean more for you? Or something that has prompted you to think about something you'd rather ignore?

**Your critical reflection should include** both a close reading of your critical moment and your “I”, your personal reaction to that moment; connect both to the larger issue(s) your moment telescopes for you. That is, both your passion and your analytical acumen need to appear in your reflection. Your reflection should be no longer than 1500 words (this is a written assignment), and



it should include a title page (pick a good title) and a complete Works Cited (MLA form, 7<sup>th</sup> edition or higher). Your Works Cited is part of your word count.

**And marking?** Glad you asked! Close readers (ha!) will have noticed this assignment includes a tentative plural. Why? If you find this a challenging task (it is), and you do not love how your critical reflection goes, *you can redo it*. You can choose to rewrite with Kim's editorial advice; you can even choose to do this more than once! Or, you can chuck your first attempt and try again with a whole new idea! For your grade, you will receive EITHER the highest grade across your attempts, OR the average of them all, whichever is higher.

#### 4. Final Project (DUE: final day of class, 3 April)

I have no idea yet what your final projects will be. I am so excited to see! This assignment offers you the chance to imagine what you might like to make in response to the work we have been exploring all term. If you are one of those people who relishes in the freedom to imagine, design, and execute, go for it. This one is for you.

If you are one of those people who HATES this kind of choice and is silently panicking right now, good news. Here are some templates you might want to start or ultimately work with.

- a. **Write a research paper.** Your research paper should be 10-12 pages long, excluding works cited. It should include secondary material – you decide how much, but this secondary material should demonstrate that you have been exploring beyond the readings assigned for our course, that you've cast a wider net to help you think through the issues you're addressing. Imagine this as a proto-conference paper; maybe you'll want to apply to a conference with it in the summer or fall! You should decide your own essay topic, but Kim is here to consult and help with that process all along the way. Start early so you can develop the best research questions possible, with ample time to explore.
- b. **Imagine a performance.** This version of the final project could take a number of forms. You might select a play from the canon and imagine what making a decolonial version of that play could look like. You might map that version out as though you were pitching a production to a theatre company – imagine, say, that you're applying to direct Summer Shakespeare at Western with this production! Or, you might undertake a rewrite, from the perspective of a playwright; here, you might work with key scenes, while sketching a larger concept for the play. Serious pro move: maybe you're the head of a theatre company (like WhyNot? Or STRATFORD?) and you want to design a Decolonizing Shakespeare season. What would it look like? Who would direct, who would design, how would you make space – with care, but also with critical reflection – for non-traditional audience members? For settler audience members alongside Indigenous and other non-white settler audiences?
- c. **Tell Our Class Story to the World. IE: make a public-facing output.** There are a lot of places today for academics to speak to *not other academics*. Consider “The Conversation” (link here: <https://theconversation.com/ca>), as an example, or the podcast “Ologies with Alie Ward” (Kim's favourite!! Link here: <https://www.alieward.com/ologies>).

You've been inspired by our course and want to tell its story to a world that increasingly wonders if university is worth it, if all that "wokeness" is bull crap. How do you do it?

You can make your final project alone or with a partner or partners. **The only hard and fast rule is that everyone in a partnership needs to contribute meaningfully – and needs to spend time in their Workbook chronicling the process of that partnership**, its ups, downs, and side-ways, so that Kim can get a sense of how it has gone for you and what you have learned from the process of final project teamwork.

**Because your final projects will emerge from the work we do together, Kim wants to ensure we have plenty of time in class** to think about and talk about them. How long should they be? How much detail is too much or not enough? We will answer these questions together, over a series of work sessions in class, starting after reading week. Never fear!

## 7. Accommodations and Flexibility

You will have noticed that there are very few "hard" deadlines in our class. Prepare for class and make time to work on your Workbook each week. Be prepared to present your Case Study on the day you've chosen in consultation with others. Prepare your (first attempt at?) your critical reflection by 27 February at the latest. Complete your final project in time to share it with everyone on the last day of class.

Kim has designed this structure to give everyone ownership over their schedules. Your responsibility in this scheme is to mind your time management, and to come to Kim for help with it if needed.

Of course things will go wrong! Kim's last two years have been a reality-TV-show-like example of what happens when Everything Goes Wrong All At Once. She knows! So: if you have a need that requires accommodation, come talk to her. You and she will figure out what's required together. You may be asked to seek formal accommodation, or you may simply work it out between you. Big Reveal: academics are late with stuff ALL THE TIME. Our editors give us extensions; our Department Chairs offer us support. You take responsibility for bringing your needs to Kim in good time, and Kim will offer you support. We're modeling the profession here.

Grad students in the class: your Department-level supports include Mary Helen McMurrin ([mmcmurr2@uwo.ca](mailto:mmcmurr2@uwo.ca)) and Leanne Trask ([leanne.trask@uwo.ca](mailto:leanne.trask@uwo.ca)) in the main EWS office; feel free to be in touch with them anytime.

Undergrad students in the class: your Faculty-level supports are Ben ([bhakala@uwo.ca](mailto:bhakala@uwo.ca)) and Amanda ([agreen8@uwo.ca](mailto:agreen8@uwo.ca)) in Academic Counselling (Dean's Office); feel free to be in touch with them anytime.

**Do you identify as disabled or living with a disability?** Academic Accommodation is "a means of adjusting the academic activities associated with a course or program of student in order to



permit students with disabilities to participate in those activities at the University and to fulfill the essential requirements of a course or program.”

<https://www.uwo.ca/univsec/pdf/academicpolicies/appeals/Academic%20Accommodationdisabilities.pdf>. **Students with disabilities are encouraged to register with Accessible Education at the earliest opportunity.** This simply gives Kim a formal mechanism to grant you blanket accommodation; less paperwork is always a blessing!

<http://academicsupport.uwo.ca/accessibleeducation/index.html>

## 8. Fourteen Students and a Generative AI Walk Into A Bar...

**Can you use ChatGPT and its pals in our class? Yes, of course.** We are all using generative AI all the time now; it’s hard to escape. It’s no longer a question of *if* but of *how*. In this class, Kim trusts you to use AI – IF you want to – in a way that encourages you to evaluate sources, think about reliability and accuracy, and to build your own ideas, not to borrow others’ (or a robot’s).

**Our class has one hard and fast rule around AI: if you use it in any meaningful way to support the creation of your assignments, you need to show your work.** This means chronicling in your Workbook how you used the tool, how you assessed its efficacy, and how you then went on to dig deeper into your topic(s) independently. It means citing your AI pathway in any assignments that include material supported by generative AI. Basically: use AI as a research tool responsibly and treat it as a research source. Ask the same questions of it that you’d ask of any source: where did this come from? Can I trust it? Where should I go next to deepen my engagement?

**If Kim suspects you’ve been using ChatGPT et al and *not showing your work*, she will invite you for a chat. If things don’t improve from there, Kim reserves the right to report you and your work to the departmental officers in charge of managing academic offenses.**

## 9. Do You Need Some Extra Help?

We all do sometimes. Kim is always here for support, but she’s not a registered therapist or a medical doctor. Here are some places on campus you can go for added support.

**Mental Health Support:** Students who are in emotional/mental distress should refer to Mental Health@Western (<https://uwo.ca/health/>) for a complete list of options about how to obtain help.

**Gender-based and sexual violence:** Western University is committed to providing compassionate support to anyone who is going through or has gone through these traumatic events. If you are experiencing or have experienced GBSV (either recently or in the past), you will find information about support services for survivors, including emergency contacts at the following website:

<https://www.uwo.ca/health/studentsupport/survivorsupport/get-help.html>. To connect with a case manager or set up an appointment, please contact [support@uwo.ca](mailto:support@uwo.ca).

**Learning Development and Success:** Counsellors at the Learning Development and Success Centre <https://learning.uwo.ca> are ready to help you improve your learning skills. They offer presentations on strategies for improving time management, reading help, exam preparation, and more. Individual support for a range of students – including undergrads, grad students, international students, and more – is offered throughout the Fall/Winter terms in the drop-in Learning Help Centre, and year-round through individual counselling. Visit this link: <https://learning.uwo.ca>.

## 9. Weekly Schedule with Readings+

### **WEEK 1 (January 9): All Things Intro**

Welcome! Today you can expect: introductions via the question, *how did you first meet Shakespeare, and how did you feel about him?*; a tour of our class-to-come and ample time to answer questions; some community building exercises (nothing wacky; we will not fall backward into one another's arms!); and a chance to build together our "community norms" (from *Anti-Racist Shakespeare*, p.54) – to arrive at a working class ethos.

#### **Prepare ahead:**

Such Stuff podcast, season 6 (priorities are episodes 2, 4, 5); the link is here:

<https://www.shakespearesglobe.com/discover/such-stuff-podcast/#season-6>

Shaking Up Shakespeare podcast (10 episodes, priorities are 1, 2, 5); the link is here:

<https://castingcanadiantheatre.ca/shaking-up-shakespeare>

### **WEEK 2 (January 16): Setting our Stage**

Today Kim will introduce our course research questions (tldr: why/how should we decolonize La Shakes?), and we will talk about them and refine them. In the process, we will discuss a range of readings that touch on these questions, and we will think about how our reading and research practices might be in need of decolonization, too.\*

#### **Prepare ahead:**

Hartley, Dunn, and Berry, "Pedagogy: Decolonizing Shakespeare on Stage," in *The Arden Research Handbook of Shakespeare and Contemporary Performance* (171-91)

Dadabhoy and Mehdizadeh, "Why An Anti-Racist Shakespeare?" in *Anti-Racist Shakespeare* (1-20)

Solga, "Introduction: Women Making Shakespeare Now," in *Women Making Shakespeare in the 21<sup>st</sup> Century* (2-12)

Tuhiwai Smith, "Imperialism, History, Writing, and Theory," in *Decolonizing Methodologies: Research and Indigenous Peoples* (20-43)

\* Oh: and we will pick our Case Study assignments! Be ready!

### **WEEK 3 (January 23): Historical contexts, Or, How Shakespeare Built An Empire**

Our goal today is to understand the role Shakespeare played in the making of the British Empire, with an emphasis on the concepts of Whiteness and Literariness.

#### **Prepare ahead:**

Karim-Cooper, "The Making of the Great White Bard" in *The Great White Bard: Shakespeare, Race, and the Future*

Making Decolonial Shakespeares

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Little Jr., “Introduction: Assembling an Aristocracy of Skin,” in *White People in Shakespeare: Essays on Race, Culture, and the Elite* (1-26)

Viswanathan, from *Masks of Conquest: Literary Study and British Rule in India* (1-13 only)

Hamilton Cobb, *American Moor*\*

*\*This is a contemporary, badass response to Othello. If you do not know Othello, consider reading it, watching a film of it, or investigating a quality summary.*

#### **WEEK 4 (January 30): Case Study 1: The Stratford Festival**

Today we have **our first case study presentation** on the Stratford Festival. We’ll then think explicitly about Shakespeare’s role in Canada’s settler colonial project, and consider a new, Indigenous intervention in Shakespeare’s legacy.

##### **Prepare ahead:**

1939, by Jani Lauzon and Kaitlyn Riordan (this is a high-quality digital recording of the 2022 Stratford production)\*

Jani Lauzon & Kaitlyn Riordan in conversation with Sorouja Moll. Indigenous Speakers Series, University of Waterloo, 2022: <https://www.youtube.com/watch?v=tmgATuUI5RI>. (This is a conversation among writer/director Lauzon, writer Riordan, and dramaturg Moll about 1939. It’s long but awesome. Watch as much as you are able to.)

Solga, “Indigenous Creators,” in *Women Making Shakespeare...* (12-21)

*\*1939 includes All’s Well That Ends Well as the play-loosely-within-the-play. If you do not know AWTEW, feel free to read, watch (great recordings available on DT+ and Drama Online, see also Week 7!), or grab a summary. AWTEW is a bit weird... it helps to know it’s a fairy tale. ;-)*

#### **WEEK 5 (February 6): Case Study 2: Shakespeare’s Globe**

Today **our second case study presentation** takes us to London and Shakespeare’s Globe. We will then dive into the Globe’s landmark 2019 all-women-of-colour *Richard II* and talk about the past, present, and future of Shakespeare, Blackness... and gender.

##### **Prepare ahead:**

*Richard II*, directed by Lynette Linton and Adjua Andoh (this is a high-quality digital recording of the 2019 Globe/Wanamaker Playhouse production, created by Andoh’s production company)\*

Hall, “Introduction,” in *Things of Darkness: Economies of Race and Gender in Early Modern England* (1-24)

Jarrett-Macauley et al [incl. Andoh], “Richard II At Shakespeare’s Globe: A Collective Perspective,” in *Otherness: Essays and Studies* 8.2 (2021) (13-30)

*\*If you don’t know Richard II... read, watch (there’s a version with David Tennant!), or grab a summary. It is a history play, so be warned (!), but it is also SHORT for Shakespeare.*

#### **WEEK 6 (February 13): Case Study 3: Globe2Globe and “Global Shakespeare”**

Big day! Today we have **our third case study** on the 2012 “Globe 2 Globe” Festival at Shakespeare’s Globe, which coincided with London’s 2012 Olympic Games. Then we will talk about all things “Global Shakespeare” with academic rock star (and mentor to Kim, and global Shakespeare expert) Susan Bennett from the University of Calgary!

##### **Prepare ahead:**

*All's Well That Ends Well*, performed by Arpana Theatre Company, in Gujarati with English subtitles (**your purchase:** Globe Player. This is a high quality record of the 2012 Globe 2 Globe production)\*

Young, "Race and the Global South in Early Modern Studies," in *Shakespeare Quarterly* 67.1 (2016)

Bennett and Carson, "Introduction," in *Shakespeare Beyond English: A Global Experiment* (1-12)

Bennett, "Rethinking Global Shakespeare For Social Justice," in *Global Shakespeare and Social Injustice: Towards a Transformative Encounter* (19-35)

\*Consider saving money by getting together in a group to watch!

## WEEK 7 IS READING WEEK!

### WEEK 8 (February 27): **Case Study 4: Why Not Theatre & Intersectional Shakespeare**

Our fourth case study looks at Toronto's Why Not Theatre and their returning investment in Shakespeare made with artists of different abilities.

#### **Prepare ahead:**

*Prince Hamlet*, adapted into ASL by Dawn Jani Birley, directed by Ravi Jain (this is a high quality digital recording of the 2017 version of *PH*; please be sure to consult the Solga reading below for crucial context on this and the subsequent 2019 re-mount)

Solga, "Intersectional Shakespeares," in *Women Making Shakespeare...* (31-50)

Bradbury, "Audiences, American Sign Language, and Deafness in Shakespeare Performance," in *Shakespeare Bulletin* 40.1 (2022)

Loftis, "Introduction: Theory, Access, Inclusion" in *Shakespeare and Disability Studies*

### WEEK 9 (March 6): **Case Study 5: Galatea & Gender Before Shakespeare**

What if I told you that Shakespeare's England was actually pretty queer? Believe it. Our final case study looks at the 7-year making of Emma Frankland's extraordinary *Galatea* – not exactly Shakespeare, but provocatively *Shakes adjacent*. Was Shakespeare the Norm Core of his moment, way less cool than his sibs? Let us find out.

#### **Prepare ahead:**

Frankland and Joy, *Galatea* (**your purchase:** bookstore, \$21.95)

Chess et al, "Introduction: Early Modern Trans Studies," in *The Journal for Early Modern Cultural Studies* 19.4 (2019)\*

Kemp, "Transgender Shakespeare Performance: A Holistic Dramaturgy"

Frankland and Kesson, "Perhaps John Lyly Was A Transwoman?"

\*Chess et al are the editors of this groundbreaking special issue of *JEMCS*, called "Early Modern Trans Studies". All three articles for today come from this issue!

### WEEK 10 (March 13): **Toronto's Shakespeare in the Ruff: A Workshop!**

Toronto's Shakespeare in the Ruff produce one play a year under the trees in Withrow Park, in east end TO. They are run as a collective and they are committed to full, intersectional inclusion. Today, members of the collective will join us to talk about their work, discuss the challenges of running a small, EDID-facing theatre company that is interested in Shakespeare of all people, and workshop their making processes with us!

**WEEK 11 (March 20): Kim Brings a Bonus Case Study! The Engendering the Stage Practice-as-Research Project**

Another big day! In 2018, Kim met Emma Frankland thanks to McMaster University's Melinda Gough and her co-researcher Peter Cockett; that's because Emma, among many others, were in Ontario for a week of practice-based workshops focused on exploring the non-cis, gender-fluid worlds of Shakespeare's contemporaries. Today, we are joined by Professors Cockett and Gough, who will talk us through the process of making Practice-Based Research with both artists and academics in the room; we'll discuss the power – and the challenges – of this modality for decolonial work on early modern texts.

**Prepare ahead:**

Melinda and Peter are about to publish a brilliant book chronicling the complicated, sometimes stressful, always rewarding process that was *Engendering the Stage*, and we will receive advance copies of several articles to examine ahead of this week (arrival TBA!). These will likely focus on *The Roaring Girl* by Thomas Middleton; if you don't know the play, consider a read or grab a summary.

**WEEK 12 (March 27): Shakespeare For Survivance**

Today, we end as we began, with new work by a powerful Indigenous voice amplifying a community. We will explore Renelitta Arluk's *Pawâkan*, community Shakespeare storytelling for Indigenous survivance, and we'll consider the limits of institutional support for this kind of essential decolonial work.

**Prepare ahead:**

Arluk et al, *Pawâkan* (ms copy – please do not circulate)\*

Arluk et al, *Pawâkan* Live Reading (view at

<https://www.facebook.com/akpiktheatre/videos/528519121385448>)

Diaz, Stevens, and Sayet, "Shakespeare and Indigeneity: A Dialogue" (view at

<https://www.youtube.com/watch?v=ieJWMBbiSXg>)

Solga, "Indigenous Creators," in *Women Making Shakespeare...* (25-31)

Solga, "Institutional Change," in *Women Making Shakespeare...* (50-64)

\**Pawâkan* is a "Cree takeover" of *MacBeth*. *If you don't know Mackers, have a gander.*

**WEEK 13: THE END!**

Today is all about you! Final project showcase, cake, debriefing. Feels about the class? Feedback etc. Thank you so much for coming along for the ride!