

Department of English & Writing Studies
Theatre Studies Program

English 3679G (001) / Theatre 3952G (001)
Making Decolonial Shakespeares
Winter 2026

Instructor: Kim Solga

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 18th and 19th centuries, central to the labour of the British Empire, and through the long 20th 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 in some groovy recent productions.

Is this a course about Shakespeare? You betcha. Is it a course "in" Shakespeare? Nope. We won't be reading Shakespeare's plays together 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**?" If you love Shakes don't worry – Kim has ordered up the best contemporary scholarly editions (Arden 3rd Series) of the plays our work will touch on. You do you! But if you do not love Shakes, or if you're kind of intimidated by Shakes... don't worry. You're not alone.

This class springs from Kim's (Professor Solga's) current SSHRC-funded project (same name! MDS for short), which in turn came from Kim's research for her most recent book, in which she 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 has assigned bits of it here and there for you to read. But note: this does not make Kim "the expert" in decolonizing Shakespeare; she is just a knowledgeable guide. Together, we will further our learning about how, and even if, "Shakespeare" can be decolonized: it remains an open question with many possible answers.

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 should at least familiarize yourself so that you can engage with the interventions being made in the work we're discussing.**

The plays we will be in conversation with are: *Othello*; *All's Well That Ends Well*; *Hamlet*; and *Richards II and III*. We will also explore Shakespeare's contemporary John Lyly's *Galatea*, in a super cool contemporary adaptation.

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

Your instructor is **Professor Kim Solga**. (Call me 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. Kim's office hours are drop-in; if, however, you know you want to talk to her, it never hurts to make an appointment first. (Sometimes things get busy.)

Office: UC3425

Contact: ksolga@uwo.ca*

Office Hours: in person **THURSDAY 12:30-2:30**; on Zoom **WEDNESDAY 11am-12pm** (Meeting ID: 568 965 9592)

*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 deeply about how settler colonialism affected the kinds of storytelling that has been welcomed on our shared lands, as well as about how artists from communities who have experienced oppression or cultural genocide (or both) are enacting 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 was developed a year ago, for graduate students, while Kim and her collaborators were neck-deep in the SSHRC Insight application process. Kim began planning the class 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;
- **To be surprised by one another's 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 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 critical reflection skills, in writing AND in performance (OMG REALLY YES)
- To practice reading performance 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 to think 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

Your first stop for all readings and viewing/listening is **COURSE READINGS in Brightspace**.

At the bookstore, you can purchase your own copies of: *American Moor*, by Keith Hamilton Cobb; *1939*, by Jani Lauzon and Kaitlyn Riordan; and *Galatea* by Emma Frankland and Subira Joy, after John Lyly. The bookstore also has copies of the best current scholarly editions of *Othello*, *Hamlet*, and the Richards if you'd like to buy them. If you choose to buy these texts, they will cost you approximately \$120. Note that all titles will be available in course readings.

Questions or issues with access? Just reach out to Kim.

6. Grading and Assessment

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

- ✓ MDS Class Workbook (30% of final grade)
- ✓ Performance Response (20% of final grade; GROUP grade)
- ✓ Written Critical Reflection (20% of final grade)
- ✓ Final project (30% of final grade)

Each assessment has a marking guide (Kim prefers guide to rubric; YMMV). The complete marking guide is linked in BrightSpace as its own thing, and each separate assessment (also in BS) includes its rubric (scroll to the very bottom).

A shocking global note: Kim does not assign penalties for late work. No really. Because if you're super late with everything the only person who suffers is you. Read more under item 7 below.

Assessment Details

1. MDS Class Workbook (DUE: February 12 and April 2)

(Citation: adapted from an assignment designed and built by Dr Stephanie Dennie, University of Alberta, 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. 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 STRONGLY 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. **Does this mean no laptops, Kim?** Laptops are welcome in class, if they aid your engagement with our work. *You may find that taking notes on your laptop is easier; that's fine. But if you do make typed notes in class, make sure you spend time after class reflecting on those notes in your workbook.* That's an A+ workbook move.

Required workbook components:

Your workbook includes the following components. You might not do every single one of these things each week, **but overall your workbook should offer a strong balance among the four.**

1. *Notes taken while you are reading, watching, and otherwise preparing for class.* (Many students find this really hard – you're used to reading and running, or reading, highlighting, and being done with it. SLOW DOWN.)
2. *Notes and reflections made in class.* (Some workbooks contain only this component. Those are not strong, effective workbooks.)
3. *Your reflections in response to Kim's prompts, both on Brightspace AND in class.* (Kim will have multiple opportunities each week for you to reflect; pay attention to them.)
4. *Reflections you initiate on your own time.* (For example, Kim encourages you to spend 5 minutes after class reflecting on your takeaways for the class, or the week. See if you can make it a habit!)

Workbook format:

The way you organize and notate in your workbook is entirely up to you. However, **Kim asks you to LABEL your entries by date AND by component** (Eg, Week 2 Tuesday, prepping for class). This helps Kim register how consistent you're being with your workbook. **Consistency with the workbook is key.**

And GRADING? You will hand your workbook in for assessment twice, once at Reading Week and again in the second-last week of term.

At Reading Week, Kim will offer everyone FORMATIVE feedback, encouraging you to improve in the places you might be lacking and celebrating the spots where you're slaying.

At the end of term, before your final hand-in, we will go through a self-assessment exercise together. You will have the opportunity to provide a thorough assessment of your own work, to state the grade you believe your work has earned, and to write a justification for that grade.

After she has looked at your workbook a second time and carefully examined your self-assessment, Kim will offer you SUMMATIVE feedback and a final workbook grade.

2. Performance Response (DUE: week 6, week 9, week 13, in class)

The Performance Response is a kind of essay in performance form. It is a group project, which means it will require you to pay at least as much attention to collaborative practice and teamwork building as you do to the content of your response itself. This is intentional: working well with others, learning from one another, and making knowledge together is a big part of the task.

For your Performance Response, your group will select ONE scene, or a PAIR of linked scenes, from your assigned text as a focal point. HOWEVER: Your goal is NOT simply to "perform" your chosen scene(s); rather, you are reading your scene(s) critically, as a team, and then deciding what about the scene(s) you'd like to explore. That exploration comes in the form of a performance (rather than a written paper).

How on earth do you do this?? Fear not: in WEEK FOUR we will figure it out together, working with *American Moor* as a sample case study. Meanwhile, just remember: you're choosing a scene or pair of scenes that speak to you critically; you're exploring these as a team; you're developing a research question or questions, and you're working through them by using your bodies, the space around you, and one another in dialogue as your "writing" tools.

The objective of this assignment is to learn by doing, together on a team, rather than by thinking and writing about a subject alone. Both are valid forms of knowledge making, but we tend to overstate the value of the latter and understate the value of the former. What if, for a change, we reversed this valuation? What if your essay required friends? And props? And a stage?

This form of work has a name: it's called "Performance as Research." Look it up!

Key PR details:

1. Your Performance Response should be **8-12 minutes long**.
2. Performance Responses will take place on TUESDAYS in Week 6 (1939), Week 9 (*Prince Hamlet*), and Week 13 (*Galatea*).
3. **Three PR groups** will share their work (all on the same play) in each week. You'll be sorted into groups according to your preferences in the second or third week of term.
4. At the end of all the performances on a given Tuesday, the class will engage in a Q&A-style discussion of the work presented. **Everyone involved in sharing a PR on that day should be prepared to answer questions and speak** to their work. Your group's Q&A performance will form part of your grade for the task.

3. Written Critical Reflection (DUE: Thursday 26 February, on Brightspace)

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 argues, 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 “critical moment” in one of our texts or performances 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 from a place of lived experience. **Bring that feeling, that lived experience, with you as you unpack your critical 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?

Required CR components:

1. Your reflection should be 750-1000 words and it should include a title page (pick a good title) and a complete Works Cited (MLA form, 7th edition or higher). Your Works Cited is part of your word count.
2. Your reflection should include both a close reading of your critical moment and your “I”, your personal reaction to that moment. Both should be connected 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.)
3. Kim knows that, for some of us, this is a weird and uncomfortable ask. It may be hard and not go well – that's ok! **Your critical reflection includes a do-over component:** you are free to take Kim's feedback on your CR, edit and adjust your work, and hand it in a second time – any time before the final day of class (April 9). No matter what happens, you'll receive the higher of your two CR grades.

4. Final Project (DUE: Tuesday 7 April, via BrightSpace AND /OR in class)

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 2000-2500 words long, including your Works Cited (MLA 7th or higher). 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. 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 Shakes 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, and who would it be for?
- 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>). Or *Intermission* magazine! (<https://www.intermissionmagazine.ca>) 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?

Required FP components:

1. **Your FP should be 2000-2500 words long, if written as a research essay, or the equivalent.** What does that mean? Most of us have a sense of how much effort we would spend writing a decent 2000-word research essay. Put that level of effort into the creative work you’ve chosen to make. (NB: If you think you maybe need more – more stuff to share, to spend more time or effort – that’s a pretty good indication that you do.)
2. **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.

3. **In our final week of class, April 7+9, we will hold a FINAL PROJECT FESTIVAL.**

Participation in this festival is mandatory, but beyond that how you share your final project work is up to you. Think “poster presentation”; or think fairground booth (Channel *Galatea*!!!). You need not spend a lot of money or a lot of time on this part of the project, but you should come to class on April 7 ready to share your work with pride.

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 Performance Response on the day your team is assigned. Prepare your (first attempt at?) your critical reflection by 26 February at the latest. Complete your final project in time to share it with everyone in the last week 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.

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. Forty Five 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?

This is not for nothing, friends. Kim's Favourite Human (KFH) works in high-level tech in the UK; he talks to Kim about the future of AI in the world all the time. The future will be owned not by people who use AI to cheat, but by people who know how to use AI to their best, most creative advantage. And by people who are honest about that usage. **Want a job? This stuff matters.**

THAT SAID: if Kim suspects you've been using GenAI 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. Using AI without citation is a form of plagiarism.

9. Do You Need Some Extra Help?

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.

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>.

Beyond Western

Middlesex County has a number of community supports, from help with addiction and mental health, to help if you've experienced violence, to help with food and meals and even tax planning. Check out the options here:
<https://www.middlesex.ca/socialservices/communitysupports>

If you've experienced sexual harm of any kind, recently or in the past, and feel like you need more support than you can access on campus, Anova (on Wellington South, not far from downtown) offers a lot of terrific support. Visit <https://www.anovafuture.org/support/sexual-violence-counselling/>.

10. Weekly Schedule with Readings+

WEEK 1 (January 6+8): All Things Intro

Welcome! This week: WTF are we doing. How did YOU meet Shakespeare? Where do we learn from, and what does that tell us? Also, the syllabus, answering questions, getting some clarity on the whole shebang. Building the foundations of our class community.

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 13+15): Backgrounds Part 1 (or, how Shakes Built an Empire)

What does colonization have to do with Shakespeare? Historical background coming atcha. Kim will also introduce our course research questions (tldr: why/how should we decolonize La Shakes?), and we will talk about them, question them, and refine them.

Prepare ahead:

- Hall, "Introduction," in *Things of Darkness: Economies of Race and Gender in Early Modern England* (1-24)
- Hartley, Dunn, and Berry, "Pedagogy: Decolonizing Shakespeare on Stage," in *The Arden Research Handbook of Shakespeare and Contemporary Performance* (171-91)
- Karim-Cooper, "The Making of the Great White Bard" in *The Great White Bard: Shakespeare, Race, and the Future*

WEEK 3 (January 20+22): Backgrounds Pt 2 (or, Shakes in Black and White)

This week we'll look in depth at what it would mean to read (and teach, and learn!) Shakespeare's work using an anti-racist approach to the texts. Plus, Thursday, a special guest – queer Arab-Canadian playwright and director Makram Ayache, author of the award-winning *Tempest* intervention, *A Witch in Algiers!*

Performance Response Groups Assigned

Prepare ahead:

- Dadabhoy and Mehdizadeh, "Why An Anti-Racist Shakespeare?" in *Anti-Racist Shakespeare* (1-20)
- Shakespeare, *Othello* (if you are not already familiar with the play, I encourage a read)

WEEK 4 (January 27+29): American Moor

This week we'll explore Keith Hamilton Cobb's *American Moor*, a meta-theatrical response to *Othello*. What's that, you ask? A *response*?... Indeed it is. Via KHC we'll also ask, "what is a performance response anyway???" and practice this labour together!

Prepare ahead:

- Cobb, Keith Hamilton, *American Moor*
- Hall, "American Moor: An Introduction"
- Shakespeare Unlimited ep 54, *Keith Hamilton Cobb on American Moor* (listen)

WEEK 5 (February 3+5): Indigenous Shakespeare @ Stratford

This week we explore *1939*, an original play created in response to the role Shakespeare played in the Residential School System in Canada. Written for and premiered at the Stratford Festival, *1939* also gives us the chance to talk about the way Stratford as an institution is embedded in the settler colonial history of the performing arts in Canada, and what the Festival is and is not doing to remedy the hurts of that history.

Prepare ahead:

- Lauzon, Jani, and Kaitlyn Riordan, 1939*
- Lauzon, Jani & Kaitlyn Riordan, In conversation with Sorouja Moll. Indigenous Speakers Series, University of Waterloo, 2022: <https://www.youtube.com/watch?v=tmqATuUI5RI>. (This is a conversation among writer/director Lauzon, writer Riordan, and dramaturg Moll about 1939. It's long but awesome. Watch or listen as much as you are able to.)
- Solga, "Indigenous Creators," *Women Making Shakespeare in the 21st Century* (12-21)

*The play-within 1939 is *All's Well That Ends Well*. You don't need to know AWTEW to follow 1939; in fact, the play is crafted to expect you probably don't. Make a good choice for yourself. Either reading it or leaving it works!

WEEK 6 (February 10+12): 1939 continues

Our first Performance Responses this Tuesday! We'll also finish out the first half of term with exercises in our workbooks designed to do some self-assessment before you pass them to Kim, and we'll try to spare some time to get ahead on our Critical Reflections (due 26 February!)

PERFORMANCE RESPONSE GROUPS 1, 2, 3 DUE
WORKBOOK HAND-IN #1

WEEK 7 IS READING WEEK!

WEEK 8 (February 24+26): Why Not Theatre & Intersectional Shakespeare

This week we turn to disability justice at the theatre and consider how disability arts and access for disabled patrons intersects with the Shakespeare Industry. We'll look at an amazing Toronto-based company that is leading on intersectional Shakespeare-making and watch their path-breaking 2017-19 production of *Hamlet*.

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)
- Loftis, "Introduction: Theory, Access, Inclusion" in *Shakespeare and Disability Studies*
- Shakespeare, *Hamlet* (if you don't know the play, give it a look in)

CRITICAL REFLECTIONS DUE

WEEK 9 (March 3+5): *Prince Hamlet* continues

This week we'll continue our discussion of Why Not Theatre and *Prince Hamlet*, and we'll have Performance Responses to the piece from another set of peers!

PERFORMANCE RESPONSE GROUPS 4, 5, 6 DUE

WEEK 10 (March 10+12): A Tale of Two Richards, Pt 1 (Swinging at Shakespeare's Globe)

This week we'll look at the first of our two Richards! First up, Lynette Linton and Adjua Andoh (Lady Danbury of *Bridgerton*, y'all!) direct, produce, and star in the first all-woman-of-colour production ever at Shakespeare's Globe. It's a freaking DELIGHT, people. And thanks to Andoh it's superbly produced and free for all to view forever on YouTube. We'll talk about all that went into this one, and about why Shakespeare's Globe, and its multinational streaming platform Globe Player, are not the producers of the recording...

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)
- 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)
- Shakespeare, *Richard II**

*Many of us do not know this play; Kim remembers *not* actually reading it on the tail end of her undergrad Shakes course. Or maybe I skimmed it? Anyway. It's one of the shortest plays in the canon and it's worth knowing WTF is going on in the play to get the most out of both this RII and next week's RIII. Give it a snoot. It's actually super relevant to today...

WEEK 11 (March 17+19): A Tale of Two Richards, Pt 1 (Richard in the Ruff)

Toronto's Shakespeare in the Ruff produces one play a year under the trees in Withrow Park, in east end TO. They are run as a collective and they are fully committed to inclusive, community-centred, accessible and anti-colonial making. This week we'll explore their 2023 production of *Richard III*, and we'll host a visit from the team to hear first-hand what it takes to do this kind of work, on a budget, today.

Prepare ahead:

- Shakespeare in the Ruff collective, *Richard III* (recording + full package of learning materials in Course Readings – explore!)

WEEK 12 (March 24+26): Love and Sex Beyond Shakespeare

What if I told you that Shakespeare's England was actually pretty queer? Like, super queer. And trans. Believe it! To end this class, we'll immerse ourselves in the 7-year making of Emma Frankland's extraordinary *Galatea* – not exactly Shakespeare but provocatively *Shakes adjacent*. Was Shakespeare the NormCore of his moment, way less cool than his sibs? Let us find out.

Prepare ahead:

- Frankland and Joy, *Galatea* (after John Lyly)
- Kemp, "Transgender Shakespeare Performance: A Holistic Dramaturgy," in the *Journal for Early Modern Cultural Studies* 19.4 (2019)
- Frankland and Kesson, "Perhaps John Lyly Was A Transwoman?" in the *Journal for Early Modern Cultural Studies* 19.4 (2019)

WEEK 13 (March 31+April 2): Curtain Call with *Galatea*

Final Performance Responses this week, plus our Workbook self-assessment exercise, time to work on final projects, and planning for next week's FP Festival!

PERFORMANCE RESPONSE GROUPS 4, 5, 6 DUE
WORKBOOK HAND-IN #2

WEEK 14: THE END!

Gang, we made it! It's FINAL PROJECT FESTIVAL time! Beginning Tuesday we will share our amazing work, indulge in well-earned treats, ask final questions and celebrate one another.

Thank you for being part of our class!

10. List of Required Readings / Viewings / Listenings

Andoh, A. "Directing Richard II: Adjoa Andoh in conversation with Varsha Panjwani." Special Issue: *Richard II* at Shakespeare's Globe 2019: A Collective Perspective. *Otherness: Essays and Studies*, 8,2, 2021, pp.19-23.

Dadabhoy, A. and Mehdizadeh, N. *Anti-Racist Shakespeare*. Cambridge, 2023.

Folger Shakespeare Library. "Keith Hamilton Cobb on American Moor." *Shakespeare Unlimited*. Podcast. Available at: <https://www.folger.edu/podcasts/shakespeare-unlimited/american-moor/>.

Frankland, E. and Kesson, A. "'Perhaps John Lyly was a trans woman?': An Interview About Performing Galatea's Queer, Transgender Stories." *Journal for Early Modern Cultural Studies*, 19, 4, 2019, pp. 284–298.

Frankland, E. and Joy, S. *Galatea*. By John Lyly. Ed. A. Kesson. Methuen, 2023.

Hall, Kim F. *Things of Darkness: Economies of Race and Gender in Early Modern England*. Cornell UP, 1996.

Hall, Kim F. "American Moor: An Introduction." *American Moor*. Methuen, 2020.

Hamilton Cobb, K. *American Moor*. Methuen, 2020.

Hartley, A., Dunn, K. and Berry, C. "Pedagogy: Decolonizing Shakespeare on Stage." *The Arden Research Handbook of Shakespeare and Contemporary Performance*, ed. Peter Kirwan and Kathryn Prince. Bloomsbury, 2021, pp. 171-91.

Jarrett-Macauley, D., McHugh, E., Panjwani, V., Andoh, A., and Croll, D. Special issue: *Richard II* at Shakespeare's Globe 2019: A Collective Perspective. *Otherness: Essays and Studies* 8, 2, 2021, pp. 13-30.

Karim-Cooper, F. *The Great White Bard*. Penguin, 2023.

Kemp, S. "Transgender Shakespeare Performance: A Holistic Dramaturgy." *Journal for Early Modern Cultural Studies*, 19, 4, 2019, pp.265-83.

Lauzon, J., Riordan, K., and Moll, S. Indigenous Speakers Series presents Jani Lauzon & Kaitlyn Riordan, University of Waterloo, 2022. Available at: <https://www.youtube.com/watch?v=tmqATuUI5RI>.

Loftis, S. F. *Shakespeare and Disability Studies*. Oxford UP, 2021.

Prince Hamlet. Dir. Ravi Jain. Adapted by Dawn Jani Birley. WhyNot Theatre Company, Toronto, 2017.

Richard II. Dir. Lynette Linton. Shakespeare's Globe, London, 2019. Video by Swinging The Lens. Available at: <https://www.youtube.com/watch?v=BHrXAJ93hRU>.

Richard III. Created and directed by Patricia Allison. Shakespeare in the Ruff Theatre Company, Toronto, 2023.

Schweitzer, M., et al. *Shaking Up Shakespeare*. Podcast. (Re)Setting The Stage: The Past, Present, And Future Of Casting Practices In Canada. York University, Toronto. Available at: <https://castingcanadiantheatre.ca/shaking-up-shakespeare>.

Shakespeare's Globe. #*SuchStuff* S6. Such Stuff. Podcast. Shakespeare's Globe, 2020. Available at: <https://www.shakespearesglobe.com/discover/blogs-and-features/2020/09/03/suchstuff-s6-e4-how-whiteness-dominates-our-theatres/>.

Solga, K. *Women Making Shakespeare in the 21st Century*. Cambridge, 2024.