

**RAMAPO COLLEGE OF NEW JERSEY**  
**Salameno School of American & International Studies**

**LIBS 627-Global Shakespeare Now and Then**

**Professor: Dr. Todd Landon Barnes**  
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**Term: Fall 2013**  
**Class Hours: MR X:XX-X:XX**  
**Location: TBD**  
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**Course Description:**

Shakespeare's plays offer modern readers many clues about life within what was an increasingly global early modern world. His plays dramatize cultural attitudes from over 400 years ago in ways that seem eerily familiar and at the same time quite strange. While we often seek continuity between our "postmodern" world and Shakespeare's early modern world, we should also be careful that we do not neglect the ways in which Shakespeare's plays disclose a world very different from our own. This course asks: how do Shakespeare's plays grapple with topics of concern to us today? Course readings will focus in particular on how early moderns understood concepts such as race, gender, sexuality, nation, family, love, marriage, war, politics, and the limits of the human subject. Our exploration of these topics will be supported by a close reading of a number of Shakespeare's plays alongside documents discussing their historical and cultural contexts. We will be reading *Love's Labour's Lost*, *Othello*, *The Tempest*, *Titus Andronicus*, *A Midsummer Night's Dream*, *Merchant of Venice*, and *Timon of Athens*. In addition to these plays, we will be watching films and reading articles that explore how Shakespeare is used by a number of contemporary global institutions: from libraries, to theatres, to classrooms, to prisons, to corporate boardrooms.

**Course Goals:** In this course, students will learn about Shakespeare's cultural and historical context; they will also learn how his plays have been adapted and appropriated by a number of cultural institutions since Shakespeare's lifetime. Students will study Shakespeare's plays with a keen eye toward London's interaction with a burgeoning global marketplace. Students will build an understanding of how the plays continue to perform a cultural historiography, linking the ancient world to the early modern and the postmodern. Students will become familiar with early modern printing practices and how these practices shape our contemporary, multimedia reception of Shakespeare's plays. Furthermore, students will explore, through a substantial research project, how Early Modern epistemologies continue to shape contemporary views of local and global citizenship.

**Measurable Student Learning Outcomes:** **1)** Students will learn historical background information about the early modern world (*e.g.* theatrical conventions, religious conventions, social conventions, aesthetic conventions). **2)** Students will be exposed to and become familiar with various methodological approaches to the study of literature (*e.g.* character criticism, new historical criticism, performance criticism, postcolonial criticism, feminist criticism, ecocriticism, Marxist criticism and poststructuralist criticism). **3)** Students will learn to ask specific and focused questions about how these texts relate to their historical background, and **4)** They will be able to articulate (orally and in polished prose) provisional answers to these questions.

**Assignments and Associated SLOs:** Students will illustrate mastery of readings, the period's historical context and advanced literary methodologies by engaging in an informed and well-researched final paper (SLOs **1 & 2**). Research workshops and presentations satisfy SLOs **3 & 4**.

### Required Texts:

- William Shakespeare. The Arden Edition (3<sup>rd</sup> Series) of *Titus Andronicus*, *Timon of Athens*, and *Love's Labour's Lost*
- William Shakespeare. Bedford/St. Martin's editions of *Othello*, *Merchant of Venice* and *Midsummer Night's Dream*
- William Shakespeare. *The Tempest*. Norton Critical Edition
- Arthur Quinn, *Figures of Speech*
- Aime Césaire, *Une Tempête*
- Students are required to read, **print**, annotate, and bring to class, all articles uploaded to **Moodle**.

**Seminar expectations:** This class will not be possible without your participation. Unlike some courses, the success of this course depends on your contributions, your labor, and your perspective. Each week, a different student will briefly present on and lead a discussion of selected readings. We will cover a wide range of material. The lessons of this course build cumulatively, so any absence threatens to quickly push you far behind. Students cannot miss more than two seminars. Toward the end of the semester, students will submit a prospectus and annotated bibliography outlining what she or he plans on researching. Final papers will be presented in a conference format at the semester's end.

### Grades:

Your grade will be earned accordingly:

Seminar Participation and Leadership:	20%
Final Research (Prospectus, Bibliography, Paper):	60%
Conference Presentation:	20%

**Note:** This course follows standard Ramapo College policy for Electronic Forms of Communication, Academic Integrity and Students with Disabilities. For details, please refer to the Academic Review Committee Website at <http://ww2.ramapo.edu/arc/>.

**Disabilities/Accommodations:** All students need accommodations, and those accommodations vary from student to student. If you feel like you would like additional or different accommodations, please contact me, either by e-mail or in person. Also, you should contact the Office of Specialized Services at 201.684.7514 (voice), 201.684.7092 (TTY), or [oss@ramapo.edu](mailto:oss@ramapo.edu) (email).

**Course Blog:** There will be an online component to this course. We will be utilizing Moodle. You can logon to Moodle here: <https://moodle.ramapo.edu/> Students will be required to regularly post comments and feedback through this site's forum. I will also use this site to post readings, make announcements and give student feedback.

**PROSPECTIVE SCHEDULE:** *(subject to change at the professor's discretion)*

**Week Zero: 9/2: Course Introduction**

**Week One: 9/9: Reinventing Notions of Authorship**

Lakoff, G./Johnson, H.	<i>Metaphors We Live By</i> (excerpt)
Bristol, M.	"Shakespeare: the Myth"
Bristol, M.	<i>Shakespeare's America, America's Shakespeare</i> (excerpt)
Foucault, M.	"The Author Function"
Palfrey, S.	excerpt from <i>Doing Shakespeare</i> (Intro/Ch.1)

**Week Two: 9/16: Elizabethans, Romans, Goths and Gore**

Shakespeare, W.	<i>Titus Andronicus</i>
Bate, Jonathan	"Critical Introduction to <i>Titus Andronicus</i> "

**Week Three: 9/23: "In Aleppo Once...": Turks, Moors, and Cyprian Courtesans**

Shakespeare, W.	<i>Othello</i>
Cinthio	<i>Hecatommithi</i> (excerpt)
al-Wazzan, H.	
(Africanus, J.L.)	"Description of Africa" (excerpt)
Hall, K.	"Introduction" to the Bedford Edition

**Week Four: 9/30: *Othello* and the Minstrel Tradition**

Rice, T.D.	<i>Otello: A Burlesque Opera</i>
Do Mar, A.	<i>Desdemonum: An Ethiopian Burlesque, in Three Scenes</i>
Lhamon, W.T.	<i>Raising Cain: Blackface Performance from Jim Crow to Hip Hop</i>
Thompson, A.	"Two actors on Shakespeare, race, and performance: a conversation between Harry J. Lennix and Laurence Fishburne"
Screening:	<i>Omkara</i> (2006, dir. Bhardwaj)
Screening:	<i>Othello</i> (2001, dir. Sax)

**Week Five: 10/7: Tempestuous Others**

Shakespeare, W.	<i>The Tempest</i>
Pastor, G. & Howard, S.	"The Challenge of Postcolonial Criticism"
Hulme, F. & Hulme, P.	"Nymphs and Reapers: The Discursive Con-texts, etc."

**Week Six: 10/14: Today's Tempests**

Césaire, A.	<i>Une Tempête</i>
Scott-Douglas, A.	<i>Shakespeare Inside</i> (excerpt)
Screening:	<i>Shakespeare Behind Bars</i> (2005, dir. Rogerson)

