Other Shakespeares
WAGS 35
Spring 2011
Tuesday/Thursday 10:00-11:20am
Fayerweather 217a

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30E Johnson Chapel
Office hours: Tuesday/Thursday 11:30am-12:30pm

Course Description
Why do we still read Shakespeare? What relevance does Shakespeare have for us today? In this course we will examine modern-day adaptations of Shakespearean texts in conjunction with their Shakespearean counterparts to consider the continued need to engage with Shakespeare in the present-day. We will draw on a wide variety of both filmic and literary texts from across the world. Texts will range from South Asian filmmaker Vishal Bhardwaj’s *Maqbool* to Sudanese novelist Tayeb Salih’s *Season of Migration to the North* and Caribbean poet-playwright Aime Cesaire’s *A Tempest*.

Required Texts: (available at Amherst Books, 8 Main St., Amherst, under (B))
Alejo Carpentier, *The Lost Steps* (B)
Aime Cesaire, *A Tempest* (B)
Aime Cesaire, *Discourse on colonialism* (B)
Nadine Gordimer, *My Son’s Story* (B)
Franz Fanon, *Black Skin White Masks* (B)
Welcome Msomi, *uMabatha* (E)
Suniti Namjoshi, *Snapshots of Caliban* (E)
Suniti Namjoshi, *Sycorax* (B)
Salman Rushdie, *The Moor’s Last Sigh* (B)
Tayeb Salih, *Season of Migration to the North* (B)

Films: (available via streaming under E-reserves)
Akira Kurosawa, *Ran*
Akira Kurosawa, *Throne of Blood*
Julie Taymor, *The Tempest*
Vishal Bhardwaj, *Maqbool*
Vishal Bhardwaj, *Omkara*
James Ivory, *Shakespeare Wallah*
Rituparno Ghosh, *The Last Lear* (link via E-reserve)
Ong Ken Seng, *Lear* (link via E-reserve)

Course Protocol

1. You are required to attend every class.
2. Read the readings before class, not during or after class or right before the papers are due. (readings with an (E) are on the course web page under E-reserves)
3. There will be three papers. The approximate weighting is as follows:
Paper 1: (5-7 pages) 20% of base grade  
Paper 2: (5-7 pages) 25% of base grade  
Paper 3: (8-10 pages) 35% of base grade  
Class Attendance: 20%

4. On top of the base grade, your participation in class discussion will result in one of three adjustments, a null grade, a quarter grade increase, or a half a grade increase. You will not be graded down for anything you say (or don’t say) in class. However, if you say nothing or almost nothing you will not receive any grade benefit.

5. Due dates for Papers:  
   - Paper 1: Friday February 25  
   - Paper 2: Friday April 1  
   - Paper 3: Wednesday May 11

Week 1: **UNIT 1: READING SHAKESPEARE IN FEMINIST AND POSTCOLONIAL CONTEXTS**  
Tues. Jan 25th: Introduction  
Thurs. Jan 27th: SHAKESPEARE AND GENDER  
Virginia Woolf, “Shakespeare’s Sister” in *A Room of One’s Own* (E)  

Week 2  
Tues. Feb 1st:  

Thurs. Feb 3rd: SHAKESPEARE IN THE POSTCOLONY  

**Film:** James Ivory, *Shakespeare Wallah* (1965)

Week 3: **UNIT 2: THE TEMPEST: RACE AND MASCULINITY**  
Tues. Feb 8th: Franz Fanon, *Black Skin, White Masks* Chapters 1, 3 and 4 (B)  
Thurs. Feb. 10th: Aimé Césaire, *Discourse on Colonialism* (B)

Week 4
Tues. Feb 15th:
Aime Cesaire, *A Tempest* (B)

Thurs. Feb. 17th:
Peter Hulme, “Stormy Weather: Misreading the Postcolonial Tempest” *Early Modern Culture*, 2003. (E)
Ania Loomba, “The Postcolonial Tempest: Response to Peter Hulme's 'Stormy Weather’” *Early Modern Culture*, 2003. (E)

Week 5: RACE AND SAME SEX DESIRE
Tues. Feb. 22nd:
Suniti Namjoshi, * Snapshots of Caliban* (E)
Suniti Namjoshi, * Sycorax* (B)

Thurs. Feb 24th:
**Film:** Julie Taymor, *The Tempest* (2010)

**Friday Feb 25th: PAPER 1 DUE**

Week 6: RACE AND EMPIRE
Tues. March 1st:
Alejo Carpentier, *The Lost Steps* Part I (B)

Thurs. March 3rd:
Alejo Carpentier, *The Lost Steps* Part II (B)

Week 7: UNIT 3: OTHELLO: GENDER AND RACE
Tues. March 8th:
Tayeb Salih, *Season of Migration to the North* (B)

Thurs. March 10th:
Week 8: SPRING BREAK
Week 9: GENDER AND NATIONAL HISTORY

Tues. March 22\textsuperscript{nd}:
Salman \textbf{Rushdie}, \textit{The Moor's Last Sigh} Part One, Part Two, Part Three (B)

Thurs. March 24\textsuperscript{th}:
Salman \textbf{Rushdie}, \textit{The Moor's Last Sigh} Part Four (B)

Week 10:

Tues. March 29\textsuperscript{th}:


Thurs. March 31\textsuperscript{st}: CASTE AND GENDER

\textbf{Film}: Vishal Bhardwaj, \textit{Omkara} (2006)


\textbf{Friday April 1\textsuperscript{st}}: PAPER 2 DUE

Week 11: UNIT FOUR: MACBETH: RACE AS TRIBE

Tues. April 5\textsuperscript{th}:
\textbf{Welcome Msomi, uMabatha} (E)


Thurs. April 7\textsuperscript{th}: GENDER BENDERS

\textbf{Film}: Vishal Bhardwaj, \textit{Maqbool} (2003)


Week 12

Tues. April 12\textsuperscript{th}:

\textbf{Film}: Akira Kurosawa, \textit{Throne of Blood}

Glen \textbf{Man}, “Gender Transformation in Kurosawa’s Shakespeare” \textit{Translations/Transformations: gender and culture in film and literature} (ed.) Valerie Wayne, Cornelia Niekus Moore, pp. 53-60. (E)
Matthew Bernstein, “Kurosawa's Narration and the Noh Theater” Post Script: Essays in Film and the Humanities 20:1 (Fall 2000). (E)

Thurs. April 14th:
Joanna Levin, “Lady MacBeth and the Daemonologie of Hysteria” ELH Volume 69, Number 1, spring 2002, pp. 21-55. (E)

Week 13: UNIT FIVE: KING LEAR: MASCULINITY

Tues. April 19th:
Film: Rituparno Ghosh, The Last Lear (2007)
Utpal Dutt, Towards a Revolutionary Theatre (2009), pp. 1-33. (E)

Thurs. April 21st: GENDER REVERSALS IN JAPANESE CINEMA
Film: Akira Kurosawa, Ran (1985)

Week 14:
Tues. April 26th:
Film: Ong Ken Seng, Lear (E)

Thurs. April 28th: LEAR IN SOUTH AFRICA: RACE AND MASCULINITY
Nadine Gordimer, My Son's Story, Chapters 1-12 (B)

Tues. May 3rd:
Nadine Gordimer, My Son’s Story, Chapters 13-20 (B)

Week 15:
Thurs. May 5th:

Week 16:
Wed. May 11th: PAPER 3 DUE