

GS/EN 6564: REDRESSING THE CANON: SHAKESPEARE AND CONTEMPORARY DRAMA (3.0 credits)

Instructor: Elizabeth Pentland (742 Atkinson College, pent@yorku.ca)

In this seminar, which will meet weekly in the Fall term, we will explore the complexities of contemporary Shakespearean adaptation by setting three of his best-known plays—*Hamlet*, *Othello*, and *The Tempest*—in dialogue with stage and film adaptations that engage the originals from a variety of critical perspectives. Special attention will be paid to the cultural politics of producing Shakespeare in the twentieth and twenty-first centuries with respect to questions of race, class, gender and sexuality, colonialism, and language. As part of our work for this course, we will also consider some well-known international film adaptations from Grigori Kozintsev's *Hamlet* (1965) to Vishal Bharadwaj's *Omkara* (2006). How are Shakespeare's plays or even what some critics have called "the Shakespeare effect" problematic for contemporary playwrights and film makers, and to what extent has "Shakespeare," in the age of globalization, provided a common language or meeting ground for larger cultural or political conversations?

Format

Synchronous (in-person when possible)

Evaluation

One seminar presentation (25%); one film review (10%); one 4000-word essay (50%); class participation (15%)

Tentative Reading List

William Shakespeare, *Hamlet*, *Othello*, *The Tempest*

Tom Stoppard, *Dogg's Hamlet / Cahoot's Macbeth*

Heiner Muller, *Hamletmachine*

Sulayman Al Bassam, *The Al-Hamlet Summit*

Yves Sioui Durand, *Mesnak* (film)

Paula Vogel, *Desdemona: A Play About a Handkerchief*

Djanet Sears, *Harlem Duet*

Keith Hamilton Cobb, *American Moor*

Aimé Césaire, *A Tempest*

Philip Osment, *This Island's Mine*

Dev Virahsawmy, *Toufann*

Selected critical works (TBA).