

ENG 3331: INTERSECTIONAL SHAKESPEARE

COURSE DESCRIPTION

In addition to introducing several of Shakespeare's major plays, **this course invites you to consider Shakespeare's cultural status** and how it endures today by engaging with the historical texts that inspired *him* and the contemporary adaptations that are inspired by *him*. During our semester-long inquiry, we will discuss the major genres and themes of Shakespeare's work as well as his use of language, character, and plot. We will consider Shakespeare as a writer and artist, paying particular attention to his creative use of genre and his engagement with the theatrical medium. We will also discuss historical questions of how Shakespeare's plays speak to early modern political, cultural, and religious concerns and how they have been received in later periods, including our own. In particular, **we will ask why Shakespeare is (or is not) valuable to study today.**

WRITING INTENTIONAL

This course is Writing Intentional (WI). This means we will focus on the writing and revision process and take time to work and collaborate on assignments in class. Throughout the course, you will employ writing to better understand Shakespeare's plays and their continued impact on societies. To that end, you will complete multiple writing assignments, both low and high stakes and in various genres, and you will have ample opportunities for revision in response to peer and instructor feedback.

NOTE ON COURSE CONTENT and THE PURPOSE OF LITERATURE

Students are sometimes shocked (and even agitated) to find out that William Shakespeare was not an apolitical author of neutral opinion who identified more with the working class than the elite. He is canonical for a reason. Canonical authors typically tackled issues of injustice or personal struggles (with identity or faith, for examples) - and this is often precisely why their work is canonized (universal appeal, candid meditations on the human condition, etc.).

Shakespeare engaged heavily with this type of content, too. Therefore, it is extremely common for topics such as religion, feminism, classism, bigotry, and morality (and more) to come up in class. These topics often lead to productive and enlightening “debates” in class. I expect that each student will abide by the Student Rights and Responsibilities (summarized below) when participating in class discussions.

ACADEMIC FREEDOM

You can access the university's policy on Faculty Academic Freedom [here](#). These protections of Academic Freedom pertain to students, too; meaning, you have “the right to express and explore your opinion on all relevant matters regarding the subject content of the course, within professional norms” during classroom discussions, research projects, and other assignments, as applicable. In all instances, standards of classroom behavior and written decorum are expected and appreciated. My classroom is a space that invites Aristotelian “debate” of the traditional definition: discourse which is spurred in “good faith” and for the purpose of pursuing truth, compromise, and wisdom. Your spoken views and the content of your work will be respected and protected by the professor of this course (as long as neither undermine anyone's safety or constitute hate speech).

REQUIRED TEXTS

Shakespeare's plays can be accessed for free at [Open Source Shakespeare](#). Most materials will be provided via PDFs and links on Blackboard, or screened in class. However, the three following texts are required to be purchased or borrowed from the University Library.

- [Romeo and/or Juliet](#) *
- [Enter Ghost](#)
- [Manga Shakespeare: Twelfth Night](#)

*this text is not available in the Library at the time of writing this

GRADE BREAKDOWN

Appropriation Hunt (4).....	20pts
Current Events Report.....	10pts
Globe Case Study.....	15pts
Shakespeare Birthday Celebration.....	25pts
Shakespeare Birthday Reflection.....	10pts
Final Project.....	20pts

COURSE LEARNING GOALS:

- 1) become acquainted with Shakespeare's major genres, major themes, and (some of his) major works
- 2) become familiar with historic and current issues surrounding Shakespearean performance, adaptation, and appropriation
- 3) analyze and make connections among various forms of cultural production (canonical and noncanonical; older and more recent; different genres and media)
- 4) develop your ability to write, revise, and talk about literary analysis essays 6. Increase your awareness of your own processes and practices of reading, writing, thinking, and creating

CLASS EXPECTATIONS

LLA Commitments: The Department of Language, Literature, and Arts fosters students' critical engagement with and production of linguistic, visual, and musical works. Faculty facilitate this engagement through anti-racist and decolonial pedagogies that support interdisciplinary teaching and experiential learning to develop students' translingual and transcultural literacies. These pedagogies align with curricular and co-curricular programs that build reciprocal relationships with our community. These relationships prepare students to apply their knowledge in public and professional contexts to effect positive social change in and beyond South Texas. Through this work, we support students as they move forward into a range of rewarding careers, including those as educators responsive to our region.

Respect: In this class, we will treat one another with respect and dignity. The most rewarding aspect of the college experience is the exposure we receive to diverse ideas, attitudes, and

knowledge through our peers and teachers. In conjunction with this statement, please remember that genuine appreciation for individual differences (religious, racial, cultural, etc.) is essential to the environment of learning. Hate speech of any kind will not be tolerated in this class.

Attendance: Because this class is based around discussion and group projects, your attendance is crucial. However, I understand that you may have to miss class occasionally. You are allowed to miss 3 class meetings with no penalty. Each additional absence will cause a half point deduction from your final grade. I do not count off for lateness, but I will not stop class to catch you up if you are tardy. Please consult with me if you anticipate any problems with attendance. It is your responsibility to get assignments, class notes, and course changes from a classmate if you miss class.

Late Work: I accept late work, no questions asked (usually). However, late work may cause late grading and therefore a delay in your grade being updated in a timely manner.

Parent Policies: Children are welcome to come to class if you are breastfeeding or if you have an unexpected or unavoidable gap with childcare. In the situation when children join us, fellow classmates must do their best to create a welcoming environment.

Readings: You are expected to complete assigned readings by the day they appear on the course schedule. Shakespeare's language can be challenging—even for those familiar with some of Shakespeare's work. I encourage you to read actively by engaging with the text, asking questions, charting plot, noting characters' names and characteristics, and documenting allusions or themes. These Reading Notes can be turned in for extra credit. You may also consult films and audio recordings of the plays, along with online summary tools (although this should not substitute for reading the play).

Discussion: Class meetings consist of lectures and discussion. I expect your participation in class discussion. Please come prepared with questions, observations, interpretations, pertinent passages identified, etc.

Student Hours: I encourage you to use Student Hours (office hours) frequently in order to confer with me about any aspect of the course: clarification of my expectations or your grades, comments on papers, general or specific questions about the course material, papers in progress, ideas, etc.

Disability Services

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disability. If you believe you have a disability that may require accommodations, please contact Disability Support Services for the coordination of services. DSS is located on the second floor of CEAC in room 210. The phone number for DSS is (210) 784-1335.

Counseling Resources

As a college student, there may be times when personal stressors interfere with your academic performance and/or negatively impact your daily functioning. If you or someone you know is experiencing life stressors, emotional difficulties, or mental health concerns at Texas A&M University – San Antonio, please contact the Office of Student Counseling & Wellness Services (SC&WS) located in Modular C, Room 166 (Rear 7 entrance) or call 210-784-1331 between the hours of 8:00AM and 5:00PM. All mental health services provided by SC&WS are free, confidential (as the law allows), and are not part of a student's academic or university record. SC&WS provides brief individual, couples, and group therapy, crisis intervention, consultation, case management, and prevention services. For more information, please visit www.tamusa.edu/studentcounseling. In a crisis situation, please walk-in to the Student Counseling & Wellness Services (SC&WS) office any time between the hours of 8:00AM and 5:00PM to be seen by a licensed clinician. After hours, please contact UPD at 911 or text "HOME" to 741-741 24/7/365 to connect with a trained crisis counselor. The National Suicide Prevention hotline also offers a 24/7/365 hotline at 1-800-273-8255.

University Email Policy and Course Communications

All correspondence between professors and students must occur via University email accounts. Please email me at yvette.chairez@tamusa.edu (not through Blackboard mail, which I rarely check). You must have your Jaguar email account ready and working. If it is not working, please contact the help desk at sahelp@tamusa.tamus.edu or at 210-784-4357. If you don't hear back from them within 48 hours, contact them again. They have a lot of requests during the first part of the semester, so you may need to follow up. I will distribute course materials, including announcements and updates, via Blackboard, so I encourage you to log in to that system at least twice per week.

General's Store

General's Store is an on-campus food pantry to serve members of the campus community who need food assistance. Located in Patriot's Casa room 110, this service is available Wednesdays (2-6 p.m.), Thursdays (9 a.m. – 1 p.m.) and by appointment. For more information email foodpantry@tamusa.edu or visit <http://www.tamusa.edu/mays/general-store/>

Student Misconduct

Appropriate conduct is essential to the effective functioning of the University. University policy defines unacceptable conduct, both academic and nonacademic misconduct, and penalties for such behavior in The Student Handbook and The Student Code of Conduct. Students at Texas A&M University-San Antonio are expected to adhere to the highest standards of academic honesty and integrity. Academic misconduct for which a student is subject to penalty includes cheating, plagiarism, fabrication, multiple submissions, misrepresentation of academic records, facilitating academic dishonesty, unfair advantage, violating known safety requirements and ethical misconduct. This includes holding other students to the same standards and reporting any incidents of alleged violation of the honesty policy to the instructor involved or, if necessary, to the appropriate academic department head. All students are responsible for being familiar with the Academic Misconduct Policy, which may be found in the Texas A&M University – San Antonio Student Handbook. University policy prescribes serious consequences for acts of academic misconduct including, but not limited to, a grade of 'F' on the particular paper or assignment or a failing grade in the course. Also, a referral may be issued to the Office of

Student Rights and Responsibilities where the sanctions can vary up to possible expulsion from the University. Considering the potential consequences of academic misconduct, it is obviously in students' best interests to avoid even the appearance of such behavior. If you are ever unclear whether a specific act might constitute academic misconduct, please contact your instructor for an assessment of the situation. All student term papers and other written assignments are subject to analysis by antiplagiarism software.

UNIT 1 Course Introduction

Week 1 Jan 19-23

T: Student introductions; go over syllabus, academic freedom, and the Purpose of literature; discuss "Why 'intersectional' Shakespeare?"

H: read "[William Shakespeare: A Biography](#)" and "Prologue" from *Worlds Elsewhere* by Andrew Dickens (pdf in "Content" folder); discuss Shakespeare beliefs and misconceptions

UNIT 2 Romeo and Juliet

Week 2 Jan 26-30

T: Watch "["Thug Notes: Romeo and Juliet"](#)" (optional); read and discuss first half of [Romeo and Juliet](#) by William Shakespeare

H: Read and discuss second half of [Romeo and Juliet](#); in class - look over *R&J*'s linguistic legacy

DUE: *R&J* Appropriation Hunt on GroupMe, Friday 11:59pm

Week 3 Feb 2-6

T: Read "["Stage History: Romeo and Juliet"](#)"; look through [The Tragical History of Romeo and Juliet](#); in-class read *The Princess and the Warrior*; **go over Shakespeare Current Event instructions**

H: Read and discuss "["O Romeo!"](#)" by Olga Sanchez Saltveit

Week 4 Feb 9-13

T: Discuss *Romeo and Juliet* in pop culture; watch and discuss ["Star Cross'd"](#)

H: Read and discuss in groups *Romeo and/or Juliet* by Ryan North; in-class work time for Shakespeare Current Event

DUE: Shakespeare Current Event, Sunday 11:59

UNIT 3: *Twelfth Night; or, What You Will*

Week 5 Feb 16-20

T: **NO CLASS** (Dr. Chairez returning from dance competition), but read *Manga Twelfth Night*

H: Create Shakespeare Birthday Subcommittees; **go over Globe Case Study instructions**

UNIT 4: *Hamlet, the Prince of Denmark*

Week 6 Feb 23-27

T: Watch [“Thug Notes: Hamlet”](#) (optional); read and discuss first half of *Hamlet, Prince of Denmark* by William Shakespeare

H: Read and discuss second half of *Hamlet*; look over in class - *Hamlet*’s socio-cultural influence

Due: Hamlet Appropriation Hunt on GroupMe, Friday 11:59pm

Week 7 Mar 2-6

T: Read and discuss *Hamlet* source material; discuss *Hamlet* in the visual arts: Ophelia, the Skull, and the Ghost; watch *Grand Theft Hamlet*; in-class look through the Yiddish translation of *Hamlet*

H: **NO CLASS** (Dr. Chairez at CCC Conference), but start reading first half of *Enter Ghost* by Isabella Hammad

DUE: Globe Case Study, Sunday 11:59pm

Week 8 Mar 9-13

Spring Break

Week 9 Mar 16-20

T: Read third quarter of *Enter Ghost*; discuss first half and third quarter of *Enter Ghost*

H: Read and discuss fourth quarter of *Enter Ghost* by Isabella Hammad

UNIT 5: *The Tragedy of Macbeth; or, The Scottish Play*

Week 10 Mar 23-27

T: Watch [“Thug Notes: Macbeth”](#) (optional); read [“Macbeth: Historical Background”](#); read and discuss first half of *Macbeth* by William Shakespeare

H: Read and discuss second half of *Macbeth*; look through *Daemonologie* by King James I (Dr. Chairez’s copy); look at in class - *Macbeth* and political satire

DUE: Macbeth Appropriation Hunt on GroupMe, Friday 11:59

Week 11 Mar 30-Apr 3

T: Read [“1936: Macbeth with an All-Black Cast Plays Bridgeport”](#); watch *Voodoo Macbeth*

H: Watch and discuss *Voodoo Macbeth*; watch and discuss [clip of 1936 Voodoo Macbeth stage performance](#)

UNIT 6: Shakespeare’s Birthday Celebration (and a little bit more *Macbeth*)!

Week 12 Apr 6-10

T: ; look at in class - *Twelfth Night* challenges; discuss *Manga Twelfth Night*

H: Read background info TBD; continue discussing *Manga Twelfth Night*

DUE: Twelfth Night Appropriation Hunt on GroupMe, Friday 11:59pm

Week 13 Apr 13-17

T: Shakes’ Bday Planning Committee meetings

H: Shakes’ Bday Planning Committee meetings

Week 14 Apr 20-24

T: Shakes' Bday Planning Committee meetings

H: Shakespeare's Birthday Celebration!

DUE: Shakespeare's Birthday Celebration Reflection, Sunday 11:59

UNIT 6 The Final Exam

Week 15 Apr 27-May 1

T: Read pages TBD from “[Shakespeare's Lost Years in London](#)” and “[Everything and Nothing](#)” by Jorge Louis Borges; look through *The Weird Tales of Shakespeare*; **go over Final Project instructions**

H: In-class work time for Final Exam

Week 16 May 4-8

T: No Class - Campus Study Day

H: No Class

Week 17 May 11-15

T: Final Exam due by 11:59pm