

English 332: Shakespeare & Film

Professor Newstok

Fall 2007
TuTh 2:00-3:15pm
Palmer 205

newstoks@rhodes.edu
Office: Palmer 310

Office hours: Tu 8:00-noon, or by appointment (please *email*)

Course description

A critical history of adapting Shakespeare's plays to cinematic as well as other screens. We will survey films from a wide range of periods, genres, directors, nations, and media in order to appreciate the full span of adaptation, and to complicate conventional notions of "fidelity" to the "original text." As an advanced course in the English department, students will be expected to evaluate and present scholarly resources to the class on a weekly basis; attend regular screenings of movies as well as watch versions on their own; and complete a substantial final research project that argues for their own interpretation in dialogue with the field's critical tradition.

Schedule—subject to revision, per class interest and instructor's direction

Read the texts read before our discussions each week. Bring your Norton Shakespeare to each class so you can follow along; be sure to bring any secondary sources as well.

<u>Readings</u>	<u>Screening</u>	<u>Recommended viewing</u>
Adaptation, Theatre, and Silence		
Aug. 23 Introduction	<i>Silent Shakespeare</i>	<i>Richard III</i> (Dudley, USA, 1912) <i>Othello</i> (Buchowetski, Germany, 1922)
Aug. 27	Professor Leslie screening: <i>Shakespeare in Love</i>	
Aug. 28 Jackson (in <i>Cambridge</i>); Bazin (handout); Andrew (handout); Hamilton (reserve); Buchanan (reserve)		
1930s: Comedies		
Aug. 30 <i>A Midsummer Night's Dream</i>	Reinhardt (1935)	<i>As You Like It</i> (Czinner, UK, 1936) <i>Romeo and Juliet</i> (Cukor, USA, 1936) other <i>MND</i> (Hall, Noble, Hoffman)
Sep. 4 Hattaway (in <i>Cambridge</i>); Berthomieu (Hatchuel, reserve); Guneratne (Henderson, reserve); Cavell		
Sep. 4	Professor Leslie Screening: <i>Romeo + Juliet</i>	
1940s: Noir		
Sep. 6 <i>Othello</i>	Welles (1952)	<i>Touch of Evil</i> (Welles, USA, 1957) <i>A Double Life</i> (Cukor, USA, 1947) <i>Hamlet</i> (Olivier, UK, 1948) <i>Bad Sleep Well</i> (Japan, 1960) <i>House of Strangers</i> (Mankiewicz, USA, 1949) <i>Citizen Kane</i> (Welles, USA, 1941) <i>Hamlet Gets Business</i> (Finland, 1987) <i>Joe Macbeth</i> (UK, 1955); <i>Men of Respect</i>
Sep. 11 Schrader (Handout); Jacobs (Bate, reserve); Anderegg (reserve); Charnes (JSTOR)		
1950s: The Western		
Sep. 13 <i>King Lear</i>	<i>Broken Lance</i> (1954)	<i>My Darling Clementine</i> (Ford, USA, 1946) <i>Jubal</i> (Davies, USA, 1956) <i>King of Texas</i> (Edel, USA, 2002) <i>A Thousand Acres</i> (USA, 1997) <i>The King is Alive</i> (UK, 2001)
Sep. 18 Warshow; Burt II (22–24); Griggs; Simmon; Willson (reserve); Rowe & Cartelli (reserve)		
1950s into the 1960s: Musicals		
Sep. 20 <i>Romeo and Juliet</i>	<i>West Side Story</i> (1961)	<i>Kiss Me Kate</i> (USA, 1953) <i>All Night Long</i> (UK, 1961)

Musicals, continued

Love's Labours Lost (UK, 1999)
Verdi operas (various); Zeffirelli
Catch My Soul (USA, 1973)

Sep. 25 Cohan intro (e-book); Müller; Folkerth (reference); Marshall; Wray (Aebischer, reserve)
Professor Leslie screening: *Much Ado About Nothing* (Branagh)

1960s: International

Sep. 27 *Macbeth* *Throne of Blood* (Kurosawa) *Siberian Lady Macbeth* (Poland, 1961)
Shakespeare Wallah (India, 1965)
Korol Lir (USSR, 1971)
Gamlet (USSR, 1964)
Ran (Japan, 1985)

Oct. 2 Dawson (Henderson, reserve); Sokolyansky (*Cambridge*); Yutkevitch; Kennedy (Pujante)
Professor Leslie screening: *Richard III* (McKellan)

1970s: Arthouse

Oct. 4 *The Tempest* Jarman, UK, 1979 *Tempest* (Mazursky, USA, 1982)
Macbeth (Polanski, USA, 1971)
King Lear (Brook, UK, 1971)
King Lear (Godard, 1987)

Oct. 11 Kael; Kott; Chedgzoy; Burt
[Oct. 12–16—Fall Recess—no class]

Oct. 17 *Professor Leslie Screening:* *Henry V* (Olivier)

1980s: Television

Oct. 18 Various *BBC Shakespeare series (selections)*
Richard III (Olivier, UK, 1953)
King Lear (Brook, 1953)

Oct. 22 *Professor Leslie Screening:* *Henry V* (Branagh)

Oct. 23 Willems (*Cambridge*); Pearson & Uricchio (Henderson, reserve); Coursen; Holderness

1990s: Teen

Oct. 25 *Taming of the Shrew* *Ten Things I Hate About You* *O* (USA, 2001)
Romeo + Juliet (Luhrman, USA, 1996)
Midsummer Night's Rave
Hamlet (Almeryda, USA, 2000) □
She's the Man (USA, 2006)

Oct. 30 Balizer (Keller); Leggatt; Burt; Zemenza; Burt

Retrospect: Auteurs and the Henriad

Nov. 1 *Henry IV* and *Henry V* *Chimes at Midnight* (1966) *Henry V* (Olivier, UK, 1944)
Henry V (Branagh, UK, 1989)
My Own Private Idaho (USA, 1991)

Nov. 6 Kael; Arthur & Liebler; Andrew; Howlett; Pilkington

Research Projects

Nov. 8 Brainstorming with full class during Barrett research session

Nov. 12 *Professor Leslie Screening:* *King Lear* (Ian Holm)

Nov. 13 Meetings with instructor to discuss research

Nov. 15 Technical **scene analysis due**

Nov. 20 **Paper proposal due**; presented in class for feedback

Nov. 22 Proposal presentations, continued

Nov. 23 **Annotated bibliographies due**

Dec. 4 **Draft of final paper due**; in-class presentations of work-in-progress

Dec. 6 Work-in-progress, continued

Dec. 11 **Revised final paper due**

Requirements

Engagement (20%) is mandatory, and is weighed quite heavily in a seminar. This is broadly conceived to include active participation (listening to responding to your peers as well as the professor), consistent preparation of course readings, enthusiasm for assignments, collaboration with your peers, and respect for the course. If it seems that students are falling behind on the reading, a pass/fail quiz will be instituted. If you miss **more than three sessions** of our course, you will receive a 0 for engagement; if you **miss more than six sessions** (that is, two full weeks of the semester!), you will fail the course. Successful students are those who read thoroughly in advance of discussion, arrive on time to class, and participate thoughtfully every day of the semester.

Critical evaluations (20%) are single-spaced, one-page summaries (around **400 words** each) which distill the thesis of selected secondary sources. The purpose is two-fold: to gain familiarity with researching recent scholarship on Shakespearean film, and to share with the class your expertise on that scholarship. As your classmates will often be reading different articles, these will serve as their introductions to various arguments to which they might later return in the semester. Try also to give us a sense of what kind of approach this critic is taking, how it resembles or differs from other critics whom we've read. Hard copies (not email attachments) are due **every Monday by 4pm in my office (Palmer 310)**. **No late work**—the responses prepare your thoughts in advance of Tuesday's discussion. These will be evaluated on a check / check + / check minus scale, to give you a rough sense of your progress.

Scene analysis (10%) is a technical comparison of a scene from a film to the Shakespearean source. This film/play should be related to your final project, so it is deferred until the end of the term (Nov. 15). It should include a summary of any cuts or transpositions to the text; and demonstrate a mastery of film studies terminology described editing practices at work.

Final projects (50%) involve engaging in a **critical dialogue** with other readers (critics) of Shakespeare's plays, leading to a **5000–6000 word (that is, article-length)** research paper on a topic of your own choice, following preliminary discussions with the instructor. We will be discussing these projects at length in November, and proposals and preliminary bibliographies will help you prepare your work.

Grading: A 'C' represents satisfactory work; a 'B' represents good work; a B+ represent very good work; and an A- and the occasional A represent extraordinary achievement. This holds true for your engagement, your short essays, your critical surveys, and your final projects.

Policies

As always, please observe Rhodes guidelines regarding the Honor Code; academic dishonesty will not be tolerated, and an Honor Code violation (including plagiarism) will be grounds for failure in the course. Respect the integrity of the course: please turn off cell phones and remove hats before entering the classroom; please do not eat during class. Treat email exchanges with one another and with the professor as if you were composing formal correspondence. Please also observe the attached departmental policies.

Typical Week

Weekend	<i>Review secondary sources and prepare handouts for class; watch additional versions</i>
Monday	<i>Submit critical evaluation by 4pm to Palmer 310</i>
Tuesday class	<i>Discuss critical approaches and alternative versions</i>
Thursday class	<i>Discuss play of the week & possible issues of adaptation</i>
Thursday night	<i>Screening & discussion</i>