

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

LITR 246-01: *Shakespeare on Film*

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Office Hours: M/Th 1-2; Th 5:15-6:15,
& by appt.

Term: Spring 2013

Class Hours: M 6-9:15

Location: TBD

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Catalog Course Description:

The use of Shakespeare's plays as celluloid "scripts" dates from the earliest stages of cinema history. One could propose that the cinema has been a major force in the way the 20th century has "reinvented" Shakespeare. This course proposes to review the history of the treatment and adaptation of selected Shakespeare plays on film. We will read a select body of plays which have received multiple treatments, in film, video and "new media" formats, during different cultural epochs. Though the emphasis will be on Anglo-American directors, the work of international film directors will also be surveyed.

Course Goals:

In this course, students will survey a rich variety of film, video and new media adaptations of a handful of Shakespeare's plays (*Hamlet*, *Macbeth*, *Taming of the Shrew*, *Romeo and Juliet*, *Henry IV Pt. 1 & 2*, and *Henry V*). We will be viewing adaptations spanning over 100 years, from all around the globe. Students will gain a working vocabulary of theatrical and cinematic terms, and they will read a number of works by major film theorists discussing the nature of cinematic "adaptation" in relation to the stage and the page (Arnheim, Balázs, Baudry, Bazin, Eisenstein, Munsterberg). Students will gain familiarity with the canonical Shakespearean directors and *auteurs* (Bhardwaj, Branagh, Kurosawa, Olivier, Taymor, Welles, Zeffirelli). They will also develop a familiarity with lesser-known filmmakers working in a variety of genres. Students will read and respond to secondary sources that interrogate the intersection of cinema and Shakespeare studies (Belsey, Henderson, Hodgson, Holderness, Jorgens, Reynolds, Rowe). By the end of the course, students will be able to closely read and analyze filmic texts using terms drawn from literature, theatre/performance studies, and film studies. Students will also be able to illustrate familiarity with some of the major ideas and theories surrounding cinematic adaptation.

Measurable Student Learning Outcomes: Students will learn a series of 30 cinematic and literary terms and figures (*e.g.* montage, shot, diegesis, mise-en-scene, zoom, pan, juxtaposition, chiasmus, etc.). Students will learn the history of Shakespeare on Film (*e.g.* the work of auteurs such as Olivier, Welles, Zeffirelli, Branagh, Taymor). Students will be exposed to and become familiar with various methodological approaches to the study of Shakespeare on film (*e.g.* formal, Marxist, feminist, genre and psychoanalytic approaches). Students will illustrate mastery of readings, concepts and terms through regular weekly written reports. Students will also demonstrate their familiarity with key concepts through bi-weekly presentations. Students will illustrate their ability to synthesize these ideas with research of appropriate materials (*i.e.* information literacy) through regular essay writing (both online and on paper). Finally, students will also show their understanding of Shakespeare's texts through digital performance—by creating a video project treating one of the plays covered in class.

Experiential Component: This course will include a minimum of five (5) hours of unmonitored appropriate experience outside of the classroom. To fulfill this aspect of the College's mission, students will create an adaptation of one of the scenes we will read together. Adaptations should incorporate elements of "text," "performance," and "technology." Students might create digital films or web sites, or they may choose to perform something more analog. This exercise will require a short, reflective write-up.

Required Texts:

- Students are advised to purchase the required edition of each of the plays we'll be reading (*Hamlet*, *Macbeth*, *Taming of the Shrew*, *Romeo and Juliet*, *Henry IV Pts. 1 & 2*, and *Henry V*). If you choose to get a different edition, you may be missing useful supplemental information. Also, there will be minor difficulties with pagination, lineage, and even the language of the text itself. Very few editions of the play are exactly identical.
- Arthur Quinn, *Figures of Speech*
- Students are required to read, **print**, annotate, and bring to class, all articles uploaded to **Moodle**.
- Since the course does not have a designated screening time, students will be responsible to view most of the films we study on their own outside of class. The Potter Library has many of the films we will be discussing, and I will put others on reserve there as well. In addition, many of the films are available online for free. Work with your classmates to schedule screenings, if you can. In addition, students might consider signing up for a minimal Netflix or Amazon account in order to have more choice about which films they explore in this class.

Participation/Attendance: 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 class meeting 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 should come to class having printed out and read all required reading. Students should take notes while actively and courteously listening to and engaging with the professor and their peers. Any student discovered to be off-task (as determined by the professor) will be *marked absent*. Using technology to virtually exit the class will always constitute an *absence*. Coming to class after I've taken role or leaving before the class is over will constitute an *absence*. Students can miss two classes with no questions asked. A third absence lowers the student's grade (by 1/2 a grade, 5%). **As this is a once-a-week class, any student absent four times in one semester cannot pass. Please** do not e-mail me about your attendance. There are **no excused absences** in college (you are **already excused for two absences**), so do not offer "notes" from doctors, lawyers or parents. College policy states that students must notify faculty within the first three weeks of the semester if they anticipate missing any classes due to religious observance.

Papers: No late papers will be accepted. As Hamlet tells us, "The readiness is all." Your essays need not be perfect, but I do expect them to be on time. If you are struggling with a project, let me know **in advance**, and we can arrange an extension (**really, please just ask**). All papers are to be typed and formatted according to the most recent MLA guidelines: <http://www.mla.org/>. Students may also use the Chicago Style. See the Chicago Manual of Style for the most recent guidelines: <http://www.chicagomanualofstyle.org/home.html>.

For additional help in writing papers, I encourage you to visit our **Center for Reading and Writing**. **Julianne Branda, Ruby Corman, Valmira Kaba, and Caitlin Vogel**—all tutors in the center—have all taken and done very well in my course. I recommend that you see them if

they're available. The Center for Reading and Writing's helpful website can be found here: <http://ww2.ramapo.edu/academics/cas/>.

Plagiarism: 'Plagiarism', etymologically, means *kidnapping*. Do not steal the brainchildren of others. Students who engage in plagiarism will suffer the consequences set forth by the college. If you have any questions about what constitutes plagiarism, see one of your instructors, a tutor, or go visit this training module offered by our library:

http://library.ramapo.edu/captivate_tutorials/citation/citation.htm

This course will be powered by **TurnItIn.com**'s plagiarism detection technology.

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 (email).

Requirements/Grades

Your performance in this course (and your experience of this course) will be assessed through course blogs, class discussion, weekly write-ups, formal essays and a creative project. Your weighted grade in the course will be determined according to the following schema:

Weekly Write-ups (on readings)	25%
Film Presentations/Write-ups/Participation	30%
Essays and Forum Posts	25%
Final Creative Project	20%

Assignments:

Students must present on one film for each play we read. You can do this in pairs or small groups. Each group member selects a clip and explains to the class why the clip is interesting and how it works. What are its parts? How is it composed? What is its relationship to the text, the *mise en scène*, the camera, light, or time itself? These readings should be accompanied by a 1-2 page response. You should use cinematic vocabulary from our course glossary and tie in the secondary readings if you can.

Students must write a more sustained close reading of two films throughout the course of the semester. These longer pieces (4-6 pages) should incorporate at least two secondary sources beyond those on the syllabus.

Students should also write one page in response to each of the secondary sources we read in class. These write-ups can be a little bit informal. You should identify a quote that you think is interesting and tell why, and you should include a passage that you find confusing or problematic and state why. These will help encourage class discussion.

Students will also create a final performance piece. This piece will include a written component of 4-6 pages which draws upon four of the secondary sources discussed in class.

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 occasionally 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 One: Course Introduction

1/28 Introduction to Course

Week Two: *Hamlet*

2/4 Read: Shakespeare's *Hamlet*; Roland Barthes' "Death of the Author"; Jack Jorgens' "Realizing Shakespeare on Film"

Week Three: *Hamlet*

2/11 Read: Balázs, Béla "The Face of Man": Free Courtesy of Archive.org:
<http://archive.org/details/theoryofthefilm000665mbp>

Week Four: *Hamlet*

2/18 Read: Eisenstein, S. *Film Form* (excerpt): "Through Theater to Cinema," "The Unexpected," "The Cinematographic Principle and the Ideogram"
Screen: Almerlyda's *Hamlet* (2000)

Week Five: *Hamlet*

2/25 Read: Katherine Rowe, "'Remember Me': Technologies of Memory in Michael Almerlyda's *Hamlet*"

Week Six: *Macbeth*

3/04 Read: *Macbeth*, Munsterburg, "The Photoplay" (excerpt): Free through Project Guttenberg: <http://www.gutenberg.org/ebooks/15383>
Screen: Polanski's *Macbeth* (1971)

Week Seven: *Macbeth*

3/11 Read: Jean-Louis Baudry, "Ideological Effects of the Basic Cinematographic Apparatus" & Plato, "Allegory of the Cave"

Week Eight: SPRING BREAK (3/18)

Week Nine: *Macbeth*

3/25 Read: Bryan Reynolds, “‘Untimely Ripped’: Mediating Witchcraft in Polanski and Shakespeare”

Week Ten: *Taming of the Shrew*

4/01 Read: *Taming of the Shrew*, Belsey, Catherine, “Shakespeare and Film: A Question of Perspective,” Holderness, Graham, “Radical Potentiality and Institutional Closure”

Screen: Zeffirelli’s *Taming of the Shrew* (1967)

Week Eleven: *Taming of the Shrew*

4/08 Read: Henderson, Diana E. “A Shrew for the Times,” Hodgdon, Barbara “Katherina Bound; or, Play(K)ating the Strictures of Everyday Life,” Pilkington, Ace “Zeffirelli’s Shakespeare,” and Hapgood, Robert “Popularizing Shakespeare: The Artistry of Franco Zeffirelli”

Week Twelve: *Romeo and Juliet*

4/15 Read: Quinn, Arthur. *Figures of Speech*

Screen: Luhrmann’s *William Shakespeare’s Romeo + Juliet* (1996)

Week Thirteen: *Romeo and Juliet*

4/22 Read: Burt, Richard “The Love that Dare Not Speak Shakespeare’s Name: New Shakesqueer Cinema,” and Donaldson, Peter S. “‘In fair Verona’: Media, Spectacle, and Performance in *William Shakespeare’s Romeo + Juliet*”

Week Fourteen: *Henry IV, Part 1 & 2*

4/29 Read: Susan Wiseman, “The Family Tree Motel: Subliming Shakespeare in *My Own Private Idaho*”

Screen: Van Sant’s *My Own Private Idaho* (1991)

Week Fifteen: *Henry V*

5/06 Read: Bazin, André “The Ontology of the Photographic Image,” “Theater and Cinema Parts 1 & 2,” and Mark Thorton Burnet, “‘We are the makers of manners’: The Branagh Phenomenon”

Week Sixteen: Finals Week: Film Presentations

Web Resources:

Yale Film Studies' unfortunately named "Film Analysis Web Site 2.0" (It's not a fancy site, but it's incredibly helpful. It will serve as our class glossary.):

<http://classes.yale.edu/film-analysis/>

Dartmouth's "Writing about Film" Guide: a glossary and a guide to help you better analyze film:

<http://www.dartmouth.edu/~writing/materials/student/humanities/film.shtml>

Columbia University's interactive "Film Language Glossary":

<http://ccnmtl.columbia.edu/projects/filmglossary/>

Course Tumblr:

Follow the course Tumblr at <http://shaxonfilm.tumblr.com/>.

Film List:

	Title	Year	Director	Featuring	Description
<i>Hamlet</i> (17)	<i>Strange Illusion</i>	1945	Ulmer, E.G.	Jimmy Lydon Sally Eilers William Warren	http://www.imdb.com/title/tt0038126/
	<i>Hamlet</i>	1948	Olivier, L.	Laurence Olivier Gene Simmons	http://www.imdb.com/title/tt0040416/
	<i>The Bad Sleep Well</i> (<i>Warui yatsu hodo yoku nemuru</i>)	1960	Kurosawa, A.	Toshiro Mifune Masayuki Mori Kyoko Kagawa	http://www.imdb.com/title/tt0054460/
	<i>Hamlet</i>	1964	Gielgud, J. Colleran, B.	Richard Burton Hume Cronyn	http://www.imdb.com/title/tt0058175/
	<i>Johnny Hamlet</i> (<i>Quella sporca storia nel west</i>)	1968	Castellari, E.G.	Andrea Giordana Gilbert Roland Horst Frank	http://www.imdb.com/title/tt0063479/
	<i>Hamlet</i>	1976	Coronado, C.	Helen Mirren Quentin Crisp	http://www.imdb.com/title/tt0074603/
	<i>Hamlet Goes Business</i> (<i>Hamlet liikemaailmassa</i>)	1984	Kaurismäki, A.	Petelius Pirkka-Pekka Esko Salminen Kati Outinen	http://www.imdb.com/title/tt0093139/
	<i>Hamlet</i>	1990	Zeffirelli, F.	Mel Gibson Glenn Close Helena Bonham Carter	http://www.imdb.com/title/tt0099726/
	<i>Rosencrantz and Guildenstern are Dead</i>	1990	Stoppard, T.	Gary Oldman Tim Roth Richard Dreyfuss	http://www.imdb.com/title/tt0100519/
	<i>Hamlet</i>	1996	Branagh, K.	Kenneth Branagh Kate Winslet Julie Christie Derek Jacobi	http://www.imdb.com/title/tt0116477/
	<i>Let the Devil Wear Black</i>	1999	Title, S.	Jonathan Penner Norman Reedus Jamey Sheridan Mary-Louise Parker Philip Baker Hall	http://www.imdb.com/title/tt0151331/
	<i>Hamlet</i>	2000	Almereyda, M.	Ethan Hawke Kyle MacLachlan Diane Venora	http://www.imdb.com/title/tt0171359/

	<i>Hamlet</i>	2000	Scott, C. Simonson, E.	Campbell Scott Soscoe Lee Browne Jamey Sheridan	http://www.imdb.com/title/t0243951/
	<i>The Banquet/Legend of the Black Scorpion (Ye yan)</i>	2006	Xiaogang, F.	Ziyi Zhang You Ge Daniel Wu	http://www.imdb.com/title/t0465676/
	<i>Hamlet</i>	2007; 2012	LeCompte, L.	Scott Shepherd Kate Valk	http://thewoostergroup.org/twg/twg.php?hamlet
	<i>Rosencrantz and Guildenstern are Undead</i>	2009	Galland, J.	Jake Hoffman Devon Aoki John Ventimiglia	http://www.imdb.com/title/t1122775/
	<i>Hamlet</i>	2009	Doran, G.	David Tennant Patrick Stewart	http://www.imdb.com/title/t1449175/ http://video.pbs.org/video/1473795626/
Macbeth (8)	<i>Throne of Blood (Kumonosu-jo)</i>	1957	Kurosawa, A.	Toshiro Mifune Isuzu Yamada	http://www.imdb.com/title/t0050613/
	Macbeth	1971	Polanski, R.	Jon Finch Francesca Annis Martin Shaw	http://www.imdb.com/title/t0067372/
	<i>Macbeth</i>	1979	Nunn, T. Casson, P.	Judi Dench Ian McKellen	http://www.imdb.com/title/t0079499/
	<i>Scotland PA</i>	2001	Morrisette, B.	James LeGros Maura Tierney Christopher Walken	http://www.imdb.com/title/t0265713/
	<i>Maqbool</i>	2003	Bhardwaj, V.	Irrfan Khan	http://www.imdb.com/title/t0379370/
	<i>Macbeth</i>	2006	Wright, G.	Sam Worthington Victoria Hill	http://www.imdb.com/title/t0434541/
	<i>Great Performances: Macbeth</i>	2010	Goold, R.	Patrick Stewart Kate Fleetwood	http://www.imdb.com/title/t1570337/ http://video.pbs.org/video/1604122998/
	<i>ShakespeaRe-Told: Macbeth</i>	2005	Moffat, P.	James McAvoy Keeley Hawes	http://www.bbc.co.uk/drama/shakespeare/macbeth/index.shtml http://www.youtube.com/watch?v=Hjw1HXjpYJw
Taming of the Shrew (7)	<i>Taming of the Shrew</i>	1908	Griffith, D.W.	Florence Lawrence Arthur V. Johnson	http://www.imdb.com/title/t0000770/
	<i>Taming of the Shrew</i>	1929	Taylor, S.	Mary Pickford Douglas Fairbanks	http://www.imdb.com/title/t0020479/
	<i>Kiss Me, Kate</i>	1953	Sidney, G.	Kathryn Grayson Howard Keel	http://www.imdb.com/title/t0045963/
	Taming of the Shrew	1967	Zeffirelli, F.	Elizabeth Taylor Richard Burton	http://www.imdb.com/title/t0061407/
	<i>10 Things I Hate About You</i>	1999	Junger, G.	Julia Stiles Heath Ledger Joseph Gordon-Levitt	http://www.imdb.com/title/t0147800/
	<i>Deliver Us from Eva</i>	2003	Hardwick, G.	Gabrielle Union LL Cool J	http://www.imdb.com/title/t0301181/
	<i>ShakespeaRe-Told: The Taming of the Shrew</i>	2007	Richards, D.	Shirley Henderson Rufus Sewell	http://www.imdb.com/title/t0453555/
<i>Henriad (7)</i>	<i>Henry V</i>	1944	Olivier, L.	Laurence Olivier Robert Newton	http://www.imdb.com/title/t0036910/
	<i>Chimes at Midnight</i>	1965	Welles, O.	Orson Welles Jeanne Moreau	http://www.imdb.com/title/t0059012/ http://www.youtube.com/watch?v=cpTtyLRbQIw

	<i>Henry V</i>	1989	Branagh, K.	Kenneth Branagh Derek Jacobi	http://www.imdb.com/title/tt0097499/
	<i>My Own Private Idaho</i>	1991	Van Sant, G.	River Phoenix Keanu Reeves	http://www.imdb.com/title/tt0102494/
	<i>The Hollow Crown: Henry IV, pts. 1 & 2; Henry V</i>	2012	Eyre, R. Hamilton, A.L. Sharrock, T.	Tom Hiddleston Simon Russell Beale	http://www.imdb.com/title/tt2120771/ http://www.youtube.com/watch?v=XtnCWGPUso
<i>Romeo & Juliet (5)</i>	<i>Romeo and Juliet</i>	1968	Zeffirelli, F.	Leonard Whiting Olivia Hussey	http://www.imdb.com/title/tt0063518/
	<i>William Shakespeare's Romeo + Juliet</i>	1996	Luhrmann, B.	Leonardo DiCaprio Claire Danes John Leguizamo	http://www.imdb.com/title/tt0117509/
	<i>Tromeo and Juliet</i>	1996	Kaufman, L.	Jane Jensen Will Keenan	http://www.imdb.com/title/tt0114733/
	<i>Private Romeo</i>	2011	Brown, A.	Matt Doyle Seth Numrich	http://www.imdb.com/title/tt1500512/
	<i>My Shakespeare: Romeo and Juliet for a New Generation</i>	2004	Waldman, M.	Bindu De Stoppani Lennie James Patterson Joseph	http://www.imdb.com/title/tt0443593/