

English Graduate Program
MA
ENGLISH 6067
STUDIES IN LITERATURE AND FILM:
SHAKESPEARE ON FILM
Prof. Frances M. Bothwell del Toro, Ph.D.

Catalog description: A specialized topics course reflecting trends and issues in the study of Literature and film. Topics vary per semester

Description: A study of Shakespeare through films based on his plays, and the ways in which film has been used to popularize, reinterpret and transform the Shakespearean text. The course will consider the history of Shakespeare from the earliest stage productions, the sociocultural context of these original productions, the textual problems, and the history of his plays on film from the earliest silent movies, the theoretical frameworks used to bring the bard to film audiences, the efforts of such directors as Olivier, Welles, Zeffirelli, Branagh, among others, and the transformation of Shakespearean texts through extensive reworking and cultural transposition by directors like Kurosawa and Kozintsev. The course will include close readings of the plays as well as adaptation theory in order to analyze the transformation from play to screenplay to film.



Texts

The Norton Shakespeare. 2nd ed. W Norton & Co Inc, 2008.

Critical works will be available at the Seminar Room, both as part of the general collection there and as my reserve for the course. Online resources are very valuable for this course, since there are a number of excellent websites dedicated to Shakespeare and to film. Explore judiciously. Do remember that not everything online can be relied upon for accuracy.



Films

Professor's personal collection and films from the Resource Center. Students who wish to use other films can sometimes find them through Netflix and local rent video stores.

GRADES: A, B, C, D, and F based on exams, quizzes, essays, oral reports, term papers, etc. Relative weight of these varies from group to group.

Los estudiantes que reciben servicios de Rehabilitación Vocacional deben comunicarse con el profesor al inicio del semestre para planificar el acomodo razonable y equipo asistivo necesario conforme a las recomendaciones de la Oficina de Asuntos Estudiantes. También aquellos estudiantes con necesidades especiales que requieren de algún tip de asistencia o acomodo deben comunicarse con el profesor. (Ley 51)

Required of students:

- Keep up with the reading.** Plays are relatively short works--they have to be presented, after all, in a few hours on the stage. Although our approach to Shakespeare is through film, **YOU MUST READ THE PLAYS THAT ARE THE SOURCE OF THE FILM SCREENPLAY.** Pay some attention to notes, etc. provided by the editors, for some of these plays allude richly to their historical moment and editors frequently point out these parallels.
- As graduate students you are expected to do more than the minimal reading. Critical works on these periods of stage history and drama are many, rich and varied in approach. You will be expected to delve into some of them. **I have established a site on Blackboard (virtual.uprrp.edu) with a number of materials, links and assignments.** We will have a training session for Blackboard.
- Testing will be done at the end of the term. The test will be a discussion exam which will attempt to synthesize our discussion of the plays.
- Each student will prepare and give an oral report on a play/author/theme/subject not covered in class. If the class is very large, some of these reports will be done as teams. A short paper based on this report must be handed in and circulated among class members. It may be posted, sometime before the day of the report, on the Blackboard site.
- Class participation is valued and receives a grade at the end of the term. Short assignments and class discussion make up this grade along with attendance.



6. You will write a **research paper of about 20 pages**. You must annotate this in proper MLA form. You may use online sources, but not all (or even a majority) of your sources can come from the Internet. The paper must include some books and articles in conventional form (i.e. paper). If you need to order materials through Interlibrary Loan, do so with plenty of time so that they arrive in time to be useful. The paper will be handed in on paper, in conventional form.

- 7 Attendance is required. Absences must be justified. Remember each session is a week's work and therefore a sizable chunk of the whole fifteen-week course. When I show films, these are required watching. If you miss one, make it up. Films will be available in the Resource Center for viewing and for research purposes.

8. For courtesy's sake, **PLEASE TURN OFF ALL CELL PHONES, AND OTHER ELECTRONIC NOISEMAKERS, INCLUDING ANY BELLS OR WHISTLES YOUR LAPTOP MIGHT MAKE**. I don't expect to be late, but you will wait 20 minutes in case I am not here at exactly 4:30. If I expect to be absent for some reason, I will give you notice through email or in the previous class.



I am Dr. Frances M. Bothwell del Toro. My office is Pedreira 2A, next to the lounge. Office hours for this semester will be on Mondays, before class, from 2:30 to 4:20 PM, and Saturdays from noon to 3:00 PM. If you cannot come during my office hours and need to see me, please make an appointment. Messages can be sent by email or left with Rosa, the Seminar Room librarian. Emails will usually receive an answer within 24 hours, so it is actually the most efficient way to contact me.

My email is fmbothwell@gmail.com

Blackboard is on: <http://virtual.uprrp.edu>. Because UPR is phasing out the use of Blackboard, I have not created a new course, but you should access my course number for the undergraduate version English 4039 which I am updating for your use. Extensive bibliographies as well as very good links are available to you. I will keep a number of Reserve books, articles and plays in the Richardson Seminar Room, but users of the online site will have other sources (which I cannot

duplicate) for their use as well.

BIBLIOGRAPHY

This is not intended to be an exhaustive bibliography on the subject. Students will be urged to expand it by their own research.

Aebischer, Pascale. *Shakespeare's violated bodies : stage and screen performance* Cambridge, U.K. ; New York : Cambridge University Press, 2004.

Aitken, Ian. "Formalism and Realism: *Henry V* (Laurence Olivier, 1944; Kenneth Branagh, 1989)." *Critical Survey* 3 (1991): 260-68.

Aldama, Frederick Luis. "Race, cognition, and emotion: Shakespeare on film." *College Literature* 33.1 (Wntr 2006): 197(17).

Almost Shakespeare: reinventing his works for cinema and television. Edited by James R. Keller and Leslie Stratyner. Jefferson, N.C. : McFarland & Co., 2004

Anderegg, Michael A. *Cinematic Shakespeare.* Lanham : Rowman & Littlefield, 2004.

—. *Orson Welles, Shakespeare, and popular culture.* New York: Columbia University Press, 1999

Aycock, Wendell and Michael Shoenecke, eds. *Film and Literature: A Comparative Approach to Adaptation.* Lubbock: Texas Tech UP, 1988.

Bannon, Christopher J. "Man and Nature in *Ran* and *King Lear*." *New Orleans Review* 18.4 (1991): 5-11.

Bright, Curtis. "Branagh and the Prince: Or, 'Royal Fellowship of Death.'" *Critical Quarterly* 33.4 (1991): 95-111.

Buhler, Stephen, M. *Shakespeare in the cinema, ocular proof.* Albany, NY: State University of New York, 2002.

Burnett, Mark Thorton. "'Fancy's Images': Reinventing Shakespeare in Christine Edzard's *The Children's Midsummer Night's Dream*." *Literature/Film Quarterly* 30.3 (2002): 166-170.

—. *Filming Shakespeare in the global marketplace.* Basingstoke [England] ; New York : Palgrave Macmillan, 2007

Burt, Richard. "Slammin' Shakespeare in Acc(id)ents Yet Unknown: Liveness, Cinem(edi)a, and Racial Dis-integration." *Shakespeare Quarterly* 53:2 (2002): 201-226.

The Cambridge companion to Shakespeare on film. 2nd ed. Edited by Russell Jackson. Cambridge: Cambridge University Press, 2007.

Callaghan, Dympna. "Resistance and Recuperation: Branagh's *Henry V*." *Shakespeare on Film Newsletter* 15.2 (1991): 5-6.

Campbell, Kahtleen. "Zeffirelli's *Hamlet*: Q1 in Performance." *Shakespeare on Film Newsletter* 16.1 (1991): 7-8.

Cavecchi, Mariacristina. "Peter Greenaway's *Prospero's Books*: A Tempest Between Word and Image." *Literature/Film Quarterly* 25 (1997): 83-89.

Chillington Rutter, Carol. "Snatched Bodies: Ophelia in the Grave." *Shakespeare Quarterly* 49 (1998): 299-319.

Collins, Michael J. "Sleepless in Messina: Kenneth Branagh's *Much Ado About Nothing*." *Shakespeare Bulletin* 15.2 (1997): 38-39.

_____. "Using Films to Teach Shakespeare." *Shakespeare Quarterly* 46 (1995): 228-235.

A concise companion to Shakespeare on screen. Edited by Diana E. Henderson. Malden, MA : Blackwell Pub., 2006.

Cook, Ann Jennalie. "Recent Studies in Tudor and Stuart Drama." *SEL: Studies in English Literature 1500-1900* 39:2 (1999): 383-415.

Coppedge, Walter R. "Mazurky's *Tempest*: Something Rich, Something Strange." *Literature/Film Quarterly* 21 (1993): 18-24.

Coursen, H. R. *Shakespeare: The Two Traditions*. Madison, NJ: Farleigh Dickinson Press, 1999.

_____. *Shakespearean Performance as Interpretation*. Newark : University of Delaware Press ; London : Cranbury, NJ : Associated University Presses, 1992.

_____, *Teaching Shakespeare with Film and Television: A Guide*. Westport, CT: Greenwood Press, 1997.

_____. "'What's There?': Opening *Hamlet* on Film." *Entering the Maze: Shakespeare's Art of Beginning*. Ed. Wilson Robert, Jr. New York: Peter Lang, 1995. 95-119.

Crowl, Samuel. "As You Like It." *Shakespeare Bulletin* 11.3 (1993): 41.

- _____. "The Bow is Bent and Drawn: Kurosawa's *Ran* and the Shakespearean Arrow of Desire." *Literature/Film Quarterly* 22 (1994): 109-16.
- _____. "Changing Colors Like the Chameleon: Ian McKellen's *Richard III* from Stage to Film." *Post Script* 17.1 (1997): 53-63.
- _____. "*Much Ado About Nothing*." *Shakespeare Bulletin* 11.3 (1993): 39-40.
- _____. "Othello." *Shakespeare Bulletin* 14.1 (1996): 41-42
- _____. *Shakespeare Observed: Studies in Performance on Stage and Screen*. Athens: Ohio University Press, 1992.
- Davies, Anthony, and Stanley Wells, eds. *Shakespeare and the Moving Image: The Plays on Film and Television*. New York: Cambridge University Press, 1994.
- Donaldson, Peter S. "Cinema and the Kingdom of Death: Locraine's *Richard III*." *Shakespeare Quarterly* 53.2 (2002): 241-259.
- _____. "Taking on Shakespeare: Kenneth Branagh's *Henry V*." *Shakespeare Quarterly* 42 (1991): 60-71.
- Edgerton, Ellen. "Your Answer, Sir, is Cinematical: Kenneth Branagh's '*Much Ado About Nothing*.'" *Shakespeare Bulletin* 12.1 (1994): 42-44.
- A Feminist Companion to Shakespeare*. Edited by Dymphna Callaghan. (Blackwell Companions to Literature and Culture). Oxford: Blackwell Publishers, 2000.
- Fitter, Chris. "A Tale of Two Branaghs: *Henry V*, Ideology, and the Mekong Agincourt." *Shakespeare Left and Right*. Ed. Ivo Kamps. New York: Routledge, 1991. 259-275.
- Flores Nogueira Diniz, Thäis. "King Lear's Filmic Adaptation: A Chaos?" *Canadian Review of Comparative Literature* 23 (1996): 775-80.
- Fortier, Marle. "Speculations on *2 Henry IV*, Theatre Historiography, the Strait Gate of History, and Kenneth Branagh." *Journal of Dramatic Theory and Criticism* 7.1 (1992): 45-69.
- France, Richard. *Orson Welles on Shakespeare : the W.P.A. and Mercury Theatre Playscripts*. New York: Greenwood Press, 1990.
- Hapgood, Robert. "*Ran* from Screenplay to Film." *Shakespeare Bulletin* 10.3 (1992): 37-38.
- Harrington, John. *Film and/as literature*. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1977.
- Harris, Diana, and MacDonald Jackson. "Stormy Weather: Derek Jarman's *The Tempest*."

- Literature/Film Quarterly* 25 (1997): 90-98.
- Hodgdon, Barbara. "From the Editor." *Shakespeare Quarterly* 53.2 (2002): iii-x.
- Holderness, Graham. "Radical Potentiality and Institutional Closure: Shakespeare in Film and Television." *Political Shakespeare: New Essays in Cultural Materialism*. Ed. Jonathan Dollimer and Alan Sinfield. Manchester: Manchester University Press, 1985. 206-225.
- _____, and Christopher McCullough, comp. "Shakespeare on the Screen: A Selective Filmography." *Shakespeare Survey* 39 (1987): 13-37.
- Impastato, David. "Zeffirelli's *Hamlet*: Sunlight Makes Meaning." *Shakespeare on Film Newsletter* 16.1 (1991): 7-8.
- Jackson, Russell. "Kenneth Branagh's Film of *Hamlet*: The Textual Choices." *Shakespeare Bulletin* 15.2 (1997): 38-39.
- Kane, Julie. "From the Baroque to *Wabi*: Translating Animal Imagery from Shakespeare's *King Lear* to Kurosawa's *Ran*." *Literature/Film Quarterly* 25 (1997): 146-51.
- Kliman, Bernice W. "Branagh's *Henry V*: Allusion and Illusion." *Shakespeare on Film Newsletter* 14.1 (1989): 1, 9-10.
- Lake, James H. "The Effects of Primacy and Recency upon Audience Response to Five Film Versions of Shakespeare's *Hamlet*." *Literature/Film Quarterly* 28.2 (2000): 112-117.
- Lan, Yong Li. "Returning to Naples: Seeing the End in Shakespeare Film Adaptation." *Literature/Film Quarterly* 29.2 (2001): 128-134.
- Lane, Anthony. "Tights! Camera! Action! What Does it Mean that the Bard Recently Hit Number One at the Box Office?" *New Yorker* 72.36 (1996): 65-66, 68-70, 72-77.
- Lane, Robert. "When Blood is Their Argument": Class, Character, and Historymaking in Shakespeare and Branagh's *Henry V*." *ELH* 61 (1994): 27-52.
- Lanier, Douglas M. "Shakescorp Noir." *Shakespeare Quarterly* 53.2 (2002): 157-180.
- Lehmann, Courtney. "Crouching Tigern Hidden Agenda: How Shakespeare and the Renaissance Are Taking the Rage Out of Feminism." *Shakespeare Quarterly* 53:2 (2002): 260-279.
- Lindroth, Mary. "'Some Device of Further Misery': Taymor's *Titus* Brings Shakespeare to Film Audiences with a Twist." *Literature/Film Quarterly* 29.2 (2001): 107-115.
- Lyons, Donald. "Lights, Camera, Shakespeare." *Commentary* 103 (1997): 57-60.

- McCombe, John P. "Toward an Objective Correlative: The Problem of Desire in Franco Zeffirelli's *Hamlet*." *Literature/Film Quarterly* 25 (1992): 125-31.
- MacFarlane, Brian. *Novel to Film: An Introduction to the Theory of Adaptation*. Oxford: Clarendon Press, 1996.
- Macgowan, Kenneth. *Behind the Screen: The History and Techniques of the Motion Picture*. New York: Delacorte Press, 1965; rpt. New York: Dell Publishing Co.
- Marshall, Kelli. "'How do you Solve a Problem like Maria?': A Problematic (Re)Interpretation of Maria in Trevor Nunn's *Twelfth Night*." *Literature/Film Quarterly* 30.3 (2002): 217-222.
- Martin, Jennifer L. "Tights vs. Tattoos: Filmic Interpretations of *Romeo and Juliet*." *English Journal* 92.1 (2002): 41-46.
- Mitchell, Deborah. "*Richard III*: Tonyandy in the Twentieth Century." *Literature/Film Quarterly* 25 (1997): 133-45.
- Monaco, James. *How to Read a Film: Movies, Media, Multimedia*. 3rd ed. New York and Oxford: Oxford UP, 2000.
- Moses, Carol. "*Much Ado About Nothing*: Shakespearean Comedy as Shakespearean Romance." *Shakespeare Bulletin* 14.1 (1996): 38-40
- Munson Deats, Sara. "Rabbits and Ducks: Olivier, Branagh, and *Henry V*." *Literature/Film Quarterly* 20 (1992): 284-93.
- The Oxford Companion to Shakespeare*. General editor, Michael Dobson ; associate general editor, Stanley Wells. Oxford : Oxford University Press, 2001.
- Parker, Brian. "*Ran* and the Tragedy of History." *University of Toronto Quarterly* 55 (1986): 412-423.
- Parker, R. B. "The Use of Mise-en-Scene in Three Films of *King Lear*." *Shakespeare Quarterly* 42 (1991): 75-90.
- Patterson, Annabel. 'A Political Thriller': The Life and Times of *Henry V*." *Teaching with Shakespeare: Critics in the Classroom*. Ed. Bruce Melver and Ruth Stevenson. Newark: University of Delaware Press, 1994. 222-253.
- Phelan, Peggy. "Numbering Prospero's Books." *Performing Arts Journal* 14.2 (1992): 43-50.
- Pilkington, Ace G. *Screening Shakespeare from Richard II to Henry V*. Newark: University of Delaware P, 1991.

- Pursell, Michael. "Playing the Game: Branagh's *Henry V*." *Literature/Film Quarterly* 20 (1992): 268-75.
- Quigley, Daniel. "Double Exposure: The Semiotic Ramifications of Mel Gibson in Zeffirelli's *Hamlet*." *Shakespeare Bulletin* 11.1 (1993): 38-39.
- Quinn, Edward. "Zeffirelli's *Hamlet*." *Shakespeare on Film Newsletter* 15.2 (1991): 1-2, 12.
- Rauchut, E. A. "The Siege Oration in Branagh's *Henry V*." *Shakespeare Bulletin* 11.1 (1993): 39-40.
- Robert, Wilson Jr. *Entering the Maze: Shakespeare's Art of Beginning*. New York: Peter Lang, 1995.
- Rothwell, Kenneth S. "How the Twentieth Century Saw the Shakespeare Film: 'Is it Shakespeare?'" *Literature/Film Quarterly* 29.2 (2001): 82-95.
- _____. "Kenneth Branagh's *Henry V*: The Gilt (Guilt) in the Crown Re-Examined." *Comparative Drama* 24 (1990): 173-78.
- _____. "Representing *King Lear* on Screen: From Metatheatre to 'Meta-Cinema'" *Shakespeare Survey* 39 (1987): 75-90.
- _____. and Annabelle Henkin Melzer, eds. *Shakespeare on Screen: An International Filmography and Videography*. New York: Neal Schuman, 1990.
- Royal, Derek P. "Shakespeare's Kingly Mirror: Figuring the Chorus in Olivier's and Branagh's *Henry V*." *Literature/Film Quarterly* 25 (1992): 104-10.
- Ryan, Richard. "Much Ado About Branagh." *Commentary* 96 (1993): 452-55.
- Schlueter, June and James P. Lusardi. "The Camera in Gertrude's Closet." *Shakespeare and the Triple Play: From Study to Stage to Classroom*. Ed. Sidney Horman. Lewisburg: Bucknell University Press, 1988, 150-174.
- Schwenger, Peter. "*Prospero's Books* and the Visionary Page." *Textual Practice* 8 (1994): 268-78.
- Shakespeare, The Movie II: Popularizing the Plays on Film, TV, Video and DVD*. Edited by Richard Burt and Lynda E. Boose. London: Routledge, 2003
- Shaltz, Justin. "Three *Hamlets* on Film." *Shakespeare Bulletin* 11.1 (1993): 36-37.
- Shaw, William P. "Textual Ambiguities and Cinematic Certainties in *Henry V*." *Literature/Film Quarterly* 22 (1994): 117-28.

- Simmons, James R., Jr. "In the Rank Sweat of an Enseamed Bed: Sexual Aberration and the Paradigmatic Screen *Hamlets*." *Literature/Film Quarterly* 25 (1997): 111-18.
- Starks, Lisa S. "The Veiled (Hot) Bed of Race and Desire: Parker's *Othello* and the Stereotype as Screen Fetish." *Post Script* 17.1 (1997): 67-75.
- Tatspaugh, Patricia. "Theatrical Influences on Kenneth Branagh's Film: *Henry V*." *Literature/Film Quarterly* 20 (1992): 276-283.
- Thompson, Ann. "Kurosawa's *Ran*: Reception and Interpretation." *East-West Film Journal* 3.2 (1989): 1-13.
- Thornton Burnett, Mark. "The 'Very Cunning of the Scene': Kenneth Branagh's *Hamlet*." *Literature/Film Quarterly* 25 (1997): 78-82.
- van Watson, William. "Shakespeare, Zeffirelli, and the Homosexual Gaze." *Literature/Film Quarterly* 20 (1992): 308-25.
- Weller, Phillip. "Freud's Footsteps in Films of *Hamlet*." *Literature/Film Quarterly* 25 (1997): 119-24.
- Welsh, Jim. "Postmodern Shakespeare: Strictly Romeo." *Literature/Film Quarterly* 25 (1994): 152-53.
- Willson, Robert F., Jr. "*Henry V*: Branagh's and Olivier's Choruses." *Shakespeare on Film Newsletter* 14.2 (1990): 1-2.
- _____, "War and Reflection on War: The Olivier and Branagh Films of *Henry V*." *Shakespeare Bulletin* 9.3 (1991): 27-29.
- Wray, Ramona. "Nostalgia for Navarre: The Melancholic Metacinema of Kenneth Branagh's *Love's Labour's Lost*." *Literature/Film Quarterly* 30.3 (2002): 171-178
- Yamamoto, Hiroshi. "On Kurosawa's *King Lear*." *The Renaissance Bulletin* 12 (1995): 41-45.
- Yacowar, Maurice. "Negotiating Culture: Greenaway's *Tempest*." *Queens Quarterly* 99 (1992): 689-97.

Internet

All Movie Guide. <http://www.allmovie.com/>

BFI: Screenonline. British Film Institute. <http://www.screenonline.org.uk/people/id/450224/>

British Library. http://catalogue.bl.uk/F/?func=file&file_name=login-bl-list