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 the 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


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 incio del semestre para planificar el acomodo razonable y equipo asistivo necesario conforme a las recomendaciones de la Oficina de Asuntos Estudiantees. 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:

1. **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.

2. 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.

3. 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.

4. 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.

5. 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.

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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.*


Harris, Diana, and MacDonald Jackson. “Stormy Weather: Derek Jarman’s *The Tempest*.”
Hodgdon, Barbara. “From the Editor.” *Shakespeare Quarterly* 53.2 (2002): iii-x.


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.


Lan, Yong Li. “Returning to Naples: Seeing the End in Shakespeare Film Adaptation.” *Literature/Film Quarterly* 29.2 (2001): 128-134.


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.


Internet
