

Peter S. Donaldson

Introduction:

Filmed Shakespeare began in 1899, with Sir Herbert Beerbohm Tree performing the death scene from *King John* for the camera. Sarah Bernhardt, who had played Hamlet a number of times in her long career, filmed the duel scene for the Paris Exposition of 1900. In the era of silent film (1895-1929) several *hundred* Shakespeare films were made in England, France Germany and the United States, Even without the spoken word, Shakespeare was popular in the new medium. The first half-century of sound included many of the most highly regarded Shakespeare films, among them-- Laurence Olivier's *Hamlet* and *Henry V*, Orson Welles' *Othello* and *Chimes at Midnight*, Kurosawa's *Throne of Blood*, Polanski's *Macbeth* and Zeffirelli's *Romeo and Juliet*. We are now in the midst of an extremely rich and varied period for Shakespeare on film which began with the release of Kenneth Branagh's *Henry V* in 1989 and includes such films as Richard Loncraine's *Richard III*, Julie Taymor's *Titus*, Zeffirelli and Almercyda's *Hamlet* films, Baz Luhrmann's *William Shakespeare's Romeo + Juliet*, and *Shakespeare in Love*. The phenomenon of filmed Shakespeare raises many questions for literary and media studies about adaptation, authorship, the status of "classic" texts and their variant forms, the role of Shakespeare in youth and popular culture, and the transition from manuscript, book and stage to the modern medium of film and its recent digitally inflected forms.

Most of our work will involve individual and group analysis of the "film text" -- that is, of specific sequences in the films, aided by videotape, DVD, the Shakespeare Electronic Archive (<http://shea.mit.edu>), and some of the software tools for video annotation developed by the MIT Shakespeare Project under the MIT-Microsoft iCampus Initiative.

We will study the films as works of art in their own right, and try to understand the means -- literary, dramatic, performative, cinematic -- by which they engage audiences and create meaning. With Shakespeare film as example, we will discuss how stories cross time, culture and media, and reflect on the benefits as well as the limitations of such migration.

The class will be conducted as a structured discussion, punctuated by student presentations and "mimi-lectures" by the instructor. Students will introduce discussions, prepare clips and examples, and the major "written" work will take the form of presentations to the class and multimedia annotations as well as conventional short essays.

The methodological bias of the class is close "reading" of both text and film. This is a class in which your insights will form a major part of the work and will be the basis of a large fraction of class discussion. You will need to read carefully, to watch and listen to the films carefully, and develop effective ways of conveying your ideas to the class.

Assignments:

The assignments for this subject will include:

1. Notes and annotations keyed to specific passages in the films we watch, prepared for each class. The length, complexity and format of these notes will vary, depending on several factors, including whether it's your turn to begin a discussion and whether we have on-line tools available for the film being discussed, but the expectation will be that each student prepares at least several well-defined short notes for each film.
2. Discussion introductions/presentations. Each student will introduce at least one film, beginning with a ten-minute multimedia presentation on some question, theme, or pattern in the film, using video clips, cued up videotape, DVD or online tools. These presentations will usually be made by two students working together.
3. Short papers. Two 3 page papers will be assigned during the term.
4. Final project/presentation. During the last two weeks of class, each student will present a 20 minute multimedia paper/presentation on a film or a topic relating to several films. The projects will usually be prepared by pairs of students working together.

Texts:

You may use any modern edition, either of the Complete Works or of the specific plays as your reading text. Assignments in early quartos and First Folio texts will use internet texts and facsimiles.

Recommended Texts:

1. Collected works

The Riverside Shakespeare, ed. G. Blakemore Evans and others (Boston: Houghton Mifflin, 1st edition 1974, 2nd edition 1996)

The Complete Works of Shakespeare, ed. David Bevington (New York: Longman, 4th edition, 1997)

The Complete Works of Shakespeare, ed. Stanley Wells and Gary Taylor (Oxford: Oxford University Press, 1986)

The Norton Shakespeare, ed. Stephen Greenblatt and others (New York: Norton, 1997).

2. Individual plays:

The Arden Editions are now in their 3rd series, and are the most thoroughly annotated of the "separate volume" series.

The Folger Editions (New York: Washington Square Books) are inexpensive, well-edited and include variant readings in brackets.

2. On line

In cases where differences between early texts are likely to become important for our discussions, we will use e-texts and facsimiles in the Shakespeare Electronic Archive (<http://shea.mit.edu>), *Hamlet on the Ramparts* (<http://shea.mit.edu/ramparts>) and other electronic resources.

Jeremy Hylton's site at <http://the-tech.mit.edu/Shakespeare> also provides a convenient reference for all of Shakespeare's plays.

Films:

Films will be available on tape, laserdisc or DVD, depending on availability, at the desk in the LLARC (Language Learning and Resource Center, 16-644; 253-9779) and in some cases for borrowing from the Humanities Film Office (14N-430; 253-2873). The LLARC has viewing stations, laserdisc installations and PCs for using the video annotation system and preparing projects and presentations.

Criticism:

A list at the end of this syllabus includes a few key articles and books relevant to the films we will study. Starred entries appear in the schedule and everyone should read them. Others are recommended and may be useful in preparing final projects.

Schedule:

SEPTEMBER

September 4 (W)

Class : Introduction; Discussion and Analysis of clips from *Midsummer Night's Dream* (Reinhardt/Dieterle, 1935 and Peter Hall, 1969)

September 9 (M)

Preparation: Watch *Midsummer Night's Dream* (Reinhardt/Dieterle; Peter Hall) and prepare discussion notes on one sequence in each.

Class: Discussion of Reinhardt/Dieterle and Hall scenes.

Screening: *Midsummer Night's Dream* (Hoffmann, 1999)

September 11 (W)

Preparation: Notes on Hoffmann. *MND*, read McGuire "Hippolyta's Silence"

Class: Discussion of Hoffman *MND*.

September 16 (M)

Preparation: Read Frye, "Argument of Comedy", prepare notes on *MND* ending in 2 films

Class: Student -led discussion of *MND* Act 5 and film endings.

Screening: *Henry V* (Olivier, 1944)

September 18 (W)

Preparation: Watch *Henry V* (Branagh, 1989), Notes on Branagh and Olivier (1)

Class: Student presentation, discussion

September 23 (M) Holiday

September 25 (W)

Preparation: read Donaldson, "Claiming from the Female," Andrew. "Realism and Rhetoric"; Short paper on *Henry V* scenes (3pp).

Class: Discussion of *Henry V* films

September 30 (M)

Preparation: Notes on Branagh and Olivier (2)

Class: Student presentation, Discussion

Screening: *My Own Private Idaho*

OCTOBER

October 2 (W)

Preparation: Notes on *My Own Private Idaho*

Class: Student presentation, discussion

October 7 (M)

Preparation: Watch *Taming of the Shrew* (Zeffirelli, 1967), Notes

Class: Student presentation, discussion of Zeffirelli *Taming of the Shrew*

Screening: *10 Things I Hate About You*

October 9 (W)

Preparation: Notes on *10 Thing*; read Burt, "Afterword: Te(e)n Things I Hate"

Class: Discussion of *10 Things I Hate About You*

October 14 (M) Holiday

October 16 (W)

Preparation: Watch *Romeo and Juliet* (Zeffirelli, 1968);

Class: Discussion of Zeffirelli *Romeo and Juliet*

October 21 (M)

Preparation: Watch *William Shakaepare's Romeo + Juliet* (Luhmann, 1996); Notes.
Read Donaldson, "In fair Verona"

Class: Discussion of Zeffirelli and Luhmann *Romeo and Juliet*

Screening: *Shakespeare in Love*

October 23 (W)

Preparation: Short paper (3pp.) on *Romeo and Juliet* scene.

Class: Discussion of *Shakespeare in Love*

October 28 (M)

Preparation: Assignment using *Hamlet on the Ramparts* site to explore textual variation and stage traditions in *Hamlet* 1.4 and 1.5. in relation to film interpretations.

Class: Discussion of *Hamlet* 1.4 and 1.5.

Screening: *Hamlet* (Olivier, 1948)

October 30 (W)

Preparation: Olivier *Hamlet* notes

Class: Discussion of Olivier *Hamlet*

NOVEMBER

November 4 (M)

Preparation: Watch *Hamlet* (Almeryda, 2000); Notes

Class: Discussion of Almeryda *Hamlet*

Screening: *Richard III* (Loncraine, 1996)

November 6 (W)

Preparation: *Richard III*; Notes

Class: Discussion of *Richard III*

November 11 (M) Holiday

November 13 (W)

Preparation: Watch *Looking for Richard*; Notes

Class: Discussion of *Looking for Richard*

November 18 (M)

Preparation: 3p. paper on *Richard III* scenes

Class: Discussion of *Richard* films

Screening: *Titus* (Julie Taymor, 1999)

November 20 (W)

Preparation: Notes on *Titus*; read Burt, "Titus is Beautiful"

Class: Discussion of *Titus*

November 25 (M)

Preparation: Watch *King Lear* 1982 (Olivier); notes

Class: Discussion of Olivier *King Lear*

Screening *King Lear* 1985 (Godard)

November 27 (W)

Preparation: Notes on Godard *King Lear*

Class: Discussion of Godard *King Lear*

DECEMBER

December 2 (M)

Preparation: Work on final projects

Class: Final projects,

Screening: *Prospero's Books* (Greenaway, 1992)

December 4 (W)

Preparation: Notes on *Prospero's Books*; work on final projects

Class: Final projects; discussion of *Prospero's Books*

December 9 (M)

Preparation: Work on final projects

Class: Final projects,

Screening: *Tempest* (Paul Mazursky, 1982)

December 11 (W)

Preparation: Notes on *Tempest*

Class: Final projects,

FILMS AND READINGS

MIDSUMMER NIGHT'S DREAM

Primary films for 21L435:

Max Reinhardt/William Dieterle (1935). VHS, laserdisc
Peter Hall, (1969). VHS
Michael Hoffman (1999). VHS,DVD

Related films:

Peter Weir, *Dead Poets' Society* (1989)
Adrian Noble, *Midsummer Night's Dream* (1996)
Christine Edzard, *Children's Midsummer Night's Dream* (2001)

Criticism:

Peter S. Donaldson, "Two of Both Kinds: Marriage and Modernism in Peter Hall's *A Midsummer Night's Dream*" MS, forthcoming in *Reel Shakespeare* eds. Courtney Lehmann and Lisa Starks.

*Northrop Frye, "The Argument of Comedy" iEnglish Institute Essays, 1948 (New York: Columbia University Press, 1949), pp. 58-73; repr. in *Shakespeare: Modern Essays in Criticism* (New York: Oxford University Press, 1967 [1957]), pp. 80-89.

Werner Habicht, "Shakespeare and the German Imagination," in Heather Kerr, Robin Eaden, Madge Mitton, eds., *Shakespeare: World Views* (Newark, DE, 1996), pp. 87-101.

Diana Harris, "The Diva and the Donkey: Hoffman's Use of Opera in *A Midsummer Night's Dream*, MS.

Russell Jackson, "A Shooting Script for the Reinhardt-Dieterle Dream: the War with the Amazons, Bottom's Wife, and other Missing 'Scenes,'" *Shakespeare Bulletin* 16/4 (Fall, 1998), 19-41.

*Philip C. McGuire, "Hippolyta's Silence and the Poet's Pen," in *Speechless Dialect* (Berkeley: University of California Press, 1988), pp. 1-18

Louis Montrose, "*A Midsummer Night's Dream* and the Shaping Fantasies of Elizabethan Culture: Gender, Power, Form," in *Rewriting the Renaissance: The Discourses of Sexual Difference in Early Modern Europe*, ed. Margaret Ferguson, Maureen Quilligan and Nancy Vickers. Chicago and London: The University of Chicago Press, 1986, pp. 65-87.

Robert Willson, "'Ill met by moonlight': Reinhardt's *A Midsummer Night's Dream* and Musical Screwball Comedy," *Journal of Popular Film* 5 (1976) 185-97.

HENRY IV, PTS. 1 AND 2; HENRY V

Primary Films for 21L435:

Laurence Olivier, *Henry V* (1944). VHS, laserdisc, DVD
Kenneth Branagh, *Henry V* (1989). VHS, laserdisc, DVD
Gus Van Sant, *My Own Private Idaho* (1991). VHS, laserdisc

Related films:

David Giles, *Henry IV, Pt. 1; Henry IV, Pt. 2; Henry V* [The Shakespeare plays, BBC TV]. (1979)
Orson Welles: *Chimes at Midnight* (1966). VHS

Criticism:

*Dudley Andrew, *Film in the Aura of Art*, ch. 8: "Realism, Rhetoric and the Painting of History in *Henry V* (Princeton: Princeton University Press, 1984).

Samuel Crowl, "The Long Goodbye, Welles and Falstaff," *Shakespeare Quarterly*. 31 (1980), 369-80; repr. in Crowl, *Shakespeare Observed" Studies in Performance on Stage and Screen* (Athens, OH: Ohio University Press, 1992), pp. 35-50.

*Peter S. Donaldson, 'Claiming from the Female: Gender and Representation in Laurence Olivier's *Henry V*' in *Shakespearean Films/Shakespearean Directors* (Boston: Unwin and Hyman, 1990) pp. 1-30.

Stephen J. Greenblatt, "Invisible Bullets," ch. 2. in *Shakespearean Negotiations* (Berkeley: University of California press, 1988), ch. 2, pp. 21-65:

Russell Jackson, "Two Films of *Henry V*: Frames and Stories," *Collection Astraea, No.4: The Show Within: Dramatic and Other Insets. English Renaissance Drama (1550-1642) (Proceedings of the International Conference held in Montpellier, 22-25 Novembre [sic], 1990, ed. Francois Laroque (Montpellier: Universite Paul-Valery-Montpellier III: Centre d'Etudes et de Recherches Elisabethaines, 1991?) pp. 181-197.*

Bridget Gellert Lyons, ed., *Chimes at Midnight* (New Brunswick NJ and London, 1988).

Kenneth S. Rothwell, *A History of Shakespeare on Screen: A Century of Film and Television* Cambridge: Cambridge University Press, 1999, pp. 84-94. [On *Chimes at Midnight*].

Susan Wiseman, "The Family Tree Motel: Subliming Shakespeare in *My Own Private Idaho*, in Lynda E. Boose and Richard Burt, eds., *Shakespeare the Movie: Popularizing the plays on Film, TV and Video* (New York and London: Routledge, 1997), pp. 225-239.

TAMING OF THE SHREW

Primary Films for 21L435:

Franco Zeffirelli, *Taming of the Shrew* (1967), VHS, laserdisc, DVD
Gil Junger, *10 Things I Hate About You* (1999), VHS, DVD

Related Films:

Sam Fuller, *Taming of the Shrew* (1929)
Amy Heckerling, *Clueless* (1999)

Criticism:

*Burt, Richard, "Afterword: Te(e)n Things I Hate about Girlene Shakesploitation Flicks in the Late 1990s, or Not-So-Fast Times at Shakespeare High," in Lehmann, Courtney, and Lisa S. Starks, eds., *Spectacular Shakespeare: Critical Theory and Popular Cinema* (Madison, N.J.: Fairleigh Dickinson University Press and London: Associated University Presses, 2002). pp. 205-232.

Barbara Hodgdon, "Katherina Bound; or, Play(K)ating the Strictures of Everyday Life," in Robert Shaughnessy, ed., *Shakespeare on Film: Contemporary Critical Essays* (Houndsmills, Basingstoke, Hampshire: MacMillan and London: Macmillan and New York: St. Martn's Press, 1998), pp. 156-172.

Lynda Boose, "Scolding Brides and Bridling Scolds: Taming the Woman's Unruly member," *Shakespeare Quarterly* 42.2 (Summer, 1991) 179-213.

*Diana E. Henderson, "A Shrew for the Times," in Lynda E. Boose and Richard Burt, eds., *Shakespeare the Movie: Popularizing the plays on Film, TV and Video* (New York and London: Routledge, 1997), pp. 148-168.

ROMEO AND JULIET

Primary Films for 21`L435:

Franco Zeffirelli, *Romeo and Juliet* (1968)
Baz Luhrmann, *William Shakespeare's Romeo+Juliet* (1996)
John Madden, *Shakespeare in Love* (1998)

Related Films:

George Cukor, *Romeo and Juliet* (1936)
Renato Castellani, *Romeo and Juliet* (1954)
Robert Wise, *West Side Story* (1961)

Criticism:

Katherine Dalsimer, *Female Adolescence* (New Haven and London: Yale University Press, 1986).

Peter S. Donaldson, "'Let Lips do what hands do': Male Bonding, Eros and Loss in Zeffirelli's *Romeo and Juliet*," in *Shakespearean Films/Shakespearean Directors* (Boston: Unwin and Hyman, 1990), pp. 145-188.

* _____, "'In Fair Verona: ' Media, Spectacle and Performance in *Romeo+Juliet*'" in Richard Burt, ed. *Shakespeare after Mass Media*. (New York: Palgrave, 2002), 59-82.

Hodgdon, Barbara. 1999. "William Shakespeare's *Romeo + Juliet*: Everything's Nice in America?" *Shakespeare Survey* 52, 88-98.

Courtney Lehmann, "*Shakespeare in Love*: Romancing the Author, Mastering the Body," in *Spectacular Shakespeare: Critical Theory and Popular Cinema* (Madison, N.J.: Fairleigh Dickinson University Press and London: Associated University Presses, 2002), pp. 125-148.

Edward Snow, "Language and Sexual Difference in *Romeo and Juliet*," in *Shakespeare's 'Rough Magic': Essays in Honor of C.L. Barbe*, ed. Peter Erickson and Coppelia Kahn. (Newark: University of Delaware Press, 1985), pp. 168-192). Snow

HAMLET:

Primary Films for 21`L435:

Laurence Olivier, *Hamlet* (1948)

Michael Almercyda, *Hamlet* (2000)

Related Films:

Svend Gade, *Hamlet* (1920)

John Gielgud, *Hamlet* (1964) ["electronovision" version of 1964 stage production]

Grigorii Kozintsev, *Hamlet* (1964)

Tony Richardson, *Hamlet* (1969)

Ragnar Lyth, *Hamlet* (1982)

Franco Zeffirelli, *Hamlet* (1990)

Kenneth Branagh, *Hamlet* (1996)

Criticism:

Janet Adelman, "Hamlet and the "Hamlet and the Confrontation with the Maternal Body," pp. 241-82 in *Hamlet* (Boston: St. Martin's, 1994).

Felix Barker, *The Tremulous Private Body* (Ann Arbor: University of Michigan Press, 1995 [1984]; ch. On *Hamlet*.

Stephen Greenblatt, *Hamlet in Purgatory* (Princeton: Princeton University press, 2001).

Ernest Jones, *Hamlet and Oedipus* (London: Victor Gollacz, 1949)

G. Wilson Knight, "The Embassy of Death," in *The Wheel of Fire* (London: Methuen, 1930, repr. 1954).

Courtney Lehmann, "The Machine in the Ghost: *Hamlet's* Cinematographic Kingdom," ch.3 in *Shakespeare Remains* (Ithaca: Cornell University Press, 2002), pp. 89-129.

Robert Weimann, "Performance and Authority in *Hamlet* (1603)," pp. 52-63 in *Donald Hedrick and Bryan Reynolds, eds., Shakespeare without Class: Misappropriations of Cultural Capital* (New York: Palgrave, 2000).

RICHARD III

Primary Films for 21`L435:

Richard Loncraine, *Richard III* (1996)
Al Pacino, *Looking for Richard* (1996)

Related Films:

Laurence Olivier, *Richard III* (1953)

Criticism:

Herbert Coursen, "Filming Shakespeare's History: Three Films of *Richard III*," in *The Cambridge Companion to Shakespeare on Film*, ed Russell Jackson (Cambridge: Cambridge UP, 2000), pp. 97-115.

*Peter S. Donaldson, "Cinema and the Kingdom of Death: Loncraine's *Rciahr* *III*," MS (forthcoming in *Shakespeare Quarterly*); shorter online version at:

Barbara Freedman, "Critical Junctures in Shakespeare Film History; The Case of *Richard III*," in *The Cambridge Companion to Shakespeare on Film*, ed Russell Jackson (Cambridge: Cambridge UP, 2000), 65-66.

Barbara Hodgdon, "Replicating Richard: Body Doubles, Body Politics," *Theatre Journal* 50 (May, 1998)

TITUS ANDRONICUS

Primary Films for 21`L435:

Julie Taymor, *Titus* (1999)

Related Films:

Jane Howell, *Titus Andronicus* (1985)

Criticism:

*Richard Burt, "Shakespeare and the Holocaust: Julie Taymor's *Titus* is Beautiful, or Shakesploi Meets (the) Camp, in Richard Burt, ed., *Shakespeare after Mass Media* (New York: Palgrave, 2002). pp. 295-330.

KING LEAR

Primary Films for 21`L435:

Michael Elliott, *King Lear* (1984)

Jean-Luc Godard *King Lear* (1987)

Related Films:

Grigorii Kozintsev, *King Lear* (1970)

Peter Brook, *King Lear* (1971)

Akira Kurosawa, *Ran* (1985)

Criticism:

Thomas Clayton, "'Is this the promis'd end?' Revision in the Role of the King," in *The Division of the Kingdoms" Shakespeares Two Versions of King Lear*, eds. Gary Taylor and Michael J. Warren (Oxford, 1983), pp. 121-141.

Peter S. Donaldson, "Disseminating Shakespeare: Paternity and text in Jean-Luc Godard's *King Lear*, in *Shakespearean Films/Shakespearean Directors* (Boston: Unwin and Hyman, 1990), pp. 189-225.

Michael Warren, "Preface," *The Complete King Lear, 1608-1623* (Berkeley : University of California Press, 1989).

THE TEMPEST

Primary Films for 21`L435:

Paul Mazursky, *Tempest* (1982)
Peter Greenaway, *Prospero's Books* (1991)

Related Films:

Derek Jarman, *The Tempest* (1979)
Fred M. Wilcox, *Forbidden Planet* (1956)

Criticism:

Francis Barker and Peter Hume, "'Nymphs and reapers heavily vanish': The Discursive Con-Texts of *The Tempest*," in John Drakakis, ed., *Alternative Shakespeares*, London and New York: Methuean, 1985).

Paul Brown, "'This thing of darkness I acknowledge mine': *The Tempest* and the Discourse of Colonialism" in Jonathan Dollimore and Alan Sinfield, eds. *Political Shakespeare: new essays in Cultural materialism* (Manchester: Manchester University Press, 1985)), pp. 48-71.

Douglas Bruster, "The Postmodern Theater of Paul Mazursky's *Tempest*," in Mark Thornton Burnett and Ramona Wray, eds., *Shakespeare Fin de Siecle* (Houndsmills, Basingstoke, Hampshire: MacMillan and London: Macmillan and New York: St, Martin's Press), pp. 26-39

Peter S. Donaldson, "Shakespeare in the Age of Mechanical Reproduction: Sexual and Electronic Magic in *Prospero's Books*," in Lynda E. Boose and Richard Burt, eds., *Shakespeare the Movie: Popularizing the plays on Film, TV and Video* (New York and London: Routledge, 1997), pp. 169-185.

_____, Digital Archives and Sibylline Fragments: *The Tempest* and the End of Books," *Postmodern Culture* 8.2 (Jan., 1998). Special Issue on Film. (Online Journal at http://muse.jhu.edu/journals/postmodern_culture/ also at : <http://shea.mit.edu/eob> .

Mary Fuller, "Forgetting the *Aeneid*," *American Literary History* (Summer, 1992) 517-38.

Stephen J. Greenblatt, "Learning to Curse: Aspects of Linguistic Colonialism in the 16th Century," in Fredi Chapelli, ed. *First images of America: The Impact of the New World in the Old* (Berkeley: University of California Press, 1976)pp. 561-580; repr. in Stephen J. Greenblatt, *Learning to Curse*(London: Routledge, 1990), pp. 16-39.

Douglas Lanier, "Drowning the Book: Prospero's Books and the Textual Shakespeare," in James C. Bulman, ed., *Shakespeare, Theory and Performance* (New York and London: Routledge, 1996), pp.187-209

Ottavo Mannoni, *Prospero and Caliban: The Psychology of Colonialism*, tr. Pamela Powesland (New York: Praeger, 1964 [1950])/

Alden T. Vaughan and Virginia Mason Brown, *Shakespeare's Caliban: A Cultural history* (Cambridge: Cambridge University Press, 1990).