

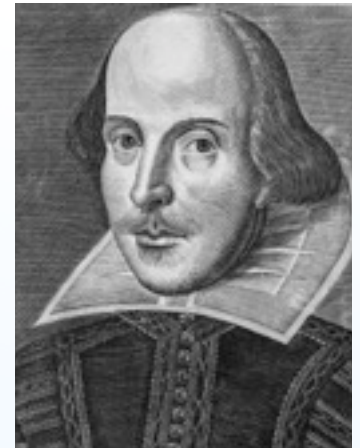
SHAKESPEARE

I N T H E M O V I E S

Dr. Alison Traweek alison.traweek@temple.edu	Class meetings <i>M-W-F 1-1:50</i> Anderson 204	Office hours <i>M-W-F 12-1</i> Anderson 947
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COURSE DESCRIPTION

Shakespeare's plays have had an enormous impact in Western culture, and have been continuously staged, interpreted, and adapted to new audiences and media. Cinema has proven a particularly rich medium for many of Shakespeare's plays, with countless innovative adaptations gracing the silver screen. Using *Hamlet*, *Romeo and Juliet*, *King Lear*, and *The Tempest*, we will study how the particular strengths of film change the meanings and impacts of the plays. After reading each play, we will watch two film adaptations of each and analyze their different approaches. This course includes group work in reviewing film techniques, innovative writing instruction, and an introduction to research. Students will engage critically and creatively with the plays and films, and will produce two papers and two presentations.



NOTE: This course fulfills the Arts (GA) requirement for students under GenEd and Arts (AR) for students under Core. Students cannot receive credit for this course if they have successfully completed English 922.



West Side Story

Texts and Resources

Texts of the plays are available free through the Folger Digital Texts resource and can be downloaded or read online:

- [Hamlet](#)
- [Romeo and Juliet](#)
- [King Lear](#)
- [Tempest](#)

Secondary texts will be made available online, although Timothy Corrigan's *Short Guide to Writing About Film* is on reserve in Paley for those who prefer not to read online.

Films should be watched outside of class on your own time. All films are on reserve in Paley for in-library viewing, or can be obtained through commercial sources such as Google Play, Netflix, or Amazon Prime.

- Laurence Olivier's *Hamlet* (1948)
- Tom Stoppard's *Rosencrantz and Guildenstern are Dead* (1990)
- Franco Zeffirelli's *Romeo and Juliet* (1968)
- Jerome Robbins' *West Side Story* (1961)
- Peter Brooks' *King Lear* (1971)
- Akira Kurosawa's *Ran* (1985)
- Julie Taymor's *Tempest* (2010)
- Fred Wilcox' *Forbidden Planet* (1956)

Major Assignments

NB additional details will be provided for all assignments as they become relevant. Assignments are subject to change based on the needs and progress of the class.

Quiz 1:

Due 9/8; 7.5% of final grade

Short-answer quiz covering Shakespeare's life, contexts, and literary works.

Quiz 2:

Due 9/15; 7.5% of final grade

Short-answer quiz covering the basic theories, approaches, and terminology of cinema studies.

Paper 1: close reading

Due 10/20; 15% of final grade

3-5 page (double-spaced) analysis of one scene from one of the films we've watched using the vocabulary of film studies.

Paper 2: compare/contrast

Due 12/11; 30% of final grade

8-10 page (double-spaced) research paper comparing scenes from at least two of the films discussed in class.

Presentation 1: individual

Begin 10/6; 10% of final grade

Presentation 2: group or individual

Begin 12/1; 15% of final grade

TBD

No extra credit will be offered, but I am more than happy to meet with you about your papers or projects in office hours at any point in the semester and at any stage in the process.



Franco Zeffirelli's *Romeo and Juliet*

Course goals and objectives

By the end of the semester, students should have:

- an improved understanding of Shakespeare's life, times, language, and literary achievements;
- a basic grasp of major theories and methodologies of cinema studies and adaptation;
- familiarity with strategies and methods of academic research and writing;
- the ability to evaluate and respond critically to various kind of texts.

Course policies

- Phones must be turned to silent and put away for the entirety of class meetings. The only exception is if a student is using a phone to access course content, which should only be done with permission.
- Laptop use must be limited to course content. Notes should be taken by hand.
- All questions regarding general coursework, deadlines, readings etc. should be posted to the questions board.
- Students who must miss class should notify me in advance and should come to office hours to catch up. More than four missed classes may result in a failing grade.
- Late assignments drop one letter grade for each day late.

Most importantly, students should remember that the classroom is a shared space of learning, and mutual respect in group exercises and class discussions is imperative. Bullying, derogatory language, or threats of violence will result in immediate expulsion from the class.



Laurence Olivier's *Hamlet*

Grading breakdown

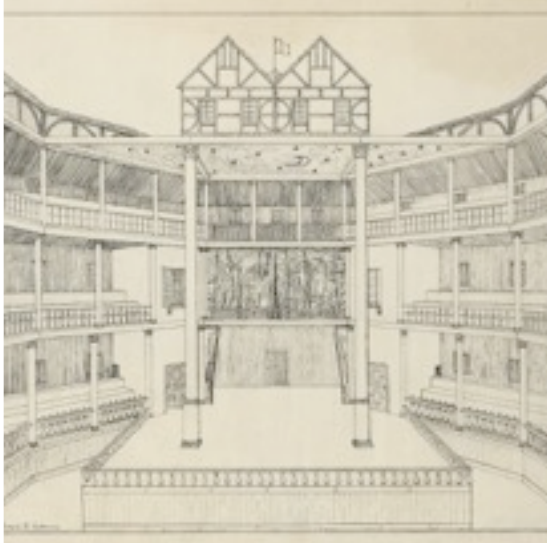
- Quizzes (2): 15%
- Paper 1: 15%
- Paper 2: 30%
- Presentation 1: 10%
- Presentation 2: 15%
- Participation: 15%

NB participation includes active presence in class as well as coming to class having done the assigned readings / watched the assigned films.



Forbidden Planet

University policies



Shakespeare's Globe Theatre (reconstruction).
John Q. Adams, late 19th-early 20th c.

- Collaborative study is perfectly fine, but plagiarism is unacceptable and will result in a failing grade for the course, and may carry further ramifications within the university. If you are uncertain whether certain choices constitute plagiarism, please talk to me *before* you submit your work so I can help you navigate the issue. See the [Student Conduct Code](#) for full details on the Academic Honor Code and expectations.

- Any student who has a need for accommodation based on the impact of a documented disability, including special accommodations for access to technology resources and electronic instructional materials required for the course, should contact me privately to discuss the specific situation by the end of the second week of classes or as soon as practical. If you have not done so already, please contact Disability Resources and Services (DRS) at 215-204-1280 in 100 Ritter Annex to learn more about the resources available to you. //we will work with DRS to coordinate reasonable accommodations for all students with documented disabilities.

- Any student who faces challenges securing their food or housing and believes this may affect their performance in the course is urged to contact the Dean of Students for support. If you are comfortable discussing it with me, I will do everything I can to help you access any other resources that may be available.

- Freedom to teach and freedom to learn are inseparable facets of academic freedom. The University has a policy on Student and Faculty and Academic Rights and Responsibilities (Policy #03.70.02) which can be accessed [here](#).



Ran