
SHAKESPEARE & FILM in Fall 2019 (CL3048)

Course Code	CL3048	Professor(s)	Alice Craven
Prerequisites	None	Office Number	G110
Class Schedule	TF: 10:35-11:55 in G-L21	Office Hours	Tuesdays and Fridays 16:45-17:45 and by appointment
Credits	4	Email	acraven@aup.edu
Semester	Fall 2019	Office Tel. Ext.	680

Course Description

Through the work of directors such as Welles, Olivier, Kurosawa, Branagh, Kozintsev and Godard we explore the links between a director's adaptation of a Shakespeare play and the rich poetic language that we find in Shakespeare's texts. Films also of central importance are those that give us a window onto spaces "behind the scenes" and into the life of Shakespeare himself, such as Al Pacino's documentary *Looking for Richard* and Stoppard's *Shakespeare in Love*. An early focus on Taymor's adaptation of *Titus Andronicus* and its depiction of the barbaric will lead us to questions about the filmic representation of the "Other" and how it elucidates the language of this mystifying early Shakespeare play. In comparing this dark play to the lighter *Midsummer Night's Dream*, we can discover that Shakespeare's thematic commentaries on power structures can take on many generic forms. Through this analysis, we begin to see how the language of film can unlock the secrets of Shakespeare's world. We see as well, that the language of cinema owes much to the plays of Shakespeare.

Course Learning Outcomes

This course allows students to do close readings of Shakespeare's plays as well as explore more deeply the various directors whose works have been influenced by Shakespeare's plays. Films studied range from adaptations to spin-offs to thematic uses of Shakespeare's ideas and plots.

How does the language of film, as developed in the films we will study, add to or detract from the language of Shakespeare's plays themselves?

General Education

Course Outline

A reading and viewing schedule will be distributed 10 September and instructions on developing a filmography will be covered in the first two weeks of class. Most but not all films studied in class are available in the library.

Reading and Viewing SCHEDULE:

September

Week I – 3 Introduction to course and syllabus

6th Discussion of Sonnets 60-61. Scripting the Sonnets. The Sonnets versus the Prologues. The Case of Romeo and Juliet (Lurhmann and Zeferelli).

September 8th – last day to drop/add courses online

Week II – 10th – 13th Classes Cancelled. Make ups 4 October Quai Building Top Floor 18:00 and 9 October PI 3 13:30-15:05.

Week III –17 Early Shakespeare. Percy Stowe's Tempest. Theatrical vs. Cinematic Language. Midsummer Night's Dream Act I. Primary themes of the Play and the Pastoral.

0 The Rehearsal Scene. Act I scene 2. Titania and Oberon's Debate. Page 147 and 150-157. You should have read Companion Chapter 5 for today.

Week IV –24 Presentation and Midterm Suggestions Distributed. The Pyramus and Thisbe Play. Clips from Noble and Hoffman versions analyzed in class.

27 Max Reinhardt's film version and conclusions to the play. Midsummer Night's Sex Comedy.

October

Week V –1 Introduction to Taming of the Shrew. You should have watched Sam Taylor's Taming of the Shrew by today (available on Youtube). The Framing Story and Acts 1-2. Clips from Zefferelli's Taming.

4 You should finish reading the play by today. Kate's Closing Speech and clips from Zefferelli. The 1990's Teen Revolution. Clips from 10 Things I hate About You. SEE MAKE UP NOTES ABOVE FOR TODAY'S MAKE UP.

Week VI –8 Conclusions on Taming of the Shrew. Begin Titus Viewing. THE MAKE UP WILL BE A CONTINUED VIEWING FO TITUS ANDRONICUS

11 You should have completed reading the play Titus Andronicus by Today. Discussion of the play and the Spanish Comedia. An article on Shakespeare and Calderon will be sent electronically. MID-TERM PAPERS DUE IN CLASS.

Week VII –15 Chapters 3-6 of Companion. Richard III opening. Clips from Laurence Olivier Richard III and Ian Mckellan version. Begin viewing Looking for Richard

18 Richard III. You should have finished the play by today. Looking for Richard III. Tragedy versus History.

October 16th, Mid-semester

October 18th, Mid-semester grades due

Week VIII – 21 Discussion of Richard III, the entire play.

25 Topics for Final Papers distributed. Chapter 13 of Companion. Contemporary Takes on Richard III.

Week IX – 28 Richard III versus Macbeth. Orson Welles and Roman Polanski

October 30th – November 3rd, fall break (no classes)

November

Week X -5 – 8th Presentations and be reading King Lear

November 4th, last day to withdraw from a course /no credit option

Week XI – 12 No Class

15 King Lear Acts 1-3. Chapter 11 of Companion. Kurosawa's Lear.

November 11th – 12th, Armistice Break (no classes)

Week XIII – 19 Lear and Freud. The Theme of the Three Caskets will be sent electronically

22 Lear Acts 4-5. Kosintzev's Lear.

Week XIV – 26 Conclusions on King Lear. Clips from Godard (with supplementary reading); Preminger.

29th FINAL PAPER DUE. Forbidden Planet Viewing.

December

Week XV – 3 Tempest Acts 1-3. Taymor's Tempest.

6 Taymor's Tempest Acts 4-5. Review for Final

December 6th, last day of classes,

December 7th - 11th, reading days

December 12th – 18th, Final Exam_____

January 2nd, all grades due

Textbooks

Title	Author	Publisher	ISBN	Required
Titus Andronicus	Shakespeare, William	Arden, Third Series	97801903436059	Yes
The Cambridge Companion to Shakespeare on Film	Jackson, Russell	Cambridge	9780521685016	Yes
The Tempest	Shakespeare, William	Arden, Third Series	9781408133477	Yes
Midsummer Night's Dream	Shakespeare, William	Arden, Third Series	9781408133491	Yes
King Lear	Shakespeare, William	Arden, Third Series	9781903436592	Yes
Richard III	Shakespeare, William	Arden, Third Series	9781903436899	Yes
Taming of the Shrew	Shakespeare, William	Arden, Third Series	9781903436936	Yes

Attendance Policy

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an “F” for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

ENGLISH LANGUAGE PROFICIENCY STATEMENT: As an Anglophone university, The American University of Paris is strongly committed to effective English language mastery at the undergraduate level. Most courses require scholarly research and formal written and oral presentations in English, and AUP students are expected to strive to achieve excellence in these domains as part of their course work. To that end, professors include English proficiency among the criteria in student evaluation, often referring students to the university Writing Lab where they may obtain help on specific academic assignments. Proficiency in English is monitored at various points throughout the student's academic career, most notably during the admissions and advising processes, while the student is completing general education requirements, and during the accomplishment of degree program courses and senior theses.

ENGLISH LANGUAGE REQUIREMENTS:

Since English is the language of instruction at AUP, all candidates for admission must demonstrate English proficiency at a level that will ensure their ability to successfully complete university level work.

All candidates whose mother tongue is not English must also provide the results of one of the following options:

1. Computerized TOEFL (Test of English as a Foreign Language)
2. Paper-based TOEFL including the Test of Written English (TWE)
3. TOEIC (Test of English of International Communication)

IELTS (International English Language Testing System).

Grading Policy

25% of your grade will be based on course participation which will include informal presentation or short writing on parts of the plays;

25% will be based on a final paper (6-8 pages) due at the end of the semester (exact due date to be determined);

25% will be based on mid-term paper or project;

and 25% on a final comprehensive exam—format to be determined.

Other
