

**Universidad Nacional Autónoma de México**

**Facultad de Filosofía y Letras**

**Colegio de Letras Modernas Inglesas**

**Shakespeare and Film, An Introduction**

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Course description

This course focuses on the history of the treatment and adaptation of selected Shakespeare plays on film. We will review a variety of film and video adaptations of *Hamlet*, *Macbeth*, *A Midsummer Night's Dream* and *Much Ado About Nothing*. Students will read several works by film theorists that discuss the nature of cinematic adaptation; they will also explore several sources that examine the connection of film and Shakespeare studies. The transposition of Shakespeare's plays to film, video and new media formats has changed the relation reader-text and enlarged its possibilities of interpretation. The main goal of our investigations throughout this seminar will be to interrogate how Shakespeare's texts have been transformed through performance and how the interactive transformation and modification of a preceding text enables us to consider film adaptation not from a perspective of binaries, but as a field of production of meanings and a specific material discourse. By the end of the course, students will be able to closely watch and analyze filmic texts using terms drawn from literature and film studies.

Requirements/Grades

Your performance in this course will be assessed through the following schema:

Class participation 10 %

Group Assignment:

The students in small groups will create and present an interpretation of a scene, or a sequence using textual or film examples. Although it is a collective activity each student will be evaluated for the final grade. 50%

Final paper: 40%

Students can miss three classes with no questions asked. As this is a once-a-week class, any student absent four times in one semester cannot pass.

Required texts:

Editions of *Hamlet*, *Macbeth*, *A Midsummer Night's Dream*, *Much Ado About Nothing* (Arden), optional: Folger, Norton, Oxford, Pelican, or any other authoritative edition of the text.

Additional readings:

Robert Stam, *Teoría y práctica de la adaptación*. (pp. 17-33, 47-54, 67-86)

Dudley Andrew "Adaptation" (*Film Theory and Criticism*, pp. 461-469)

Béla, Balász "The Close-Up, The Face of Man" (*Film Theory and Criticism*, pp. 314-321)

Rudolph Arnheim "The Artistry of the Silent Film" (*The Philosophy of Film: Introductory text and readings*, pp. 50-58)

André Bazin "Theater and Cinema" "Adaptation, or the Cinema as Digest" (*Film Theory and Criticism*, pp. 418-428, 19-27)

Sergei Eisenstein "The Dramaturgy of Film Form" (*Film Theory and Criticism*, pp. 23-40)

Mary Ann Doane "The Voice in the Cinema: The Articulation of Body and Space" (*Film Theory and Criticism*, pp. 373-385)

Roger Manvell "Shakespeare: from the Open Stage to the Screen" (*Shakespeare and the Film*, pp. 1-16)

Russell Jackson "From play to screenplay" (*The Cambridge Companion to Shakespeare on Film*, pp. 15-34)

Maurice Hindle, "Shakespeare and the language of Film", "Communicating Shakespeare on Film: Modes, Styles and Genres" (*Studying Shakespeare on Film*, pp. 3-16, 68-98)

Michael Hattaway "The Comedies on Film" (*The Cambridge Companion to Shakespeare on Film*, pp. 87-101)

Michael Anderegg "Chapter 1. Introduction: The Shakespeare Film and Genre" (*Cinematic Shakespeare*, pp. 1-34)

Selected movie versions:

*Hamlet*

1920. *Hamlet, The Drama of Vengeance*, directed by Svend Gade

1948. *Hamlet*, directed by Laurence Olivier

1964. *Hamlet*, directed by Grigori Kozintsev

1996. *Hamlet*, Kenneth Branagh

2000. *Hamlet*, directed by Michael Almereyda

*Macbeth*

1948. *Macbeth*, directed by Orson Welles

1957. *Throne of Blood*, directed by Akira Kurosawa

1971. *Macbeth*, directed by Roman Polanski.

*A Midsummer Night's Dream*

1935. *A Midsummer Night's Dream*, directed by Max Reinhardt and William Dieterle

1968 *A Midsummer Night's Dream*, directed Peter Hall

1999 *A Midsummer Night's Dream*, directed by Michael Hoffman

*Much Ado About Nothing*

1993. *Much Ado About Nothing*, directed by Kenneth Branagh

2012. *Much Ado About Nothing*, directed by Joss Whedon

Bibliography:

Braudy, Leo y Cohen Marshall (eds.) (2004) *Film Theory and Criticism*. Introductory Readings, Oxford: Oxford University Press.

Hindle, Maurice (2007) *Studying Shakespeare on Film*, New York: Palgrave Macmillan.

Jackson, Russell ed. (2007) *The Cambridge Companion to Shakespeare on Film*, 2nd ed., Cambridge: Cambridge University Press.

Manvell, Roger (1979) *Shakespeare and the Film*, Nueva York: A.S Barnes and Company.

Shakespeare, William (2000) *Hamlet*, ed. Harold Jenkins, London: Arden Shakespeare.

----- (1999) *Macbeth*. Text and Contexts, ed. William C. Carroll, Boston: Bedford/St. Martin's.

----- (1981) *Much Ado About Nothing*, Italy: Arden Shakespeare.

----- (1979) *A Midsummer Night's Dream*, Italy: Arden Shakespeare.

Stam, Robert (2009) *Teoría y práctica de la adaptación*, México: UNAM.

Wartenberg, Thomas E. y Angela Curran (2005) *The Philosophy of Film: Introductory text and readings*, Oxford: Blackwell Publishing.