**BHP 290: Shakespeare, Page, Stage & Screen**

**Course description:**

This course aims to explore, in depth, the translation of Shakespeare’s texts into performance by combining theatre history, cinematic adaptation, and textual analysis with a strong emphasis on practical, creative, and collaborative work. We will study 5 plays over the course of the semester and consider each as a performance piece as well as a literary artifact. Each play will be examined from multiple perspectives that are theatrical/performative/cinematic (staging, costume, sets, dramaturgy, camera, editing) as well as literary (historicist, psychoanalytic, gender and sexuality focused, Marxist, eco-critical, post-colonial), thereby bridging the artificial divide between Shakespeare as literature and Shakespeare as performance.

**Course objectives:**

* To develop an appreciation for Shakespeare’s plays as literary as well as performed texts.
* To become familiar with the apparatus of literary criticism and with the critical reception of the plays studied during the semester, and to write substantial academic papers that critically analyze those plays.
* To develop an appreciation for dramaturgy and the theatrical as well as cinematic history of Shakespeare’s plays.
* To understand and appreciate the art and craft of acting as is relates to different styles and genres of the theatre. to learn how to cultivate tools that will allow you to understand and execute work in different styles that move beyond realism.
* To develop competency in scansion and prosody, and related proficiency in the delivery of dramatic monologues and speeches.

**Student Learning Outcomes:**

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| **Competencies/Skills** | **Strategic Themes** |
| * Critical Thinking
* Written Communication
* Information Literacy
* Oral Communication
 | * Connected Learning
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By the end of the semester you will

* Develop an appreciation for Shakespeare’s plays as performed texts as well as literary/scholarly artifacts.
* Be able to perform Shakespeare’s speeches with an eye to their literary and stylistic innovations as well as their social and historical context.
* Learn to formulate sophisticated arguments about Shakespeare’s plays supported by literary theory.
* Learn to cultivate tools that will allow you to understand and execute Shakespeare’s work in different styles that move beyond realism.
* Be alert to Shakespeare’s treatment of issues such as power, race, class, gender and sexuality.

**Sample Texts**

*A Midsummer Night’s Dream* (Folger Shakespeare)

*Twelfth Night* (Folger Shakespeare)

*Macbeth* (Folger Shakespeare)

*Henry V* (Folger Shakespeare)

*The Tempest* (Folger Shakespeare)

*Shakespeare Lexicon and Quotation Dictionary* by Alexander Schmidt (2 volumes). Dover 1971.

Stanley Wells and Sarah Stanton (eds). *The Cambridge Companion to Shakespeare on Stage.* Cambridge 2002.

Stanley Wells and Paul Edmonson. *Shakespeare on Page and Stage*. Oxford 2016.

**Recommended Texts**

Dennis Kennedy. *Looking at Shakespeare*. Cambridge 2003.

Jonathan Bate and Russell Jackson (eds). *The Oxford Illustrated History of Shakespeare on Stage*. Oxford 1996.

Samuel Crowl. *Shakespeare and Film*. Norton 2008

*Speak the Speech: Shakespeare’s Monologues Illuminated*. Farrar, Straus and Giroux 2002.

 **Sample Assignments**

(Detailed paper assignments will be distributed in class)

Paper 1: A 5 page analysis of the Globe Theater Production of either *A Midsummer Night’s Dream* or *Twelfth Night* that focuses on the following factors: its relationship to the original; the social and theatrical context of the adaptation; its tone, language, structure and dramatic effect; the reception and performance history of the adaptation.

Paper 2: A 5-7 page thesis driven argument about either *Macbeth* or *Henry V* that examines any one of the following themes: gender relations; the presentation of history; the supernatural; generational conflict.

Synthesis paper: A 10 page thesis driven paper with secondary sources that examines any one of the plays on the syllabus from a multidisciplinary perspective, paying special attention to its performance history as well as scholarly tradition.

A performance/production based assignment that involves either performing a scene or doing a presentation on an aspect of direction/production.

Ten minute reports that introduce key aspects of the early modern world to the class. A list of topics is available on canvas.

**Grading**

Paper 1: 15%

Paper 2: 15%

Synthesis Paper: 20%

Performance/Production piece: 25%

In-class reports: 10%

Participation: 15%

**Sample Schedule**

Week 1

1/23: Introduction to the Elizabethan and Jacobean playhouses; Gary Taylor, “Shakespeare Plays on Renaissance Stages” (*CC*)

In class screening: *Shakespeare in Love*

1/25: Jean I. Marsden, “Improving Shakespeare: from the Restoration to Garrick” (*CC*)

In class screening: *Stage Beauty*

Week 2

1/30: *A Midsummer Night’s Dream* Acts I, II

Peter Thomson, “The Comic Actor and Shakespeare” (*CC*)

2/1: *A Midsummer Night’s Dream* Acts III, IV

Stanley Wells, “*A Midsummer Night’s Dream* Revisited”; “Translations in *A Midsummer Night’s Dream”* (*SPS*)

Week 3

2/6: *A Midsummer Night’s Dream* Act V

Samuel Crowl, “Auteurs and actors: Camera, Editing, Music, and Acting” (canvas)

NJ Vid Browser: Examining *The Globe Midsummer Night’s Dream*

NJ Vid Browser: *A Midsummer Night’s Dream* dir. Peter Hall (1968); *A Midsummer Night’s Dream* dir. Michael Hoffman (1999)

2/8: Staging *A Midsummer Night’s Dream*: Doubling

Digital Theatre Plus: Shakespeare Lives: Titania and Oberon

Week 4

2/13: *Twelfth Night* Acts I, II

Wells, “Boys Should be Girls: Shakespeare’s Female Roles and the Boy Players” (*SPS*)

Digital Theatre Plus: Playing Shakespeare…On Viola: An Interview with Zoe Waites

2/15: *Twelfth Night* Acts III, IV

*Penny Gay, “Women and Shakespearean Performance” (CC)*

Samuel Crowl, “Soliloquies and scenes: Adapting stage conventions to the screen” (canvas)

NJ Vid Browser: *Twelfth Night* dir. Trevor Nunn (1996)

Week 5

2/20: *Twelfth Night* Act V

Marion O’Connor, “Reconstructive Shakespeare: reproducing Elizabethan and Jacobean Stages” (*CC*)

2/22: Staging *Twelfth Night*: costumes

NJ Vid Browser: Examining *The Globe Theater Production Twelfth Night*

Week 6

2/27: *Macbeth* Acts I, II

Simon Williams, “The Tragic Actor and Shakespeare” (*CC*)

3/1*Macbeth* Acts III, IV

Wells, “Staging Shakespeare’s Apparitions and Dream Visions”; “Staging Shakespeare’s Ghosts” (*SPS*)

NJ Vid Browser: Macbeth dir. Roman Polanski (1971); Throne of Blood dir. Akira Kurosawa (1957);

Digital Theatre Plus: Everyman Theater Production, Liverpool (2011)

Week 7

3/6: *Macbeth* Act V

Sheila T. Cavanagh, “Tragic Humor: The Puppets Take *Macbeth*” (canvas)

3/8: Staging *Macbeth*: set design

SPRING BREAK

Week 8

3/20: *Henry V* Acts I, II

Peter Herman, “‘O, ‘tis a gallant king:’ Shakespeare’s *Henry V* and the crisis of the 1590s (canvas)

Samuel Crowl, “Montage: Beginnings and Signature Shots” (canvas)

NJ Vid Browser: *Henry V* dir. Laurence Olivier (1944)

3/22: *Henry V* Acts III, IV

Constance Hunt, “The origins of nationalism in Shakespeare’s *Henry V*” (canvas)

NJ Vid Browser: *Henry V* dir. Kenneth Branagh (1989)

Week 9

3/27: *Henry V* Act V

Richard Hand, “Shakespeare, Soccer, and Spin-Doctors: Staging a Contemporary Henry V; Henry V at Chapter Arts Centre, Cardiff, Wales, UK, November 2002” (canvas)

3/29: Staging *Henry V*: Battle scenes

Digital Theatre Plus: RSC Henry V (2015)

Week 10

4/3: *The Tempest* Acts I, II

Wells, “Problems of Stagecraft in *The Tempest*” (*SPC*)

4/5: *The Tempest* Acts III, IV

Octave Mannoni, *Prospero and Caliban: The Psychology of Colonization* (1950) trans. Pamela Powesland (1964) (canvas)

Jerry Brotton, “‘This Tunis, Sir, was Carthage:’ Contesting Colonialism in *The Tempest* (canvas)

NJ Vid Browser: Prospero’s Books dir. Peter Greenaway (1991); *The Tempest* dir. Julie Taymor (2010)

Week 11

4/10: *The Tempest* Act V

Andrew Gurr, “*The Tempest* as Theatrical Magic” (canvas)

NJ Vid Browser: The Globe *Tempest*; Shakespeare Behind Bars dir. Hank Rogerson (2005)

4/12: Staging *The Tempest*: Dramatic monologues

Digital Theatre Plus: RSC Tempest (2016)

Week 12

4/17: Wells, “The First Folio: Where Should We be Without It?” (*SPS*)

Wells, “The Limitations of the First Folio” (*SPS*)

Wilhelm Hortmann, “Shakespeare on the Political Stage in the Twentieth Century” (*CC*)

4/19: Performances and presentations

Week 13

4/24: Performances and presentations

4/26: Performances and presentations

Wrap up and evaluations