**SHAKESPEARE ON STAGE AND SCREEN**

**(THE 4335) 3 credits Spring 2016**

**Professor Tom Atkins T/Th 3:30-4:50 PM AH 112**

**Office: AL 185 Telephone 297-2810**

**Office hours: T, W, Th 12:00-1:50 PM**

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***Course description and objectives***:

A seminar devoted to the study of selected plays by William Shakespeare, both comedies and tragedies, as they were performed from the Elizabethan era to the present day. Students will learn to understand Shakespeare’s texts as intended primarily for *performance* and thus to appreciate the many ways the playwright uses his poetic language to express story, character, and emotion on stage.

The course will consider such matters as the significance of the First Folio edition and the first Shakespeare Celebration at Stratford-Upon-Avon. We will study important Shakespearean actors from Richard Burbage and David Garrick to Henry Irving and Laurence Olivier. The course will also examine major examples of stage and film adaptations of the plays, by directors such as Laurence Olivier, Orson Welles, and

Akira Kurosawa. There will be three examinations during the term.

***THE PLAYS:***

*(Students should purchase the Pelican Shakespeare editions of the plays)*

A MIDSUMMER NIGHT’S DREAM

HENRY IV, PART I

***EXAMINATION #1***

HAMLET

TWELFTH NIGHT

***EXAMINATION #2***

MACBETH

KING LEAR

***EXAMINATION #3***

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**SCHEDULE**

JAN. 12-21 Introduction to Course Materials.

Read A MIDSUMMER NIGHT’S DREAM.

“Bottom, thou art translated!”

Q/A with students on dramatic elements: plot, mood, theme, character & dialogue. Students: create images of Titania and Bottom “translated.”

Discuss concept & style elements of dramatic action onstage and screen. Comparison of three film adaptations.

26-Feb. 4 Read for discussion HENRY IV, PART I.

“Now, Hal, what time of day is it, lad?”

Discussion of father/son relationship in the play. Use of play within the play. Welles’ CHIMES AT MIDNIGHT

FEB. 9 *Examination #1*

11-23 Read HAMLET.

“Angels and ministers of grace defend us!”

Students: write for discussion a summary of the dramatic action and one of Hamlet’s soliloquies. Use of the Ghost. The Mousetrap.

Compare Olivier and Tennant film adaptations of HAMLET

25-Mar. 3 Read TWELFTH NIGHT.

“This is Illyria, lady.”

Discussion of dramatic elements and styles of production, use of music. Identical twins. The gulling of Malvolio.

Trevor Nunn staging and film.

MARCH 7-11 SPRING BREAK

MAR. 17 *Examination #2*

22-31 Read and analyze for discussion MACBETH.

“When shall we three meet again?”

Discussion: Spiritual evil and treatment of supernatural elements: Ghosts & Witches. Students: devise a flow chart of the corruption of power on the characters of Macbeth and Lady Macbeth

APRIL 5-21 Read KING LEAR.

“Nothing will come of nothing. Speak again.”

Prepare a synopsis of the dramatic action, and research the play’s production history. Nahum Tate version. Role of the fool. Disguise and blindness motifs. Cordelia/Lear relationship.

Discussion: Gregori Kozintsev and Kurosawa’s films of KING LEAR.

May 3 *Final Examination*

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***FILM ADAPTATIONS:***

Elijah Moshinsky’s A MIDSUMMER NIGHT’S DREAM (1981)

With Helen Mirren.

Adrian Noble’s A MIDSUMMER NIGHT’S DREAM (1996)

With Lindsay Duncan and Desmond Barrett.

Michael Hoffman’s A MIDSUMMER NIGHT’S DREAM (1999)

With Kevin Kline, Michelle Pfeiffer, and Stanley Tucci.

Orson Welles’ CHIMES AT MIDNIGHT (1966)

With Welles and John Guilgud.

Laurence Olivier’s HAMLET (1948)

With Olivier and Jean Simmons.

Gregory Doran’s HAMLET (2010)

With David Tennant and Patrick Stewart.

Akira Kurosawa’s THRONE OF BLOOD (1957)

With Toshiro Mifune.

Mike Hall/Trevor Nunn’s MACBETH (1978)

With Ian McKellan and Judi Dench.

Gregori Kozintsev’s KING LEAR (1971)

With Josif Shapiro and Jüri Järvet.

Akira Kuroswa’s RAN (1985)

With Tatsuya Nakadai.

***REQUIREMENTS AND GRADING:***

Attendance: see policy below. Regular attendance and fulfillment of assignments and classroom reports on time (10%), three examinations (30% each). No extra credit will be offered.

**Students with Disabilities**: “In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS)—in Boca Raton, SU 133 (561-297-3880); in Davie, LA 203 (954-236-1222); or in Jupiter, SR 110 (561-799-8585) —and follow all SAS procedures.”

**Attendance Policy of the Department of Theatre & Dance:** Three absences will lower your final grade by one letter. Each subsequent absence will lower your final grade by one letter. Five absences will result in automatic failure. Three tardies equals one absence. If you arrive to class after roll is taken, it is your responsibility to check in at the end of class to make sure your attendance is recorded. See University policies in the *FAU Student Handbook: www.fau.edu/student/handbook*

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**University Policy on Absences and Incompletes:** Students will not be penalized for absences due to participation in University-approved activities, but proof of involvement must be provided. Reasonable accommodation will be made for student absences due to religious observance(s). Also, note that grades of Incomplete (“I”) are reserved only for students who are passing the course but have not completed all the required work because of exceptional circumstances. Incompletes should be pre-arranged with the instructor before the end of the term.

**The FAU Code of Academic Integrity**: Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see the Code of Academic Integrity in the University Regulations: http://www.fau.edu/regulations/chapter4/4.001\_Code\_of\_Academic\_Integrity.pdf