

**UCM Course HUM3041**  
**(2018)**

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## 1 Introduction

The years right after World War II were years of poverty. So it's hardly a surprise that not that many films were made in those days, especially compared to the fifties and beyond. They were simply too expensive. In 1948 however, Laurence Olivier, already a famous film and stage actor, directed what was to become the classic *Hamlet* film adaption. Of course he played the leading role too. The public knew Olivier especially from his romantic roles as Heathcliff in *Wuthering Heights* (1939) and Maxim de Winter in Hitchcock's *Rebecca* (1940), and in the view of many film critics he made the first Shakespeare film to be taken seriously as... a film: *Henry V* (1944). But whether the public knew Olivier or not, or Hamlet for that matter, the public wanted to forget daily life and went to whatever film was shown in the cinema. It was not a choice between three, four or five films per evening, no, for three, four or five weeks the cinema showed the same film over and over again. So in 1948 in a relatively short period of time in the UK, in Europe, but also in the US, *Hamlet* was watched by tens of millions in the cinema, perhaps even more. In terms of cultural memory Olivier's *Hamlet* is an interesting case. In the end a whole generation was familiar with Hamlet, with Olivier, but with Shakespeare? For this generation and generations to come any new Hamlet-film or any other Shakespeare film would have to live up to Olivier's reputation, to the cinematic standards set by him. It seems that a new generation of directors and actors was more paralyzed than inspired by their great predecessor. It was not the fear of Shakespeare, his language and elaborate plots, that was the main reason of anxiety amongst new directors and actors, it was the fear of Olivier. One of the implications of this is that earlier screen adaptations, of which Olivier's *Hamlet* is one of the most striking examples, provide even more relevant contexts for a later one than the original text of Shakespeare's play. Although any screen adaptation of Shakespeare's plays is no doubt in some way connected to the original text, this course tries to avoid the received idea that screen adaptations are to be valued and studied as 'a secondary mode'. Shakespeare film adaptations are a mode of their own, with their own dynamic. Richardson's *Hamlet* of the sixties is arguably much more an adaptation of Olivier's *Hamlet* than it is of Shakespeare's play. So this course is not about and will not practice 'fidelity criticism': if and in how far an adaptation deviates from the adapted text. Instead we will follow Linda Hutcheon in her

insightful *A Theory of Adaptation* (2006) and try to address the *what, who, why, how, when, and where* of adaptation. Now, it may seem strange that in this course every week we will start by studying a particular play by Shakespeare and then look into the screen adaptations, since this would seem to imply a hierarchy after all. This however is the best way of getting familiar with and be able to recognize different traditions of Shakespeare criticism: Romantic, Freudian, Lacanian, Feminist, Marxist, Queer, New Historicist, Postcolonial, just to name a few. Many adapters implicitly or explicitly adhered to one of them or even contested them.

## 2 Structure of the course

### *What*

#### First week

Group meeting 1: Introduction (Brainstorming on 'To be or not to be')

Group meeting 2: Discussing Hutcheon (*A Theory of Adaptation*)

#### Second week:

No group meetings (Carnival)

#### Third week:

Group meeting 1: Discussing Shakespeare's *Hamlet*

Group meeting 2: Discussing adaptations

#### Fourth week

Group meeting 1: Discussing Shakespeare's *Macbeth*

Group meeting 2: Discussing adaptations

#### Fifth week

Group meeting 1: Discussing a Shakespeare's *Othello*

Group meeting 2: Discussing adaptations

#### Sixth week

Group meeting 1: Discussing Shakespeare's *King Lear*

Group meeting 2: Discussing adaptations

#### Seventh week

Group meeting 1: Preparing the final essay proposal

Group meeting 2: Presenting the final essay proposal

#### Eighth week

Writing the essay

## *How*

In this course you are advised to use a logbook. You can keep your logbook digitally or write down your notes on paper. You do not have to record all your thoughts and questions on everything you read and hear during the discussions. Below and in the detailed assignments on eleum you will learn where 'logbook entries' are expected.

### First Week

#### Tuesday group meeting

At this opening meeting of the course we will introduce ourselves to each other. We will share our experience with the work of Shakespeare, with Shakespeare adaptations, on screen or otherwise, etc. We will discuss our expectations of the course too. The set-up of the course will be discussed. The chairs of the coming weeks will be chosen and we will have a pre-discussion on the concept of adaptation which will be central to the course. To give you an idea of the kind of discussions we will have in the course we will watch and compare different renderings of the famous 'To be or not to be'-monologue from *Hamlet*.

Comparison of the actors and the director's view is the best way to start our thinking of Shakespeare screen adaptations (see the Appendix 'How to watch a Shakespeare screen adaptation': we will have a broader approach than suggested in this appendix, but it's useful for our first meeting). In fact comparison of different adaptations instead of concentrating on just one will be our approach in the coming weeks. These are the clips we are going to watch:

Laurence Olivier (1948):

<http://www.youtube.com/watch?v=5ks-NbCHUns>

Richard Burton (1964)

<http://www.youtube.com/watch?v=lsrOXAY1arg>

Innokenti Smoktunovsky (1964)

[http://www.youtube.com/watch?v=wDj-U\\_KYUKM](http://www.youtube.com/watch?v=wDj-U_KYUKM)

Derek Jacobi (1980)

<http://www.youtube.com/watch?v=cVUDJn5yvYQ>

Mel Gibson (1990)

<http://www.youtube.com/watch?v=jdp6dpiK8Ko>

Arnold Schwarzenegger (1993)

<http://www.youtube.com/watch?v=5nlhm5rrfbg>

Kenneth Branagh (1996):

<https://www.youtube.com/watch?v=SjuZq-8PUw0>

Ethan Hawke (2000)

<http://www.youtube.com/watch?v=VMxAvnTaw7A>

David Tennant (2009):

<http://www.youtube.com/watch?v=RzuEKkPVeBQ>

#### Friday group meeting

At this meeting we will discuss the concept of adaptation. To prepare for this we will all read the Preface and Chapter 1 ('Beginning to Theorize Adaption: What? Who? Why? How? Where? When?') of Linda Hutcheon's *A Theory of Adaptation*. Make notes: what are the main points and claims in the Preface and the chapter? The rest of the book will be divided over the group. So one or two students will read either chapter 2, 3, 4, or 5. These students will report on the chapter assigned to them to their fellow students. Their report will be based on their notes. For instance: what aspects and issues are involved in addressing the How-question in Chapter 4? The goal of this group meeting is that we end up with a kind of checklist that we can use in our analysis of screen adaptations. Perhaps it's a good idea, just for the sake of the argument ('If you think adaptation can be understood by using novels and films alone, you're wrong', is the opening statement of Hutcheon), to think of other than just screen adaptations. Take for instance *Hamlet*:

- 'Hamlet' in the famous *Tales from Shakespeare* (1807), intended for children, by brother and sister Charles and Mary Lamb. This book has become a classic of children's literature (see: <http://www.bartleby.com/1012/>).
- *Hamlet* from the series *Saddleback's Illustrated Classics*.\*
- 'Hamlet (and Ophelia) on canvas', see <http://emsworth.wordpress.com/2008/08/09/hamlet-on-canvas/>
- Peter Tchaikovsky, *Hamlet and Incidental Music*, op. 67 (1888-91), see: <http://www.youtube.com/watch?v=h75OLXDTsBI>

Can you think of other examples, more contemporary perhaps? Take your examples to the group meeting.

### Third, Fourth, Fifth, and Sixth week

The core of the course are our discussions of the four great tragedies and their screen adaptations: *Hamlet*, *Macbeth*, *Othello*, and *King Lear*. These discussions are meant to prepare you for the final essay.

Now, two students will be the chairs of the week. They are expected to prepare the tuesday discussion on the main themes of one of the tragedies and the friday discussion on the screen adaptations.

#### Tuesday group meetings

To prepare the Tuesday discussions all students read part of the the introduction to the *New Cambridge Shakespeare*-edition of the tragedy of the week. It would be advisable of course to read and study the whole of the play thoroughly. But even for native speakers of English this would take several days if not a whole week. So this is how we do it: start with a summary of the plot of the play, preferably the fine one you will find in Anne Marie Hacht's *Shakespeare for Students*, where you can find an overview of the main themes and criticism too. Then read the play online in a modern English translation offered by Sparknotes' *No Fear Shakespeare* (<http://nfs.sparknotes.com/>), since it's not the poetry of shakespeare's language that we are primarily interested in, but the 'story' of the play. Except for the chairs, on top of this every student has to read and study one classic of criticism on one of the four tragedies.

To sum up, to prepare for the Tuesday group meetings you read, preferably in this order:

- a) The summary of the play (*Shakespeare for students*)
- b) The *No Fear Shakespeare* modern English translation of the play
- c) Part of the introduction of the *New Cambridge Shakespeare*-edition of the play
- d) One classic, or part of one classic, of Shakespeare criticism\*

Write down a short schematic summary and the main claims of the article. Take your notes with you to the group meeting.

#### Friday group meetings

On Fridays the chairs take the lead in the discussion of the film adaptations. All students have to watch one adaptation and one or two students watch another one too. As we said before it's all about comparison. The chairs assign Hutcheon's *what, who, why, how, when, and where* questions to be addressed by the students. Students are expected to make and bring them to the group meeting.

#### Seventh Week

#### Tuesday group meeting

At this meeting you will hand in, present and defend the first draft your final essay proposal.

#### Friday group meeting

This meeting is the final meeting of the course. You have processed the comments you got on your proposal and present the final draft of your essay proposal to your fellow students.

### **3 Coordinator and tutor**

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## 4 Course assessment

The assessment of the course will consist of four parts:

- 1) Preparing and chairing two group meetings (pass or fail)
- 2) A final essay proposal (pass or fail)
- 3) An essay of 4000 words minimum containing an analysis of a Shakespeare screen adaptation of your own choice + at least one screen adaptation for comparison

## 5 Resits and additional assignments

**a. Resit.** If a student earns a 5.5 or higher for the assessment and meets his or her attendance requirement, he or she passes the course. A student who passes a course (grade  $\geq 5.5$ ) will NOT be allowed to take a resit to improve his or her grade. In order to be eligible for a resit exam, a student must have a) met the attendance requirement of the course, or be allowed to make up for it by means of an additional assignment and b) made a fair attempt to fulfil all requirements of the assessment.

**b. Additional assignments.** To qualify for an additional assignment a student may not have missed more than 30% of the group meetings and must submit a completed request form 'additional assignment because of insufficient attendance' to the Office of Student Affairs, within 10 working days after completion of the course. In the meanwhile, such students will be given a provisional overall grade, but will not receive credits for the course, skills or project until they have successfully completed an additional assignment. The nature and volume of the additional assignment will be proportional to the number of tutorial group meetings missed, and the assignment must be completed and submitted to the coordinator concerned within 20 working days.

## 6 The core assignments: Hamlet, Macbeth, Othello, King Lear

### Week 3: Hamlet

#### *Tuesday Assignment on Hamlet: the critical tradition*

Stage directors and film directors are well aware of the history of Shakespeare criticism. Some directors, like Peter Brook, even actively engage in critical practice, but most directors, like Laurence Olivier, use criticism as a source for ideas guiding their interpretations. In the case of the 1948-*Hamlet* Ernest Jones (see below) was Olivier's guide in understanding *Hamlet*.

#### *What to do*

- a) To prepare for the Tuesday session on *Hamlet*, you start reading the summary of the play (in *Shakespeare for students*) before reading the *No Fear Shakespeare* modern English translation of the play (<http://nfs.sparknotes.com/>). Then sit and relax and watch the documentary *The Themes of Shakespeare, Part 3: Hamlet*.
- b) By now you must have an idea of some of the most important themes in *Hamlet*. Read part of the introduction of the *New Cambridge Shakespeare*-edition of the play. We are not interested in the very technical textual aspects of the play (the question of what text is the right text). We are interested in the story and its characters. So we skip the paragraph 'The shape of the play' and read 'Source and date' (p. 1-8), 'The play and its critics' (p. 32-40), and 'The action of the play' (p. 40-61), the latter being exactly the kind of paragraph we need in view of our analysis of screen adaptations of *Hamlet*.
- c) One or two students read one classic or a group of shorter related classics of Shakespeare criticism. These articles are divided amongst the students (so choose either 1, 2, 3, 4, 5). *Write down a short schematic summary and the main claims of the article (and... who are the authors?). Take your notes with you to the group meeting.*

#### Classics of Hamlet criticism

##### 1) Romantic Hamlet:

-Johann Wolfgang von Goethe, *Wilhelm Meister's Apprenticeship* (1795-96). This is Goethe's famous Bildungsroman (coming of age-novel). The protagonist Wilhelm is an actor and director and just discovered Shakespeare, but especially: Hamlet. Book IV and V are the most relevant for Goethe's view on Hamlet (see: <http://www.bartleby.com/ebook/adobe/314.pdf>), but here are the most crucial passages: repr. in: *Hamlet. Bloom's Shakespeare Through the Ages* (2008), pp. 131-135.

-August Wilhelm von Schlegel, 'Hamlet', in: *Lectures on Dramatic Art and Literature* (1809); repr. in: *Hamlet. Bloom's Shakespeare Through the Ages* (2008), pp. 141-143.

-William Hazlitt, 'Hamlet' (1817), in: *Characters of Shakespear's Plays*; repr. in: *Hamlet. Bloom's Shakespeare Through the Ages* (2008), pp. 150-155.

-Samuel Taylor Coleridge, 'Hamlet' (1818), in: *Lectures and Notes on Shakspeare and Other English Poets*; repr. in: *Hamlet. Bloom's Shakespeare Through the Ages* (2008), pp. 156-161.

## 2) Psychological Hamlet:

A.C. Bradley, 'Lecture IV: Hamlet', in: *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth* (1904)

(<http://www.gutenberg.org/files/16966/16966-h/16966-h.htm>)

See also: A.C. Bradley *Answers Your Teacher's Questions About Hamlet*

(<http://www.shakespeare-navigators.com/hamlet/questions.html>)

Bradley is by far the most used Shakespeare critic in teaching in the twentieth century:

*I dreamt last night that Shakespeare's Ghost  
Sat for a civil service post.  
The English paper for that year  
Had several questions on King Lear  
Which Shakespeare answered very badly  
Because he hadn't read his Bradley.  
(Anonymous, Punch, 1926)*

## 3) Freudian Hamlet:

Ernest Jones (1910), *The Oedipus-Complex as An Explanation of Hamlet's Mystery: A Study in Motive. The American Journal of Psychology*, 21(1), 72-113.

## 4) Feminist Hamlet 1:

-Elaine Showalter, 'Representing Ophelia: women, madness, and the responsibilities of feminist criticism', in: Patricia Parker & Geoffrey Hartmann (Eds.), *Shakespeare and the question of theory*. Methuen, New York-London 1985, p. 77-94.

## 5) Feminist Hamlet 2:

-Janet Adelman, 'Man and Wife Is One Flesh: *Hamlet* and the Confrontation with the Maternal Body', in: *Suffocating Mothers: Fantasies of Maternal Origin in Shakespeare's Plays, Hamlet to The Tempest*. Routledge, New York 1992. 11-37.

## 6) Political Hamlet

-Bertolt Brecht, *A Short Organum for the Theatre* (1948)

-Jan Kott, 'Hamlet of the Mid-Century', in: *Encounter*, August 1964.  
Reprinted in Kott's famous *Shakespeare our contemporary* (1965).

## 7) Humanist Hamlet or Hamlet and World Literature

-Harold Bloom, 'Shakespeare's Universalism' and 'Hamlet', in: *Shakespeare: the Invention of the Human*. Riverhaed, New York 1999, p. 1-20, 383-431.

### *Friday Assignment on Hamlet: the screen adaptations*

#### *What to do*

We will all watch the same screen adaptation. This will be our point of comparison. In the case of *Hamlet* perhaps the classic adaptation by Laurence Olivier (1948) might be a good choice. Not only directors and actors but whole generations of audiences identified to some extent Hamlet with Olivier, the play as well as the role. But we will watch a second one too. Every student (or two depending on the size of the group) will choose a screen adaptation from the list below. This adaptation will be analysed by addressing the *what, who, why, how, when, and where* questions of adaptation (Hutcheon). Of course, not all of these questions are equally relevant to all adaptations. The literature mentioned below no doubt will be helpful in addressing the questions (you're not expected to read all the articles, just browse through them and see what you can use) and the literature discussed at the Tuesday meeting. Just see how far you can get. Analysing the whole film is too much to ask: choose a scene or part of a scene that strikes you as typical for the adaptation you have chosen. And remember: it's all about comparison. *Make notes of your observations and take your notes with you to the group meeting.*

The film we will all watch:

*Hamlet* (1948). [Film] Directed by Laurence Olivier.

The films to choose from:

- Gamlet* (1964). [Film] Directed by Grigori Kozintsev.
- Hamlet* (1969). [Film] Directed by Tony Richardson.
- Hamlet* (1980). BBC Shakespeare Collection. [TV] Directed by Rodney Bennett.
- Hamlet* (1990). [Film] Directed by Franco Zeffirelli.
- Hamlet* (1996). [Film] Directed by Kenneth Branagh.
- Hamlet* (2000). [Film]. Directed by Michael Almereyda.
- Hamlet* (2009) [RSC BBC TV]. Directed by Gregory Doran.

#### Literature

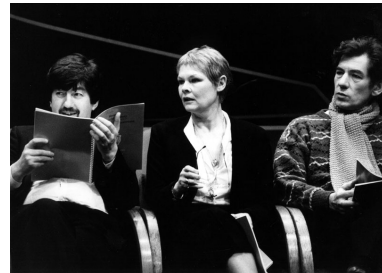
Douglas Brode, 'I know not seems: Hamlet', in: *Shakespeare in the movies. From the silent era to 'Shakespeare in Love'*. Oxford University Press, Oxford 2000, 114-150. [on Olivier, Richardson, Zeffirelli, and Branagh, amongst other screen adaptations]  
Deborah Cartmell, 'Franco Zeffirelli and Shakespeare', in: Russell Jackson (Ed.), *The Cambridge companion to Shakespeare on film* (2nd Ed.), 216-225.

- Samuel Crowl, 'Flamboyant realist: Kenneth Branagh', in: Russell Jackson (Ed.), *The Cambridge companion to Shakespeare on film* (2nd Ed.), 226-242.
- Anthony Davies, 'The Shakespeare films of Laurence Olivier', in: Russell Jackson (Ed.), *The Cambridge companion to Shakespeare on film* (2nd Ed.), 2167-186 [on Hamlet: 174-179]
- Peter S. Donaldson, 'Olivier, Hamlet, and Freud', in: *Cinema Journal*, Vol. 26, No. 4 (Summer, 1987), 22-48.
- Peter S. Donaldson, 'Remediation. Hamlet among the Pixelvisionaries: Video Art, Authenticity, and "Wisdom" in Almereyda's *Hamlet*', in: Diana E. Henderson (Ed.), *A concise companion to Shakespeare on screen* (2006), 1116-237.
- Robert A. Duffy, 'Gade, Olivier, Richardson: Visual Strategy in *Hamlet* Adaptation,' *Literature/Film Quarterly*, Vol. 4, No. (1976), 141-152.
- Neil Forsyth, 'Shakespeare the illusionist: filming the supernatural', in: Russell Jackson (Ed.), *The Cambridge companion to Shakespeare on film* (2nd Ed.), 280-302 [especially for the Ghost in *Hamlet*: 280-286, on Olivier, Richardson, Kozintsev, Zeffirelli, Branagh, and Almereyda]
- Yvonne Griggs, 'Review of Shakespeare's Hamlet (directed by Gregory Doran for BBC TV), BBC Two, 29 December 2009', *Shakespeare*, Vol. 6, No. 2, 253-255.
- J. Lawrence Guntner, '*Hamlet*, *Macbeth* and *King Lear* on film', in: Russell Jackson (Ed.), *The Cambridge companion to Shakespeare on film* (2nd Ed.), 120-140. [on the Hamlets of Olivier, Kozintsev, Branagh, Zeffirelli, and Almereyda: 120-128]
- Sarah Hatchuel, 'Screenplay, narration and subtext: the example of *Hamlet*', in: *Shakespeare, from stage to screen*. Cambridge University Press, Cambridge 2004, 127-151. [on Olivier, Zeffirelli, and Branagh]
- Harry Keyishian, 'Shakespeare and movie genre: the case of *Hamlet*', in: Russell Jackson (Ed.), *The Cambridge companion to Shakespeare on film* (2nd Ed.), 72-87. [on Olivier, Zeffirelli, Branagh, and Almereyda]
- Elizabeth Klett, 'The Heart of the Mystery: Surveillance in Michael Almereyda and Gregory Doran's Films of Hamlet', in: *Literature/film quarterly*, Vol. 41, No. 4 (2013), 102-115.
- Kendra Preston Leonard, *Shakespeare, madness, and music: Scoring insanity in cinematic adaptations*. Scarecrow Press, Lanham 2009, Chapter 2 ('Hamlet') and Chapter 3 ('Ophelia'). [In both chapters on Olivier, Kozintsev, Zeffirelli, Branagh, and Almereyda]
- Katherine Rowe, '"Remember me": Technologies of memory in Michael Almereyda's *Hamlet*', in Boose & Burt 2003, 37-55.
- Julie Sanders, 'The End of History and the Last Man: Kenneth Branagh's *Hamlet*', in: Burnett & Wray 2000, 147-165.
- Robert Shaughnessy, 'Theatricality: Stage, Screen, and Nation: *Hamlet* and the Space of History', in: Diana E. Henderson (Ed.), *A concise companion to Shakespeare on screen* (2006), 54-76. [On Almereyda, Olivier, and Richardson]
- Mark Sokolyansky, 'Grigori Kozintsev's *Hamlet* and *King Lear*', in: Russell Jackson (Ed.), *The Cambridge companion to Shakespeare on film* (2nd Ed.), 203-216.
- Gulsen Sayin Teker, 'Empowered by madness: Ophelia in the films of Kozintsev, Zeffirelli, and Branagh', *Literature/film quarterly*, Vol. 34, No. 24 (2006), 113-119.

## Week 4: Macbeth

*Tuesday Assignment on Macbeth: the critical tradition*

*Macbeth* maybe Shakespeare's shortest play, but it is by far the most unrelentingly gruesome and dark tragedy. So Ian McKellen's question was understandable (he was about to play one of the most impressive Macbeths ever). Seeking an insight in his character, McKellen asked director Trevor Nunn: 'He's Nixon isn't he, Macbeth?' 'No, no', Nunn replied, 'he's not Nixon, he's Kennedy. It's the golden couple; everyone loves the Macbeths' (Judi Dench telling about the 1976 production of *Macbeth* at The Other Place, with Dench as Lady Macbeth; John Miller, *Judi Dench: With a Crack in her Voice. The Biography*, p. 145)

*What to do*

- a) To prepare for the Tuesday session on *Macbeth*, you start reading the summary of the play (in *Shakespeare for students*) before reading the *No Fear Shakespeare* modern English translation of the play (<http://nfs.sparknotes.com/>). Then sit and relax and watch the documentary *The Themes of Shakespeare, Part 1: Macbeth*.
- b) By now you must have an idea of some of the most important themes in *Macbeth*. Read part of the introduction of the *New Cambridge Shakespeare*-edition of the play, p. 15-56.
- c) One or two students read one classic or a group of shorter related classics of Shakespeare criticism. These articles are divided amongst the students (so choose either 1, 2, 3...). *Write down a short schematic summary and the main claims of the article (and... who are the authors?). Take your notes with you to the group meeting*

## Classics of Macbeth criticism

## 1) Romantic Macbeth:

- August Wilhelm von Schlegel, from *Lectures on Dramatic Art and Literature* (1809)
- William Hazlitt, 'Macbeth', from *Characters of Shakespear's Plays* (1817)
- Samuel Taylor Coleridge, 'Notes on Macbeth', from *Shakspeare, with Introductory Remarks on Poetry, the Drama, and the Stage* (1818)
- Thomas DeQuincey, From "On the Knocking at the Gate in *Macbeth*" (1823)
- Anna Jameson, 'Lady Macbeth', from *Shakespeare's Heroines: Characteristics of Women: Moral, Poetical and Historical* (1832)
- Peter Eckermann, From *Conversations with Goethe* (1836)

## 2) Psychological Macbeth:

A.C. Bradley, 'Lecture IX & Lecture X: Macbeth', in: *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth* (1904)

(<http://www.gutenberg.org/files/16966/16966-h/16966-h.htm>)

[Remember: this is still a classic amongst present-day directors and actors]

## 3) New Historicist Macbeth:

Stephen Greenblatt, 'Shakespeare Bewitched', in: *New Historical Literary Study: Essays on Reproducing Texts, Representing History*. Princeton University Press, Princeton 1993, p. 108-135.

## 4) Freudian Macbeth:

-Sigmund Freud on Macbeth (1916)

(<http://mrmullen.pbworks.com/w/page/11313751/Freud%20on%20Macbeth>)

-Ned Lukacher, 'Freud's Macbeth', in: *Daemonic Figures: Shakespeare and the question of conscience*. Cornell University Press, Ithaca 1994, p. 168-183.

## 5) Feminist Macbeth:

- Janet Adelman, '"Born of Woman": Fantasies of Maternal Power in Macbeth', in: *William Shakespeare's Macbeth. New Edition*. Edited and with an introduction by Harold Bloom. Bloom's Literary Criticism, New York 2010, p. 33-59.

## 6) Poststructuralist-Marxist Macbeth (and much more: see Harris 2010)

-Terry Eagleton, 'Macbeth', in William Shakespeare. Blackwell, Oxford 1986, p. 1-8.

[see the comments of Jonathan Gil Harris, *Shakespeare and Literary Theory*. Oxford University Press, Oxford 2010, p. 162-166]

Eagleton (2010) on Eagleton (1986):

-Terry Eagleton, *On Evil*. Yale University Press, New Haven, p. 57-60.

*On Evil* is an interesting study that could be very useful for a final essay. If you want to read the whole book (which is an EPUB-file) you will have to install Adobe Digital Editions (available for Windows and Mac):

<http://www.adobe.com/nl/products/digital-editions/download.html>

## 7) Political Macbeth

-Roland Mushat Frye, 'Hitler, Stalin, and Shakespeare's Macbeth: Modern Totalitarianism and Ancient Tyranny', in: *Proceedings of the American Philosophical Society*, Vol. 142, No. 1 (1998), 81-109.

## 8) Humanist Macbeth or Macbeth and World Literature

-Harold Bloom, 'Macbeth', in: *Shakespeare: the Invention of the Human*. Riverhead, New York 1999, p. 516-545.

P.S.

Want to know more about the history of witches, perhaps for your final essay? See Diane Purkiss, *The Witch in History: Early Modern and Twentieth-century Representations*. Routledge, London 1994 (for *Macbeth* read especially chapter 8 'The all-singing, all-dancing plays of the Jacobean witch-vogue: The Masque of Queens, Macbeth, The Witch', p. 199-230). Or want to read even more critical essays on Macbeth? See *Macbeth: New Critical Essays*. Edited by Nick Moschovakis. Routledge, London 2008.

*Friday Assignment on Macbeth: the screen adaptations*

'And what of 'a tale told by an idiot'? In one sense, this is rather consoling. Life may be fatuous, but at least it constitutes a tale, which implies some sort of rudimentary structure. It may be garbled, but there is a narrator behind it, even if an imbecilic one. In a BBC television production of the play some years ago, the actor playing Macbeth delivered these final lines not in a broken mumble but in a raging outburst of resentment, bawling them in fury to an overhead camera which was clearly meant to stand in for the Almighty. It was God who was the idiot narrator. As with the Schopenhaurian vision of the world we shall be examining in a moment, there was indeed an author to this monstrous farce, but this did not mean that it added up. On the contrary, it simply lent a sick twist of irony to its absurdity. There is, however, an ambiguity here: is the tale inherently nonsensical, or is it nonsensical because it is recounted by an idiot? Or is it both? The image might imply, perhaps without quite wishing to do so, that life is the kind of thing that could make sense, just as the word 'tale' might also be taken to suggest this. How can something literally signify nothing and still be a story?'

(Terry Eagleton, *The Meaning of Life. A very short introduction*. Oxford University Press, Oxford 2007, 40-41)

*What to do*

We will all watch the same screen adaptation. This will be our point of comparison. In the case of *Macbeth* the Polanski film adaptation (1971) is a good choice. Every student (or two



depending on the size of the group) will choose a screen adaptation from the list below. This adaptation will be analysed by addressing the *what, who, why, how, when, and where* questions of adaptation (Hutcheon). Of course, not all of these questions are equally relevant to all adaptations. The literature mentioned below no doubt will be helpful in addressing the questions (you're not expected to read all the articles, just browse through them and see what you can use) and the literature discussed at the Tuesday meeting. Just see how far you can get. This time we will all choose the same scenes for comparison (remember? It's all about comparison): Act 1, scene 1 and Act 1, scene 3. *Make notes of your observations and take your notes with you to the group meeting.*

The film we will all watch:

*Macbeth* (1971) [Film] Directed by Roman Polanski

The films to choose from:

*Macbeth* (1948) [Film] Directed by Orson Welles  
*Throne of Blood* (1957). [Film] Directed by Akira Kurosawa  
*Macbeth* (1979). [TV] Directed by Trevor Nunn  
*Macbeth* (1983). [TV] Directed by Jack Gold.  
*Scotland, PA* (2001). [Film] Directed by Billy Morrisette  
*Macbeth. Shakespeare Retold* (2005). [TV] Directed by Mark Brozel  
*Macbeth* (2006). [Film] Directed by Geoffrey Wright  
*Macbeth* (2010) [TV] Directed by Rupert Goold

Literature

Douglas Brode, 'Fatal Vision: Macbeth', in: *Shakespeare in the movies. From the silent era to 'Shakespeare in Love'*. Oxford University Press, Oxford 2000, 175-194. [on Welles and Polanski, amongst other screen adaptations]  
 Anthony Davies, 'Orson Welles's Macbeth', in: *Filming Shakespeare's Plays. The adaptations of Laurence Olivier, Orson Welles, Peter Brook, Akira Kurosawa*. Cambridge University Press, Cambridge 1988, 83-99.  
 Anthony Davies, 'Peter Brook's King Lear and Akira Kurosawa's Throne of blood', in: *Filming Shakespeare's Plays. The adaptations of Laurence Olivier, Orson Welles, Peter Brook, Akira Kurosawa*. Cambridge University Press, Cambridge 1988, 143-166. [on Kurosawa see 152-166]  
 Anthony Dawson, 'Cross-Cultural Interpretation: Reading Kurosawa, Reading Shakespeare', in: Diana E. Henderson (Ed.), *A concise companion to Shakespeare on screen*. Blackwell, Oxford 2006, 155-175.  
 Neil Forsyth, 'Shakespeare the illusionist: filming the supernatural', in: Russell Jackson (Ed.), *The Cambridge companion to Shakespeare on film* (2nd Ed. 2007), 280-302 [for *Macbeth* see: 286-302, on Welles, Kurosawa, and Polanski]  
 David Grossvogel, When the Stain Won't Wash: Polanski's Macbeth, in: *Diacritics*, Vol. 2, No. 2. (1972), 46-51.  
 J. Lawrence Guntner, 'Hamlet, Macbeth and King Lear on film', in: Russell Jackson (Ed.), *The Cambridge companion to Shakespeare on film* (2nd Ed.), 120-140. [on the Macbeths of Welles, Kurosawa, and Polanski: 128-133]

- Carolyn Jess-Cooke, 'Screening the McShakespeare in Post-Millennial Shakespeare Cinema', in: Mark Thornton Burnett & Ramona Wray (Eds.), *Screening Shakespeare in the Twenty-First Century*. Edinburgh University Press 2006, 163-184. [for Morrisette, see 174-179]
- Margaret Jane Kidnie, 'Writing Shakespeare's Macbeth for television', in: *Shakespeare and the problem of adaptation*. Routledge, London 2009, 112-199. [on Brozel]
- Courtney Lehmann, 'Out Damned Scot: Dislocating *Macbeth* in transnational film and media culture. In: Lynda E. Boose & Richard Burt (Eds.), *Shakespeare, the movie, II. Popularizing the plays on film, TV, video, and DVD*. Routledge, London 2003, 231-251. [on Morrisette, see: 243-249]
- Kendra Preston Leonard, 'Lady Macbeth', in: *Shakespeare, madness, and music: Scoring insanity in cinematic adaptations*. Scarecrow Press, Lanham 2009, 69-95. [on Welles, Kurosawa, Polanski, and Morrisette]
- Pamela Mason, 'Orson Welles and filmed Shakespeare', in: Russell Jackson (Ed.), *The Cambridge companion to Shakespeare on film* (2nd Ed. 2007), 187-202. [on *Macbeth*, see 188-193]
- Robert Willson, 'Fated Macbeths: The Film Director as God', in: *Shakespeare Jahrbuch* (1984), 164-167. [on Welles, Kurosawa, and Polanski]

### Week 5: Othello

#### *Tuesday Assignment on Othello: the critical tradition*

'We no longer feel, as Shakespeare's contemporaries did, the ubiquity of Satan, but Jago is still serviceable to us, as an objective correlative of the mindless inventiveness of racist aggression. Jago is still alive and kicking and filling migrants' letterboxes with excrement'

(Germain Greer, *Shakespeare. A very short introduction*. Oxford University Press, Oxford 1986, p. 56).

#### *What to do*

- To prepare for the Tuesday session on *Othello*, you start reading the summary of the play (in *Shakespeare for students*) before reading the *No Fear Shakespeare* modern English translation of the play (<http://nfs.sparknotes.com/>). Then sit and relax and watch the documentary *The Themes of Shakespeare, Part 5: Othello*.
- By now you must have an idea of some of the most important themes in *Othello*. Read part of the introduction of the *New Cambridge Shakespeare*-edition of the play (p. 10-58).
- One or two students read one classic or a group of shorter related classics of Shakespeare criticism. These articles are divided amongst the students (so choose either 1, 2, 3...). *Write down a short schematic summary and the main claims of the article (and... who are the authors?). Take your notes with you to the group meeting*

## Classics of Othello criticism

## 1) Romantic Othello:

- August Wilhelm Schlegel, 'Criticism on Shakspeare's Tragedies', from *Lectures on Dramatic Art and Literature*. (1809)
- Charles Lamb, 'On the Tragedies of Shakespeare', from *The Reflector* (1811)
- William Hazlitt, 'Othello', from *Characters of Shakespear's Plays* (1817)
- Samuel Taylor Coleridge, 'Notes on Othello', from *Lectures and Notes on Shakspeare and Other English Poets*. (1818)
- John Quincy Adams, 'The Character of Desdemona', from *The American Monthly Magazine*. (1836)
- Victor Hugo, from *William Shakespeare*. (1864)
- Algernon Charles Swinburne, from *A Study of Shakespeare* (1880)

## 2) Psychological Othello:

- A.C. Bradley, 'Lecture VII: Othello', in: *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth* (1904)  
(<http://www.gutenberg.org/files/16966/16966-h/16966-h.htm>) See also: Notes I-Q.

## 3) Feminist Othello

- Philippa Berry, 'Disclosing the feminine eye of death: tragedy and seeing in the dark Othello', in: *Shakespeare's feminine endings: disfiguring death in the tragedies*. Routledge, London 1999, 72-101.

## 4) Othello and Race 1:

- Dympna Callaghan, 'Othello was a white man: properties of race on Shakespeare's stage', in: Terence Hawkes (Ed.), *Alternative Shakespeares*. Volume 2. London: Routledge, 1997, 193-215.

## 5) Othello and Race 2:

- Janet Adelman, 'Iago's Alter Ego: Race as Projection in Othello', in: *Shakespeare Quarterly*, Vol. 48, No. 2. (1997), 25-144.

## 6) Humanist Othello or Othello and World Literature

- Harold Bloom, 'Othello', in: *Shakespeare: the Invention of the Human*. Riverhaed, New York 1999, p. 432-475.

## 7) New Historicist Othello

- Stephen Greenblatt, 'The improvisation of power', in: *The Greenblatt Reader*. Edited by Michael Pane. Blackwell, Oxford 2005, 161-196.

## 8) Leavis's Othello

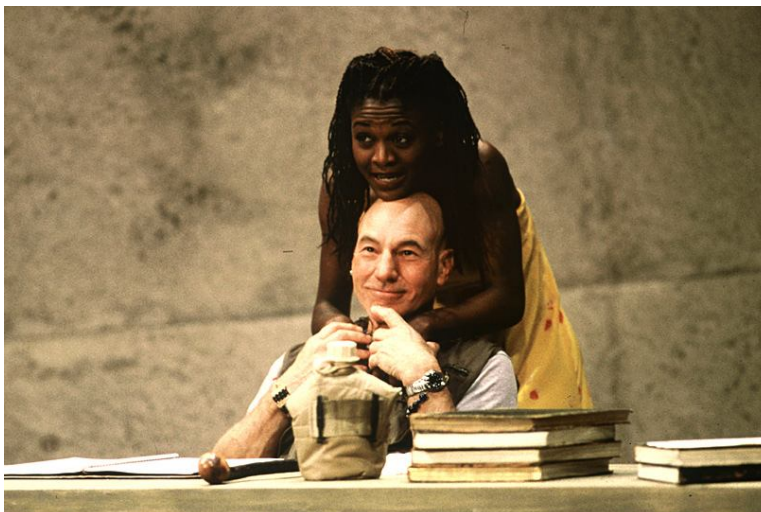
T.S. Eliot and F.R. Leavis belong no doubt to the most influential critics of the twentieth century. In an article that deeply inspired Laurence Olivier's conception of Othello, and not only Olivier's, Leavis picked up Eliot's concept of 'self-dramatization' and contested against Bradley:

-T. S. Eliot, 'The Hero Cheering Himself Up' (1927), from 'Shakespeare and the Stoicism of Seneca', reprinted in *Selected Essays 1917-1932* (London: Faber and Faber, 1932)

-F.R. Leavis, 'Diabolic Intellect and the Noble Hero', *Scrutiny*, December 1937, p. 259-283.

*Friday Assignment on Othello: the screen adaptations**What to do*

We will all watch the same screen adaptation. This will be our point of comparison. In the case of *Othello* perhaps the adaptation by Oliver Parker (1995) might be a good choice. As usual we will watch a second one too. Every student (or two depending on the size of the group) will choose a screen adaptation from the list below. This adaptation will be analysed by addressing the *what, who, why, how, when, and where* questions of adaptation (Hutcheon). Of course, not all of these questions are equally relevant to all adaptations. The literature mentioned below no doubt will be helpful in addressing the questions (you're not expected to read all the articles, just browse through them and see what you can use) and the literature discussed at the Tuesday meeting. Just see how far you can get. Concentrate on Act I, Scene 3, and Act III, Scene 3. Both scenes should reveal the kind of Othello, Iago, and Desdemona you are dealing with in the adaptation of your choice (in case these scenes are not found in an adaptation, try to explain this) And remember: it's all about comparison. *Make notes of your observations and take your notes with you to the group meeting.*



*Patrice Johnson as Desdemona and Patrick Stewart as Othello (1997); dvd unfortunately not yet available for this course*

The film we will all watch:

*Othello* (1995). [Film] Directed by Oliver Parker

The films to choose from:

*Othello* (1952). [Film] Directed by Orson Welles

*Othello* (1965). [Film] Directed by Stuart Burge

*Othello* (1981). [BBC TV] Directed by Jonathan Miller

*Othello* (1990). [TV] Directed by Trevor Nunn.

*Othello* (2001). [Film] Directed by Tim Blake Nelson

### Literature

Lynda E. Boose, 'Grossly Gaping Viewers and Jonathan Miller's *Othello*', in: Lynda E. Boose & Richard Burt (Eds.), *Shakespeare, the movie. Popularizing the plays on film, TV, video, and DVD*. Routledge, London 1997, 190-201.

Douglas Brode, 'the Green-Eyes Monster: Othello, the Moor of Venice', in: *Shakespeare in the movies. From the silent era to 'Shakespeare in Love'*. Oxford University Press, Oxford 2000, 162-174. [on Welles, Burge, and Parker, amongst other screen adaptations]

Judith Buchanan, 'Virgin and Ape, Venetian and Infidel: Labellings of Otherness in Oliver Parker's *Othello*', in: Mark Thornton Burnett & Ramona Wray (Eds.), *Shakespeare, film, fin de siècle*. London: Macmillan, 2000, 179-202.

Stephen M. Buhler, 'Three Versions of Othello', in: *Shakespeare in the cinema. Ocular proof*. State University of New York Press, Albany 2002, p. 11-32. [on Parker: 25-32]

Stephen M. Buhler, 'Documentary Shakespeare', in: *Shakespeare in the cinema. Ocular proof*. State University of New York Press, Albany 2002, p. 33-50. [on Burge: 40-41]

H.R. Coursen, 'Othello', in: *Shakespeare translated. Derivatives on film and TV*. New York: Peter Lang, 2005, 95-114. [on Nelson, amongst others]

Anthony Davies, 'Orson Welles's Othello', in: *Filming Shakespeare's Plays. The adaptations of Laurence Olivier, Orson Welles, Peter Brook, Akira Kurosawa*. Cambridge University Press, Cambridge 1988, 100-118.

Sarah Hatchuel, 'Trance on screen: the "ocular proof" and "fainting" scenes in Othello', in: *Shakespeare, from stage to screen*. Cambridge University Press, Cambridge 2004, 162-165. [on Welles and Parker]

Barbara Hodgdon, 'Race-ing Othello, Re-engendering White-Out', in: Lynda E. Boose & Richard Burt (Eds.), *Shakespeare, the movie, II. Popularizing the plays on film, TV, video, and DVD*. Routledge, London 2003, 89-104. [on Welles, Parker, and Nelson]

Geoffrey Macnab, 'Film review of Oliver Parker's *Othello*', in: *Sight and Sound*, Vol. 51 (1996), No. 2.

Pamela Mason, 'Orson Welles and filmed Shakespeare', in: Russell Jackson (Ed.), *The Cambridge companion to Shakespeare on film* (2nd Ed. 2007), 187-202. [on *Othello*, see 193-197]

Carol Chillington Rutter, 'Looking at Shakespeare's women on film', in: Russell Jackson (Ed.), *The Cambridge companion to Shakespeare on film* (2nd Ed.), 245-266. [on Welles, Parker, and Nunn: 258-261].

- Neil Taylor, 'National and racial stereotypes in Shakespeare films', in: Russell Jackson (Ed.), *The Cambridge companion to Shakespeare on film* (2nd Ed.), 267-279. [on Welles, Burge, and Nelson: 274-277]
- Robert L. York, "'Smells Like Teen Shakespirit". Or, the Shakespearean Films of Julia Stiles', in: Jennifer Hulbert, Kevin J. Wetmore & Robert York, *Shakespeare and Youth Culture*. New York: Palgrave, 2006, 57-115 [on Nelson: 87-111]

### Week 6: King Lear

#### *Tuesday Assignment on King Lear: the critical tradition*

'When you've the strength for it, you're too young, when you've the age, you're too old. It's a bugger, isn't it?'

(Laurence Olivier on King Lear, in: *On acting*, 1986, p. 89.)

'This is the craftiest as well as the most tremendous of Shakespeare's tragedies. One can imagine awestruck colleagues wondering what the author, with three great and wholly distinct tragic achievements behind him, could possibly do next. There is a finality about *Lear*; it even instructs us to think that'

(Frank Kermode, *Shakespeare's language*, 2000, p. 200)

'There is strange reluctance in scholars to admit that *King Lear* is about senility, perhaps because they feel that to admit that Lear's brain is ageing is to diminish his heroic stature. The point of course is exactly that: however great the hero, to this he must come, if he has the misfortune to live so long.'

(Germain Greer, *Shakespeare. A very short introduction*. Oxford University Press, Oxford 1986, p. 100).

#### *What to do*

- To prepare for the Tuesday session on *King Lear*, you start reading the summary of the play (in *Shakespeare for students*) before reading the *No Fear Shakespeare* modern English translation of the play (<http://nfs.sparknotes.com/>). Then sit and relax and watch the documentary *The Themes of Shakespeare, Part 6: King Lear*.
- By now you must have an idea of some of the most important themes in *King Lear*. Read part of the introduction of the *New Cambridge Shakespeare*-edition of the play (p. 1-32).
- One or two students read one classic or a group of shorter related classics of Shakespeare criticism. These articles are divided amongst the students (so choose either 1, 2, 3...). *Write down a short schematic summary and the main claims of the article (and... who are the authors?). Take your notes with you to the group meeting*

## Classics of King Lear criticism

### 1) Romantic King Lear:

- August Wilhelm Schlegel, 'Criticism on Shakspeare's Tragedies', from *Lectures on Dramatic Art and Literature* (1809)
- Charles Lamb, 'On the Tragedies of Shakespeare', from *The Reflector* (1812)
- William Hazlitt, 'Lear', from *Characters of Shakespeare's Plays* (1817)
- Samuel Taylor Coleridge, 'Lear', from *Lectures and Notes on Shakspeare and Other English Poets* (1818)
- John Keats, 'On Sitting Down to Read King Lear Once Again' (1818)
- Anna Jameson, 'Cordelia', from *Shakspeare's Heroines: Characteristics of Women, Moral, Poetical, & Historical* (1833)
- Charles Dickens, 'The Restoration of Shakespeare's *Lear* to the Stage', from *The Examiner* (1838)
- Victor Hugo, *William Shakespeare* (1864)
- Edward Dowden, 'Lear', from *Shakspeare: A Critical Study of His Mind and Art* (1875)

### 2) Psychological King Lear:

- A.C. Bradley, 'Lecture VIII & IX: King Lear', in: *Shakespearean Tragedy: Lectures on Hamlet, King Lear, Macbeth* (1904)
- (<http://www.gutenberg.org/files/16966/16966-h/16966-h.htm>) See also: Notes R-Y.

### 3) Existentialist King Lear

- James V. Baker, 'An Existential Examination of King Lear', in: *College English*, Vol. 23, No. 7 (1962), 546-550.
- Morris Weitz, 'The Coinage of Man: *King Lear* and Camus's *L'Étranger*', in: *The Modern Language Review*, Vol. 66, No. 1 (1971), 31-39.

### 4) Feminist King Lear I:

- Peter L. Rudnytsky, '"The Darke and Vicious Place": The Dread of the Vagina in King Lear', in: *Modern Philology*, Vol. 96, No. 3 (1999), 291-311.

### 5) Feminist King Lear II:

- Catherine S. Cox, '"An Excellent Thing in Woman": Virgo and Viragos in *King Lear*', in: *Modern Philology*, Vol. 96, No. 2 (1998), 143-157.

6) Humanist King Lear or King Lear and World Literature:

-Harold Bloom, 'King Lear', in: *Shakespeare: the Invention of the Human*. Riverhaed, New York 1999, p. 476-515.<sup>1</sup>

7) A novelist's view on King Lear:

-Joyce Carol Oates, "'Is This the Promised End?": The Tragedy of *King Lear*', in: *The Journal of Aesthetics and Art Criticism*, Vol. 33, No. 1 (1974), 19-32.

8) New-Historicist King Lear:

Stephen Greenblatt, 'Shakespeare and the Exorcists', in: *The Greenblatt Reader*. Edited by Michael Pane. Blackwell, Oxford 2005, 197-228.<sup>2</sup>

*Friday Assignment on King Lear: the screen adaptations*

*What to do*

'The 1960s brought a marked shift in the interpretation of the tragedies, a shift related to the impact of the cold war, the rediscovery of the holocaust, the development of nuclear weapons, and the building of the Berlin Wall. A voice from eastern Europe had a tremendous impact, as Jan Kott reimagined the tragedies in bleaker terms. Hamlet becomes a disillusioned rebel, brutal and passionate (Kott, p. 52), *King Lear* is linked with the 'modern grotesque' of Samuel Beckett's *Endgame* as a play in which the gods are 'just as cruel as nature and history', and Macbeth embodies 'the "Auschwitz experience"' (Kott, p. 95). *Coriolanus* also was given prominence as a play that 'shows the eternal face of war and occupation' (Kott, p. 167). Jan Kott greatly influenced Peter Brook, whose production (1962) and subsequent film (1970) of *King Lear* helped to establish this play as especially relevant to the cynicism of the late twentieth century, in showing the 'annihilation of faith in poetic justice, and annihilation of faith in divine justice within the confines of a grim pagan universe'. Such a view informs Edward Bond's reworking of the play as *Lear* (1970), though in the same year Grigori Kozintsev's remarkable Russian film ended with a muted sense of affirmation as a close-up of Edgar is accompanied by the music of the Fool's pipe. The desire for affirmation that shaped so many readings of *King Lear* was in the 1960s countered by an argument that 'all moral structures, whether of natural order or Christian redemption, are invalidated by the naked fact of experience.'

(*The Cambridge Companion to Shakespearean Tragedy*, p. 233-234)

<sup>1</sup> Perhaps see also: Carol Iannone, 'Harold Bloom and *King Lear*: Tragic Misreading', in: *The Hudson Review*, Vol. 50, No. 1 (1997), 83-94.

<sup>2</sup> Only for those who are really into New Historicism. An important but demanding essay, probably one of the best new-historicist essays on Shakespeare.



We will all watch the same screen adaptation. This will be our point of comparison. In the case of *King Lear* it's interesting too choose the most controversial and debated of them all: the adaptation by Peter Brook (1971), perhaps the most depressing one too. This film is strongly influenced by the ideas in Jan Kott's *Shakespeare our contemporary* (1965), especially by the chapter 'King Lear, or Endgame'. This is the opening of an essay by Samuel Crowl, 'Chain reaction: A study of Roman Polanski's *Macbeth* (Soundings, 59, 1976, 226-233):

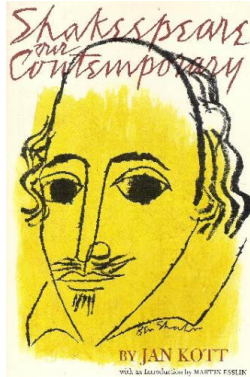
RECENT STAGE AND FILM INTERPRETERS of Shakespeare have come under attack for accepting too fully the assumptions and readings of Jan Kott's *Shakespeare Our Contemporary*. If one wished to select a single noted critic whose assumptions about Shakespeare's world are most readily challenged and revised by Kott's study, it would be E. M. W. Tillyard. It was Tillyard's *Elizabethan World Picture* which taught us to read Shakespeare's images of chaos as part of a larger cosmic vision whose ultimate end was the re-establishment of a proper hierarchical order implied in the concept of the great chain of being. It was also Tillyard who brought to us an awareness of the importance of the Tudor Myth in our understanding of some of the dominant patterns developed in Shakespeare's history plays. Tillyard's stress on the return to order in the final moments of the tragedies and the working out of Tudor providence in the histories stands directly in opposition to Kott's reading of the tragedies as experiences dominated by the grotesque and absurd, and the histories as instances of unending power struggles captured by the phrase, The Grand Mechanism.

Recent examples of Kott's somber view can be found in Welles' *Chimes at Midnight* (1966), Richardson's *Hamlet* (1969), Brook's *King Lear* (1970), and Polanski's *Macbeth* (1971). Welles'

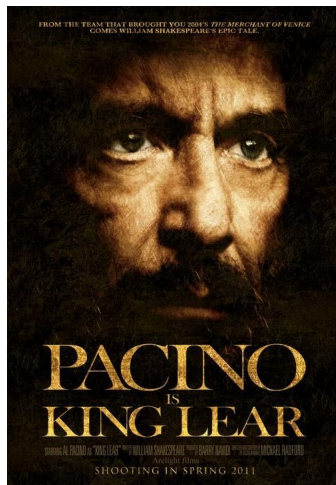
(Tillyard's study is to be found in the Reading Room of UCM, if you're interested). As you can see it might be fruitful to study Polanski's *Macbeth* in conjunction with Brook's *King Lear*, perhaps for your final essay. For this assignment I want all of you to read and study from Kott's book the much debated chapter 'King Lear, or Endgame'.<sup>3</sup>

As usual we will watch a second screen adaptation. Every student (or two depending on the size of the group) will choose a screen adaptation from the list below. We will compare the chosen adaptation with the one by Brook with Kott's ideas in mind. There were no actors or directors not being aware of what Kott and Brook stood for. Of course your analysis will be guided by addressing the *what, who, why, how, when, and where* questions of adaptation (Hutcheon). The literature mentioned below no doubt will be helpful in addressing the questions (you're not expected to read all the articles, just browse through them and see what you can use) and the literature discussed at the Tuesday meeting. Just see how far you can get. Concentrate on Act I, Scene 1 and another scene of your own choice. *Make notes of your observations and take your notes with you to the group meeting.*

<sup>3</sup> In case you are particularly interested in this topic read Beckett's *Endgame* (1958), available online in English: <http://samuel-beckett.net/endgame.html> and in German: <http://www.samuel-beckett.net/endspiel.htm>. A brief introduction to Beckett is to be found in *The Cambridge Introduction to Samuel Beckett*. Recommended too is Adorno's classic but demanding essay 'Trying to understand Endgame' (1961).



On Jan Kott, see Sofia Sawicka (2011), 'Jan Kott: The Road to Shakespeare' (<http://culture.pl/en/article/jan-kott-the-road-to-shakespeare>)



*Al Pacino's interpretation of King Lear is still rumoured to be shooting soon. Anthony Hopkins on the other hand (see him on the right playing King Lear on stage) eventually gave up the idea of making a film adaptation (nobody knows why).*

The film we will all watch:

*King Lear* (1971). [Film] Directed by Peter Brook.

The films to choose from:

*King Lear* (1953). [TV] Directed by Peter Brook<sup>4</sup>

*Korol Lir* (1971). [Film] Directed by Grigori Kozintsev<sup>5</sup>

*King Lear* (1982). [BBC TV] Directed by Jonathan Miller

*King Lear* (1984). [TV] Directed by Michael Elliott

*King Lear* (1987). [Film] Directed by Jean-Luc Godard.

<sup>4</sup> Of course it's interesting to compare this early TV adaptation by Brook with the 1971 film: is there anything in the early adaptation that foreshadows the film?

<sup>5</sup> Brook wrote to Kozintsev in 1969: 'I am sure from what I understand of your intentions we are both trying to tell the same story. But with very different means within very different cultures' (Leonard 2009, 106).

*Ran* (1985). [Film] Directed by Akira Kurosawa  
*A Thousand Acres* (1997). [Film] Directed by Joycelyn Moorhouse<sup>6</sup>  
*King Lear* (1998). [TV] Directed by Richard Eyre  
*King Lear* (2008). [TV] Directed by Trevor Nunn

### Literature

- Douglas Brode, 'Sans Everything: *King Lear*', in: *Shakespeare in the movies. From the silent era to 'Shakespeare in Love'*. Oxford University Press, Oxford 2000, 203-217. [on Brook, Kozintsev, Godard amongst others]
- William Chaplin, 'Our Darker Purpose: Peter Brook's *King Lear*', in: *Arion, New Series*, Vol. 1, No. 1 (1973), 168-187
- Anthony Davies, 'Peter Brook's *King Lear* and Akira Kurosawa's *Throne of blood*', in: *Filming Shakespeare's Plays. The adaptations of Laurence Olivier, Orson Welles, Peter Brook, Akira Kurosawa*. Cambridge University Press, Cambridge 1988, 143-166. [on Kurosawa see 143-152]
- Anthony Dawson, 'Cross-Cultural Interpretation: Reading Kurosawa, Reading Shakespeare', in: Diana E. Henderson (Ed.), *A concise companion to Shakespeare on screen*. Blackwell, Oxford 2006, 155-175.
- J. Lawrence Guntner, '*Hamlet*, *Macbeth* and *King Lear* on film', in: Russell Jackson (Ed.), *The Cambridge companion to Shakespeare on film* (2nd Ed.), 120-140. [on the *King Lear*s of Brook and Kurosawa: 133-137]
- Christopher Hoile, '*King Lear* and Kurosawa's *Ran*: Splitting, Doubling, Distancing', in: *Pacific Coast Philology*, Vol. 22, No. 1/2 (1987), 29-34
- Kendra Preston Leonard, '*King Lear*', in: *Shakespeare, madness, and music: Scoring insanity in cinematic adaptations*. Scarecrow Press, Lanham 2009, 97-115. [on Brook, Kozintsev, Kurosawa, and Elliott]
- Kendra Preston Leonard, 'Edgar', in: *Shakespeare, madness, and music: Scoring insanity in cinematic adaptations*. Scarecrow Press, Lanham 2009, 117-126. [on Brook, Kozintsev, and Kurosawa]
- Marina Leslie, 'Incest, Incorporation, and *King Lear* in Jane Smiley's *A Thousand Acres*', in: *College English*, Vol. 60, No. 1 (1998), 31-50.
- Waldo F. McNeir, 'Grigori Kozintsev's *King Lear* (USSR, 1971)', in: *College Literature*, Vol. 5, No. 3 (1978), pp. 239-248.
- Marc Robinson, 'Resurrected Images: Godard's *King Lear*', in: *Performing Arts Journal*, Vol. 11, No. 1 (1988), 20-25.
- Kenneth S. Rothwell, 'In search of nothing. Mapping *King Lear*', in: Lynda E. Boose & Richard Burt (Eds.), *Shakespeare, the movie I. Popularizing the plays on film, TV, video, and DVD*. Routledge, London 1997, 138-150. [on Brook, Kozintsev, Godard, Miller, and Eliot]
- J. G. Saunders, 'Apparent Perversities: Text and Subtext in the Construction of the Role of Edgar in Brook's Film of *King Lear*', in: *The Review of English Studies, New Series*, Vol. 47, No. 187 (1996), 317-330.

<sup>6</sup> Though perhaps not really suitable for a comparison with Brook with Kott in mind, it might be an interesting choice for your final essay. Marina Leslie's article below is not on the film but on Jane Smiley's novel. In a final essay you could analyse the film adaptation of this novel, combined with an analysis of Smiley's adaptation of *King Lear*.

- Mark Sokolyansky, 'Grigori Kozintsev's Hamlet and King Lear', in: Russell Jackson (Ed.), *The Cambridge companion to Shakespeare on film* (2nd Ed. 2007), 203-216.
- Steve Vineberg, 'Olivier's Lear', in: *The Threepenny Review*, No. 20 (1985), 25.
- Frank W. Wadsworth, 'Sound and Fury': King Lear on Television', in: *The Quarterly of Film Radio and Television*, Vol. 8, No. 3 (1954), 254-268.

## 7 Final essay proposal

### Tuesday group meeting (week 7)

At this meeting you will hand in and present the first draft your final essay proposal. The proposal will be discussed by the group. What is expected from your final essay? First of all it should be a comparative analysis of at least two Shakespeare screen adaptations. So basically you do what you have been doing in the past weeks with *Hamlet*, *Macbeth*, *Othello* and *King Lear*. This time you choose not only the second screen adaptation as you did up until now but also the first screen adaptation. On top of this you choose at least one classic of Shakespeare criticism (your theoretical framework so to say) and at least three articles of the kind we used at the Friday sessions, in other words: Shakespeare criticism and film criticism respectively (see the bibliography and all the material that has been sent to you). So the challenge is to find adaptations and articles that ensure a relevant and fruitful analysis. Some of you might be interested first and foremost in gender studies, or in political philosophy, in new historicism or cultural studies. Let this interest guide you in making your choices of screen adaptations and secondary sources. Others are perhaps fascinated by one particular screen adaptation. Then you have to try to find a theoretical framework that is in line with your fascination or perhaps even explains it. But whatever is the case it's all about gearing to one another the choices you make.

The comparative analysis will be based on addressing Hutcheon's *what, who, why, how, when, and where* questions of adaptation. Again, not all of these questions are equally relevant to all adaptations, since this depends on the theoretical framework you have chosen.

The first draft of the essay should try to answer the following questions (take a hard copy with you to the group meeting):

- a) Which screen adaptations did you choose?
- b) What is your theoretical framework (at least one classic of Shakespeare criticism)?
- c) Which film criticism do you want to use (at least three articles)?
- d) What are the main questions you will address (Hutcheon)?
- e) What is your claim? A claim is a tentative answer to the questions you will be addressing in your essay. See the enclosed chapter 9 from *The Craft of Research* (3rd ed. 2008) for guidance.

Now, over the past weeks we've all been watching different screen adaptations of the four great tragedies and read different articles. So we are a well-informed group and as such the ideal sounding board for the discussion of the first drafts of the essay proposal.

### Friday group meeting

This meeting is the final meeting of the course. You have processed the comments, tips and advice you got regarding your first draft of the essay proposal and now you present the final draft of your essay proposal (take a hard copy to the group meeting) to your fellow students: a definitive as possible answer to the questions mentioned for the first draft (a to e). To illustrate your proposal you choose one short scene from the two screen adaptations you will compare in your essay (and we will watch them at the group meeting). You then give a brief comment in which you will demonstrate the claim you expect to defend in your essay. So the nature of this last group meeting is that of a closing conference.

The essay contains a minimum of 4.000 and a maximum of 5.000 words.

## 8 Bibliography

### a) The Shakespeare texts

(see also: Shakespeare on the internet)

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### b) On Shakespeare, his plays and Shakespeare on screen

(see also: Shakespeare on the internet)

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## 9 Shakespeare and the internet

Shakespeare online

<http://www.shakespeare-online.com/>

Encyclopaedia Britannica's Guide to Shakespeare

<http://search.eb.com/shakespeare>

The internet Shakespeare Editions

<http://ise.uvic.ca/index.html>

Open source Shakespeare

<http://www.opensourceshakespeare.org/>

The complete works of William Shakespeare

<http://shakespeare.mit.edu/>

Shakespeare in quarto (British Library)

<http://www.bl.uk/treasures/shakespeare/homepage.html>

The works of William Shakespeare from the Project Gutenberg  
(with translations)

<http://www.gutenberg.org/ebooks/author/65>

Shakespeare in Europe

<https://shine.unibas.ch/>

Touchstone: Shakespeare links

<http://www.touchstone.bham.ac.uk/welcome.html>

Wikipedia's William Shakespeare

[http://en.wikipedia.org/wiki/William\\_Shakespeare](http://en.wikipedia.org/wiki/William_Shakespeare)

Wikipedia's Shakespeare on screen

[http://en.wikipedia.org/wiki/Shakespeare\\_on\\_screen](http://en.wikipedia.org/wiki/Shakespeare_on_screen)

## 10 Shakespeare screen adaptations available for the course

### a) Films and Documentaries on Shakespeare's life & works and acting Shakespeare

*Shakespeare Wallah* (UK 1965). [Film] Directed by James Ivory. Shashi Shapoor (Sanju), Felicity Kendal (Lizzy Buckingham), Geoffrey Kendal (Father of Lizzy), Laura Liddell (Mother of Lizzie). <120 min>

*The Dresser* (UK 1983). [Film] Directed by Peter Yates. Albert Finney (Sir), Tom Courtenay (Norman) <118 min>

*Playing Shakespeare* (GB 1984). [TV Workshop / 9 Episodes] Directed by John Barton. With Ian McKellen, Judi Dench, Peggy Ashcroft, Patrick Stewart, Ben Kingsley, David Suchet. <240 min>

*Looking for Richard* (USA 1996). [Film Documentary] Directed by Al Pacino. Al Pacino (R), Winona Ryder (LA), Alec Baldwin (C), Kevin Spacey (B). <112 min>

*Shakespeare in Love* (UK/USA 1998). [Film] Directed by John Madden. Written by Marc Norman & Tom Stoppard. Joseph Fiennes (Shakespeare), Gwyneth Paltrow (Viola de Lesseps), Judi Dench (Queen Elizabeth). <123 min>

*Shakespeare's Women & Clare Bloom* (USA 1999). [TV Documentary] Directed by Phillip Schopper. <54 min>

*The complete works of William Shakespeare (Abridged)* by The Reduced Shakespeare Company (UK 2000). [TV] Directed by Paul Kafno. Written by Adam Long. <88 min>

*In Search of Shakespeare* (UK 2003). [TV Documentary] Directed by David Wallace. Written by Michael Wood. <240 min>

*The Hobart Shakespearians* (USA 2005). [TV Documentary] Directed by Mel Stuart.. <240 min>

*Shakespeare behind bars* (USA 2005). [Film Documentary] Directed by Hank Rogerson. <93 min>

*A Waste of Shame The Mystery of Shakespeare and his Sonnets* (GB 2005). [Film] Directed by John McKay. Rupert Graves (Shakespeare), Tom Sturridge (William Herbert), Indira Varma (Lucie, "The Dark Lady"). <90 min>

## b) Screen adaptations of the plays

*The Animated Tales* (UK 1992). The Tempest - A Midsummer Night's Dream - As You Like It – Hamlet - Julius Caesar - King Richard III - Romeo and Juliet – Othello - The Winter's Tale – Macbeth - The Taming of the Shrew - Twelfth Night. <26 min per episode>

*As you like it*

UK 1978. BBC Shakespeare Collection. [TV] Directed by Basil Coleman. Angharad Rees (Celia), Helen Mirren (Rosalind), Richard Pasco (Jacques), James Bolam (Touchstone), Brian Stirner (Orlando). <151 min>

*As you like it*

USA/UK 2006. [Film] Directed by Kenneth Branagh. Romola Garai (Celia), Bryce Dallas Howard (Rosalind), Kevin Kline (Jacques), Alfred Molina (Touchstone), David Oyelowo (Orlando). <127 min>

*Hamlet*

UK 1948. [Film] Directed by Laurence Olivier. Laurence Olivier (Hamlet), Jean Simmons (Ophelia), Basil Sydney (Claudius), Eileen Herlie (Gertrude). <155 min>

*Hamlet*

*Warui yatsu hodo yoku nemuru/The bad sleep well* (Japan 1960). [Film] Directed Akira Kurosawa. Toshirō (Koichi Nishi), Nasayuki Mori (Public Corporation Vice President Iwabuchi), Kyōko Kagawa (Keiko Nishi). <151 min>

*Hamlet*

*Gamlet*. Soviet Union 1964. [Film] [Translation: Boris Pasternak, 1941] Directed by Grigori Kozintsev. Innokenti Smoktunovsky (H), Anastasiya Vertinskaya (O), Mikhail Nazvanov (C), Elza Radzina (G). <140 min>

*Hamlet*

UK 1969. [Film] Directed by Tony Richardson. Nicol Williamson (H), Marianne Faithfull (O), Anthony Hopkins (C), Judy Parfitt (G). <112 min>

*Hamlet*

UK 1980. BBC Shakespeare Collection. [TV] Directed by Rodney Bennett. Derek Jacobi (H), Lala Ward (O), Patrick Stewart (C), Claire Bloom (G). [copie on VHS available in the Inner City University Library] <215 min>

*Hamlet*

*Hamlet Liikemaailmassa/Hamlet goes business*. Finland 1987. [Film] Directed by Aki Kaurusmäki. Pirkka-Pekka Petelius (H), Kati Outinen (O), Esko Salminen (C), Elina Salo (G). <86 min>

*Hamlet*

USA/UK/France 1990. [Film] Directed by Franco Zeffirelli. Mel Gibson (H), Helena Bonham Carter (O), Ian Holms (C), Glen Close (G). <129 min>

*Hamlet*

UK/USA 1996. [Film] Directed by Kenneth Branagh. Kenneth Branagh (H), Kate Winslet (O), Derek Jacobi (C), Julie Christie (G). <232 min>

*Hamlet*

USA 2000. [Film]. Directed by Michael Almereyda. Ethan Hawke (H), Julia Stiles (O), Kyle MacLachlan (C), Diana Venora (G). <106 min>

*Hamlet*

GB 2009. [RSC BBC TV]. Directed by Gregory Doran. David Tennant (H), Maria Gale (O), Patrick Stewart (C), Penny Downie (G). <182 min>

*Henry V*

UK 1944. [Film] Directed by Laurence Olivier. Laurence Olivier (Henry V), Renée Asherson (Katharine). <137 min>

*Henry V*

UK 1979. BBC Shakespeare Collection. [TV] Directed by David Giles. David Gwillim (H), Jocelyne Boisseau (K). <166 min>

*Henry V*

UK 1989. [Film] Directed by Kenneth Branagh. Kenneth Branagh (H), Emma Thompson (K). <132 min>

*Julius Caesar*

USA 1953. [Film] Directed by Joseph L. Mankiewicz. Julius Caesar (Louis Calhern), Mark Antony (Marlon Brando), Brutus (James Mason), Cassius (John Gielgud). <120 min>

*Julius Caesar*

UK 1979. BBC Shakespeare Collection. [TV] Directed by Herbert Wise. JC (Charles Gray), MA (Keith Mitchell), B (Richard Pasco), C (David Collings). <161 min>

*King Lear*

USA 1953. [TV] Directed by Peter Brook. Orson Welles (Lear), Natasha Parry (Cordelia), Alan Badel (Fool), Bramwell Fletcher (Kent). <73 min>

*King Lear*

UK/Denmark 1971. [Film] Directed by Peter Brook. Paul Scofield (Lear), Anne Lise Gabold (Cordelia), Ian Hogg (Edmund), Jack MacGowran (Fool), Tom Fleming (Kent). <137 min>

*King Lear*

*Korol Lir*. Soviet Union 1971. [Film] [Translation: Boris Pasternak, 1949]. Directed by Grigori Kozintsev. Yuri Yarvet (L), Valentina Shendrikova (C), Regimantas Adomaitis (E), Oleg Dal (F), Vladimir Emelyanov (K). <139 min>

*King Lear*

USA 1974. [TV] Directed by Edwin Sherin. James Earl Jones (L), Lee Chamberlin (C), Raul Julia (E), Tom Eldredge (F), Douglass Watson (K). <180 min>

*King Lear*

UK 1982. BBC Shakespeare Collection. [TV] Directed by Jonathan Miller. Michael Hordern (L), Brenda Blethyn (C), Michael Kitchen (E), Frank Middlemass (F), John Shrapnel (K). <180 min>

*King Lear*

UK 1984. [TV] Directed by Michael Elliott. Laurence Olivier (L), Anna Calder-Marshall (C), Robert Lindsay (E), John Hurt (F), Colin Blakely (K). <158 min>

*King Lear*

*Ran* (Japan/France 1985). [Film] Directed by Akira Kurosawa. Leading part: Tatsuya Nakadai. <160 min>

*King Lear*

USA 1987. [Film] Directed by Jean-Luc Godard. Burgess Meredith (L), Molly Ringwald (C), Woody Allen (F). <90 min>

*King Lear*

*A Thousand Acres* USA 1997. [Film] Directed by Joycelyn Moorhouse. Jason Robards (Larry Cook/Lear), Jennifer Jason Leigh (Caroline Cook/Cordelia), Michelle Pfeiffer (Rose Cook/Regan), Jessica Lange (Ginny Cook/Goneril). <105 min>

*King Lear*

UK/USA 1998. [TV] Directed by Richard Eyre. Ian Holm (L), Victoria Hamilton (C), Finbar Lynch (E), Michael Bryant (F), David Burke (K). <150 min>

*King Lear*

UK 2008. [TV] Directed by Trevor Nunn. Ian McKellen (L), Romola Garai (C), Philip Winchester (E), Sylvester McCoy (F), Jonathan Hyde (K). <172 min>

*Love's labour's lost*

UK 1985. BBC Shakespeare Collection. [TV] Directed by Elijah Moshinsky. Mike Gwilym (Berowne), Paul Jesson (Costard), Geoffrey Burridge (Dumaine), Christopher Blake (Longaville), Jenny Agutter (Rosaline), Jonathan Kent (King Ferdinand of Navarre), Maureen Lipman (Princess of France). <120 min>

*Love's labour's lost*

France/UK/Canada 2000. [Film] Directed by Kenneth Branagh. Kenneth Branagh (Berowne), Nathan Lane (Costard), Adrian Lester (Dumaine), Matthew Lillard (Longaville), Natascha McElhone (Rosaline), Alessandro Nivola (King Ferdinand of Navarre), Alicia Silverstone (Princess of France). <93 min>

*Macbeth*

USA 1948. [Film] (Restored edition, 2006). Directed by Orson Welles. Orson Welles (Macbeth), Jeanette Nolan (Lady Macbeth). <107 min>

*Macbeth*

*Throne of Blood* (Japan 1957). [Film] Directed by Akira Kurosawa. Toshiro Mifune (M), Isuzu Yamada (LM). <105 min>

*Macbeth*

UK/USA 1971. [Film] Directed by Roman Polanski. Jon Finch (M), Francesca Annis (LM). <135 min>

*Macbeth*

UK 1979. [TV] Directed by Trevor Nunn. Ian McKellen (M), Judi Dench (LM). <146 min>

*Macbeth*

UK 1983. BBC Shakespeare Collection. [TV] Directed by Jack Gold. Nicol Williamson (M), Jane Lapotaire (LM). [copie on VHS available in the Inner City University Library] <148 min>

*Macbeth*

*Scotland, PA.* USA 2001. [Film] Directed by Billy Morrisette. James LeGros (Joe Macbeth), Maura Tierney (Pat MacBeth), Christopher Walken (Lieutenant McDuff). <104 min>

*Macbeth*

*Shakespeare Retold.* UK 2005. [TV] Directed by Mark Brozel. Adapted by Peter Moffat. David Nicholls. James McAvoy (Joe Macbeth), Keeley Hawes (Ella Macbeth). <90 min>

*Macbeth*

Australia 2006. [Film] Directed by Geoffrey Wright. Sam Worthington (M), Victoria Hill (LM). <109 min>

*Macbeth*

UK 2010 [TV] Directed by Rupert Goold. Patrick Stewart (M), Kate Fleetwood (LM). <151 min>



*The Merchant of Venice*

UK 1973. [TV] Directed by John Sichel. Laurence Olivier (Shylock), Anthony Nicholls (Antonio), Joan Plowright (Portia). <131 min>

*The Merchant of Venice*

UK 1980. BBC Shakespeare Collection. [TV] Directed by Jack Gold. Warren Mitchell (Shylock), John Franklyn-Robbins (Antonio), Gemma Jones (Portia). <156 min>

*The Merchant of Venice*

UK 1980. BBC Shakespeare Collection. [TV] Directed by Trevor Nunn. Henry Goodman (Shylock), David Bamber (Antonio), Derbhle Crotty (Portia). <162 min>

*The Merchant of Venice*

USA 2004. [Film] Directed by Michael Radford. Al Pacino (Shylock), Jeremy Irons (Antonio), Lynn Collins (Portia). <138 min>

*A Midsummer Night's Dream*

UK 1981. BBC Shakespeare Collection. [TV] Directed by Elijah Moshinski. Helen Mirren (Titania), Peter McEnery (Oberon), Phil Daniels (Puck), Brian Glover (Bottom). <112 min>

*A Midsummer Night's Dream*

Italy/UK/USA 1999. [Film] Directed by Michael Hoffman. Michelle Pfeiffer (T), Rupert Everett (O), Michelle Pfeiffer (T), Stanley Tucci (P), Kevin Kline (B). <116 min>

*A Midsummer Night's Dream*

Shakespeare Retold. UK 2005. [TV] Directed by Ed Fraiman. Adapted by Peter Bowker. Sharon Small (Titania), Lennie James (Oberon), Dean Lennox Kelly (Puck), Johnny Vegas (Bottom). <90 min>

*Much Ado About Nothing*

UK 1984. BBC Shakespeare Collection. [TV] Directed by Stuart Burge. Robert Lindsay (Benedick), Cherie Lunghi (Beatrice). <148 min>

*Much Ado About Nothing*

UK/USA 1993. [Film] Directed by Kenneth Branagh. Kenneth Branagh (Benedick), Emma Thompson (Beatrice). <111 min>

*Much Ado About Nothing*

Shakespeare Retold. UK 2005. [TV] Directed by Brian Percival. Adapted by David Nicholls. Damian Lewis (Benedick), Sarah Parish (Beatrice). <90 min>

*Othello*

USA 1952. [Film] Directed by Orson Welles. Orson Welles (Othello), Micheál MacLiammóir (Jago), Suzanne Cloutier (Desdemona). <90 min>

*Othello*

UK 1965. Directed by Stuart Burge. Laurence Olivier (O), Frank Finlay (J), Maggie Smith (D). <165 min>

*Othello*

UK 1981. BBC Shakespeare Collection. [TV] Directed by Jonathan Miller. Anthony Hopkins (O), Bob Hoskins (J), Penelope Wilton (D). [copie on VHS available in the Inner City University Library] <195 min>

*Othello*

USA/UK 1995. [Film] Directed by Oliver Parker. Laurence Fishburne (O), Kenneth Branagh (J), Irene Jacob (D). <123 min>

*Othello*

USA 2001. [Film] Directed by Tim Blake Nelson. Mekhi Phifer (O/Odin), Josh Hartnett (J/Hugo), Julia Stiles (D/Desi). <95 min>

*Othello*

UK 2001. [TV] Directed by Geoffrey Sax. Eamonn Walker (Jonn Othello), Christopher Eccleston (Ben Jago), Keeley Hawes (Dessie Brabant). <100 min>

*Richard III*

UK 1955. [Film]. Directed by Laurence Olivier. Laurence Olivier (Duke of Gloucester/Richard), Claire Bloom (Lady Anne), John Gielgud (Clarence), Ralph Richardson (Buckingham). <161 min>

*Richard III*

UK 1983. BBC Shakespeare Collection. [TV] Directed by Jane Howell. Ron Cook (R), Zoë Wanamaker (Lady Anne), Paul Jesson (Clarence), Michael Byrne (Buckingham). <229 min>

*Richard III*

UK/USA 1995. [Film] Directed by Richard Loncraine. Ian McKellen (R), Kristin Scott Thomas (LA), Nigel Hawthorne (C), Jim Broadbent (B). <104 min>

*Romeo and Juliet*

*Romeo, Juliet and Darkness* (Czechoslovakia 1960). [Film] Directed by Jirí Weiss. Daniela Smutná (Hanka/Juliet), Ivan Mistrík (Pavel/Romeo). <92 min>

*Romeo and Juliet*

UK/Italy 1968. [Film] Directed by Franco Zeffirelli. Olivia Hussey (Juliet), Leonard Whiting (Romeo). <138 min>

*Romeo and Juliet*

UK 1978. BBC Shakespeare Collection. [TV] Directed by Alvin Rakoff. Patrick Ryecart (R) and Rebecca Saire (J).

*Romeo and Juliet*

USA 1996. [Film] Directed by Baz Luhrmann. Leonardo DiCaprio (R) and Claire Danes (J). <120 min>

*The Taming of the Shrew*

Italy/USA 1967. [Film] Directed by Franco Zeffirelli. Richard Burton (Petruchio) and Elizabeth Taylor (Katharina). <122 min>

*The Taming of the Shrew*

UK 1980. BBC Shakespeare Collection. [TV] Directed by Jonathan Miller. John Cleese (P) and Sarah Badel (K). <126 min>

*The Taming of the Shrew*

*10 things I hate about you* (USA 1999). [Film] Directed by Gil Junger. Heath Ledger (P/Patrick) and Julia Stiles (K/Kat). <97 min>

*The Taming of the Shrew*

*Shakespeare Retold*. UK 2005. [TV] Directed by David Richards. Adapted by Sally Wainwright. Rufus Sewell (Petruchio) and Shirley Henderson (K). <90 min>

*The Tempest*

UK 1980. BBC Shakespeare Collection. [TV] Directed by John Gorrie. Michael Hordern (Prospero). <125 min>

*The Tempest*

*Prospero's Books* (France/Netherlands/UK/France 1991). [Film] Directed by Peter Greenaway. John Gielgud (Prospero). <129 min>

*The Tempest*

USA 2010. [Film] Directed by Julie Taymor. Helen Mirren (Prospera). <110 min>

*Titus Andronicus*

UK1985. BBC Shakespeare Collection. [TV] Directed by Jane Howell. Trevor Peacock (Titus), Anna Calder-Marshall (Lavinia) and Eileen Atkins (Tamora). <167 min>

*Titus Andronicus*

*Titus* (Italy/USA1999). [Film] Directed by Julie Taymor. Anthony Hopkins (Titus) and Jessica Lange (Tamora). <162 min>

## 11 Appendix: How to watch a Shakespeare screen adaptation

Written by J.M. Massi, in: Michael Lomonico, *The Shakespeare Book of Lists* (2008), p. 215-216.

1. As in any performance of the plays, everything you see is a decision on the director's part. But this is heightened in a film, due to editing. In a live performance, everyone lives with the inevitable mishaps that will occur onstage. There are fewer incidental mistakes or improvisations present in film. All this means that in a film when you notice anything that strikes you or stands out, you are probably noticing it because you are meant to. Keep a list of the things that particularly impressed you about the film. Do not overlook techniques unique to film—presentation of credits and title, for example, or sustained musical effects. Why did the director do these things? Are they united in some sense, pointing towards a larger effect overall?

2. Watch how credits are handled. Directors do some marvelous things to tell you what they think of a play via their use of credit sequences. For example, compare the openings of the Olivier and Branagh versions of *Henry V*. What is going on behind the credits? When do the credits come? Does anyone speak before them? Are all the names of the cast given to us right away? What is the music like during the credits? What typescript are they in? What is the sustained general effect of the use of the credits?

3. On a second or third viewing of a film, it is often highly productive to keep a cheap copy of the play in your hands and loosely note which scenes the director has omitted or rearranged. Even in a first viewing, you might want to have a list of scenes from the textual version of the play and a phrase as a title for each to remind you of the sequence of events in the text. Why have these scenes been dropped or rearranged? What does this tell you about the differences between a film and a performance of a play?

4. What's been cut from the film? How does the director use the cuts to support her or his idea of the major themes of this film? What other possible themes are omitted or occluded by these specific cuts? To really see the difference the director's omissions can make, watch two different versions of the same play on film.

5. Films can achieve many things that a performed play cannot: special camera angles, special effects, orchestral experimentation on a grand scale, more sets, realistic settings, and so forth. Look for the striking elements of this film that are unique to a film. What are they? How do they manipulate your feelings about the production? About individual characters?

6. Where did the director find her or his cast? Are they popular actors? Do they specialize in one form of acting or performance, such as music, as opposed to theater or something else? If you know that the guy playing Hamlet is a rap musician, for example, how does this affect the way you see the character? Are the majority of cast members known for their theatrical or Shakespearean performances?

Is the presence of any one actor jarring to you in some way? Are these actors well known? Is the director relying on star appeal? Shock appeal? What are the ages of the cast? Do they seem appropriate to you? Can you explain any of the director's casting decisions?

7. Where is the film set? In what era? How accurate is the costuming and landscaping for that era? How do these decisions on the director's part add to or detract from your understanding of the play? Do you need a play to be set in its historically accurate setting—for example, ancient Rome for *Julius Caesar* or Renaissance Italy for *The Taming of the Shrew*?

8. How has the costuming been handled? Is it era-specific or does it just imply the general feeling of an era without total accuracy? In other words, is it being used to convey a general impression or to set forth a historical era, or both?

9. How intelligent does this director take his audience to be? How knowledgeable are we expected to be about the original text? How can you tell? Have any subplots or characters been dropped for the film? Why?

10. Has the genre of the film been changed? This certainly happens; consider the rendition of *Hamlet* in Disney's *The Lion King* or the transformation of *The Tempest* that is *Forbidden Planet*. What is the effect of this change on your perception of the play? Why might the director see the new genre as more appropriate?

11. How is the music being used in this film? Are there specific themes for specific characters? How does the score affect your perceptions of the dialogue? Is the music overdone or intrusive?

12. What did this film teach you about this play that you had not gotten from reading it or seeing it staged? What would you change?

13. Especially when a new film comes out, watch the entertainment channels and shows for interviews with actors, crew, and director. Their ideas about what was happening in the film can be startling compared to what you may actually have seen. Try to keep track of their comments as you watch the film. How accurate do you find their observations to be? How successful were they in expressing their intentions on film?