University of Wisconsin-Whitewater

Curriculum Proposal Form #3

## New Course

**Effective Term:** 2141 (Spring 2014)

**Subject Area - Course Number: FILM 354 cross-list: ENGLISH 354**

**Course Title:** (Limited to 65 characters) Shakespeare on Film

**25-Character Abbreviation:** Shakespeare on Film

**Sponsor(s):** Donald Jellerson

**Department(s):** Languages & Literature

**College(s):** Letters and Sciences

# **Consultation took place**: [ ]  NA [x]  Yes (see Film Studies proposal consultations)

**Programs Affected:** Languages and Literatures: English, English Education, Film Studies

**Is paperwork complete for those programs?** (Use "Form 2" for Catalog & Academic Report updates)

[ ]  NA [x]  Yes [ ]  will be at future meeting

**Prerequisites:** ENGLISH 102, ENGLISH 105, OR ENGLISH 162

**Grade Basis:** [x]  Conventional Letter [ ]  S/NC or Pass/Fail

**Course will be offered:** [x]  Part of Load [ ]  Above Load

 [x]  On Campus [ ]  Off Campus - Location

**College:** **Dept/Area(s):** Languages & Literatures

**Instructor:** Elena-Levy Navarro, Donald Jellerson

**Check if the Course is to Meet Any of the Following:**

[ ]  Technological Literacy Requirement [ ]  Writing Requirement

[ ]  Diversity [x]  General Education Option:

**Credit/Contact Hours:** (per semester)

Total lab hours:       Total lecture hours: 48

Number of credits: 3 Total contact hours: 48

**Can course be taken more than once for credit? (Repeatability)** [x]  No [ ]  Yes

**Note:** This course serves the proposed Film Studies minor. It also serves as an elective for the English and English Education majors along with General Education goals at the intermediate level.

**Course justification:** This course will serve the proposed Film Studies minor in Languages and Literatures. Secondarily, it promises to serve English (BA/BS) and English Education (BSE) majors. It also has the potential to serve BA candidates in the College of Letters & Science. The course enables students in various majors to better understand cinema, the foundation for today’s visual media, as an art form and a social force. It will expose students to the specific conventions, development, and cultural contexts of the genres in which films of Shakespeare’s plays participate. Genre is a central organizing principle in the artistic and industrial production and marketing of films, providing a context for the cultural influence of cinema. An understanding of cinematic genre in general is thus crucial to comprehending how cinema functions as an industry and cultural institution. This course is designed to provide students that understanding through in-depth study and analysis of Shakespearean dramatic genres (Tragedy, Comedy, History, Romance) in terms of how they are adapted to modern cinematic idioms (e.g. historical films, film noir, romantic comedy). The iteration of the course represented in the syllabus below will chart representations of gender in the same way, comparing gendered representations in Shakespearean dramatic texts to their counterparts in modern film iterations and adaptations. For instance, students will analyze Shakespeare’s *Hamlet* and examine the transition from Laurence Olivier’s Oedipal 1940s portrayal to Mel Gibson’s 1980s action hero version to Ethan Hawke’s more recent postmodern slacker-boy interpretation.

Other iterations of the course may focus on different aspects of Shakespeare’s works. For instance, a focus on Shakespeare’s history plays (e.g. *Henry V*) and their cinematic adaptations would allow for analysis of representations of history, then and now, and how such understandings of the past influence—and are, in turn, influenced by—our understanding of the present moment (whether Elizabethan England or the modern era). What happens, for example, to Shakespeare’s ironic treatment of English nationalism when Olivier remakes *Henry V* as a propaganda film during the second World War?

For English majors, the course will provide an opportunity for comparative cultural analysis (e.g. gender and/or historical difference) in the context of the adaptation of traditional literary forms to modern and postmodern visual and narrative idioms. For English Education majors in particular, such analytical skills will provide strategies for effectively navigating the increasingly media-saturated secondary education environment. For potential Film Studies minors, the course will provide essential practice in the interpretation of cinematic idioms and formal conventions. In each iteration, the course will provide the opportunity for critical thinking about (and analysis of) cultural representations as they are articulated in modern cinema, which is perhaps the most powerful medium for reinforcing, celebrating, and contesting cultural codes of the last century.

**Budgetary impact:** The course will be taught by existing faculty members. Please see the Film Studies Minor proposal below (p. 8) for the estimated expense of shifting faculty teaching loads.

**Course description:** In this course, students will study in depth the history, narrative conventions, iconic elements, and cultural significance of Shakespearean films.

**Relationship to Film Studies learning objectives:** Film 354 will serve the proposed Student Learning Outcomes (SLOs) for the Film Studies minor.



**Specific Course objectives for Film 354: Shakespeare on Film**

—improved ability to generate and express nuanced interpretations of cinematic works (SLO 1)

—understanding of Shakespearean film as historically and culturally situated (SLO 2)

—develop ability to analyze how film appropriates and constructs cultural value (SLO 5)

—nuanced understanding of Shakespeare on film as a generic category; how films

within this category respond to, celebrate, and critique one another (SLO 6)

**Relationship to English Program learning outcomes**

*Shakespeare on Film* also serves learning outcomes in English. The Languages and Literatures department emphasizes critical thinking as a function of reading texts closely and constructing written interpretive arguments. *Shakespeare on Film* is structured to provide instruction in close reading, written analysis, and research. English Majors also confront the relationships among form, language, and content in various genre-related courses (e.g. poetry, fiction, and drama). *Shakespeare on Film* will provide English Majors with greater experience interpreting texts within the context of genre.

Corresponding English SLOs:

1. **read closely**  read texts closely for nuances of language, content, and form
2. **write effectively** produce clear and coherent prose demonstrating effective use of grammar and style
3. **construct arguments**   execute well-structured, thesis-driven interpretations based on textual evidence
4. **conduct research** develop extended arguments that take account of existing scholarly conversations
5. **analyze conventions**  analyze texts using an understanding of generic conventions and literary devices.

**Relationship to LEAP outcomes**

*Shakespeare on Film* serves LEAP objectives as well. With its focus on the appropriation and construction of culturally significant material (Shakespeare), the course promotes “knowledge of human cultures.” In the LEAP category of “Intellectual and Practical Skills,” Film 344 relies on “inquiry and analysis,” “critical thinking,” and “written and oral communication.” Through analysis of cultural transmission, the course provides an opportunity for students to improve their “intercultural knowledge,” allowing them to develop “skills for lifelong learning.”

**Relationship to General Education goals:**

1. Think critically and analytically integrate and synthesize knowledge, and draw conclusions from complex material
2. Make sound ethical and value judgments based on… an understanding of shared cultural heritage…
3. Understand and appreciate the culture diversity of the U.S. and other countries…
4. Acquire a base of knowledge common to educated persons and the capacity to expand that base over their lifetime
5. Communicate effectively in written, oral, and symbolic form
6. Understand the nature and physical world, the process by which scientific concepts are developed and modified
7. Appreciate the fine and performing arts.
8. Develop the mathematical and quantitative skills necessary of calculation, analysis and problem solving.
9. Understand the principles essential for continual mental and physical well-being.

As the description here suggests, Film 354 will promote many of the above general education goals, especially numbers 1, 2, 3, 4, 5, and 7.

* Film analysis demands critical thinking and knowledge synthesis (1).
* Analysis of how film reflects cultural moments, both assuming and challenging situated value systems, enhances students’ ability to make ethical judgments based on a “shared cultural heritage” (2).
* As a lens for culture, the critical study of film opens an important avenue for appreciating diversity (3).
* The visual literacy acquired in Film 354 will enhance students’ ability to view cinema critically, an activity most will pursue throughout their lifetimes (4).
* Students in Film 354 will gain practice in both written and oral communication (5).
* Film selections will ensure that students are exposed to high quality cinematic works—which should be considered aesthetic productions that rival the best of “the fine and performing arts”—allowing students to refine their aesthetic judgment and enhance their appreciation of the art of filmmaking (7).

**Sample Syllabus:**

**Film 354**

**Shakespeare on Film**

**“Shakespeare in Guyland”**

**Donald Jellerson**

office: Laurentide 3217

phone: 472-1979

hours: MW 2:30–3:30; TR 4:00–5:00

**texts:**

Shakespeare, *Othello*

Shakespeare, *Hamlet*

Shakespeare, *Taming of the Shrew*

Shakespeare, *Henry V*

Shakespeare, *Romeo and Juliet*

Shakespeare, *Midsummer Night’s Dream*

Kimmel, *Guyland*

Rubin, “The Traffic in Women”

Jones, “Oedipus…Hamlet”

Marcus, “Editor as Shrew-Tamer”

course description: This course combines film theory, gender studies, and Shakespeare studies. We will examine film adaptations of Shakespeare’s work from the 1940s to the present in order to analyze how cinema appropriates early modern masculinities to modern and postmodern culture. For instance, we will examine the transition from Laurence Olivier’s Oedipal 1940s Hamlet to Mel Gibson’s 1980s action hero version to Ethan Hawke’s more recent postmodern slacker-boy interpretation. Along the way, we will test the arguments presented in an important recent book on modern masculinities, Michael Kimmel’s *Guyland*. You should expect to develop an attentive ear for Shakespeare’s language, a film analysis skill set, and a working knowledge of the fundamentals of sex/gender theory.

This course will be writing intensive. You will write short analyses, online “blog” posts, and a midterm paper. Toward the end of the semester you will present your analyses to the class. Your work in the course will culminate in an analytical essay that you will have been developing throughout the latter part of the semester. The goals of the course can be summarized as follows:

* Develop skills in analyzing films in their various cultural contexts
* Become fluent in discussing and writing about gender and sexuality
* Gain a nuanced understanding of how films of Shakespeare’s plays adapt

early modern literary and cultural values to other times and places.

 **Grading** A = extraordinary

Discussion Posts 10% Short Analyses 15% A–/B+ = very good

Presentations 10% Midterm 15% B = good

Participation 15% Final Paper 35% C = satisfactory

**Grade Scale:**

A = 93–100 A- = 90–92 B+ = 87–89 B = 83–86 B- = 80–82

C+ = 77–79 C = 73–76 C- = 70–72 D = 60–69 F = < 60

**Attendance** is mandatory. You may miss *two* class periods without penalty. Your course grade will decrease for every missed class beyond two. (See the category of “attendance” on the D2L grade sheet.) If you miss six or more classes, you will automatically fail the course.

**Schedule *primary secondary assignment***

*January* 13th Th Introductions

 18th T *Hamlet* Acts 1–3 Rubin, “Traffic in Women” pt. 1 observation

 20th Th *Hamlet* Acts 4–5 Rubin, “Traffic in Women” pt. 2 response

 25th T *Hamlet*  Rubin, “Traffic in Women” pt. 3

 27th Th *Hamlet* (1948) Jones, “Oedipus…Hamlet” short analysis

*February* 1st T *Hamlet* (1980) Kimmel, *Guyland* observation

 3rd Th*Hamlet* (1990)Kimmel, *Guyland*  response

 8th T *Hamlet* (2000) Kimmel, *Guyland*

 10th Th *Othello* Acts 1–3Kimmel, *Guyland* short analysis

 15th T *Othello* Acts 4–5 Kimmel, *Guyland* observation

 17th Th *Othello* (1952) Bordwell, Film Art response

 22nd T *Othello* (1952) Bordwell, Film Art

 24th Th *Othello* (1995) Bordwell, Film Art shot-by-shot

*March* 1st T *A Midsummer Night’s Dream* Acts 1–3

 3rd Th *A Midsummer Night’s Dream* Acts 4–5Midterm Paper

 8th T *A Midsummer Night’s Dream Midsummer* (1968)observation

 10thTh *A Midsummer Night’s Dream Midsummer* (1999) response

 ---------Spring Break----------

 22nd T *Romeo and Juliet* Acts 1–3

 24th Th *Romeo and Juliet* Acts 4–5 *Romeo* (1968)short analysis

 29th T *Romeo and Juliet* *Romeo* (1996)observation

 31st  Th *Henry V* Acts 1–3response

*April* 5th T*Henry V* Acts 4–5 *Henry V* (1944)

 7th  Th *Henry V Henry V* (1989) short analysis

12th T *Taming of the Shrew* Acts 1–2 Marcus, “Editor as Shrew-Tamer”

 14th Th *Taming of the Shrew* Acts 4–5 *Taming* (1929) presentations

 19th T *Taming of the Shrew Taming* (1967) presentations

 21st  Th CONFERENCES

 26th  T*Taming of the Shrew Taming* (1980)presentations

 28th  Th *Ten Things I Hate About You* (1999)

 2nd M Final Paper Due

The University of Wisconsin-Whitewater is dedicated to a safe, supportive and    non-discriminatory learning environment.  It is the responsibility of all undergraduate and graduate students to familiarize themselves with University policies regarding [Special Accommodations](http://www.uww.edu/StdRsces/csd/academic_index.php), [Academic Misconduct](http://www.uww.edu/Catalog/02-04/Legal/legal1.html#Misconduct), [Religious Beliefs Accommodation](http://www.uww.edu/Catalog/02-04/Legal/legal5.html), [Discrimination](http://www.uww.edu/Catalog/02-04/Legal/legal6.html) and [Absence for University Sponsored Events](http://www.uww.edu/Catalog/02-04/Legal/legal1.html#Misconduct) (for details please refer to the Schedule of Classes; the [“](file:///C%3A%5CDocuments%20and%20Settings%5Crobinsol%5CLocal%20Settings%5CTemporary%20Internet%20Files%5CContent.IE5%5CAppData%5CRoaming%5CMicrosoft%5CAppData%5CRoaming%5Cwww.uww.edu%5CCatalog%5C02-04%5CLegal%5CLegal1.html)[Rights and Responsibilities](http://www.uww.edu/Catalog/02-04/Legal/Legal1.html)[”](file:///C%3A%5CDocuments%20and%20Settings%5Crobinsol%5CLocal%20Settings%5CTemporary%20Internet%20Files%5CContent.IE5%5CAppData%5CRoaming%5CMicrosoft%5CAppData%5CRoaming%5Cwww.uww.edu%5CCatalog%5C02-04%5CLegal%5CLegal1.html) section of the [Undergraduate Catalog](http://www.uww.edu/Catalog); [the Academic Requirements](http://www.uww.edu/gradstudies/catalog0608/Gradpolicies.php#academicinformation) and Policies and the [Facilities and Services](http://www.uww.edu/gradstudies/catalog0608/Gradpolicies.php#facilitiesandservices) sections of the [Graduate Catalog](http://www.uww.edu/gradstudies/catalog0608/gradcat0608.php); and the “[Student Academic Disciplinary Procedures](http://www.uww.edu/stdhdbk/uwsystem.html) (UWS Chapter 14); and the “[Student Nonacademic Disciplinary Procedures](http://www.uww.edu/stdhdbk/uwsystem.html)" (UWS Chapter 17).

**Bibliography**

**Film Genre:**

*Genre and Contemporary Hollywood,* Steve Neale, ed. (London: British Film Institute, 2008)

*Reconfiguring Film Genres: Theory and History*, Nick Browne, ed. (Berkeley: University of

 California Press, 1998)

Rick Altman, *Film/Genre* (London: British Film Institute, 1999)

Barry Keith Grant, *Film Genre: From Iconography to Ideology* (London: Wallflower, 2007)

Barry Langford, *Film Genres: Hollywood and Beyond* (Edinburgh: Edinbourgh University Press,

2005)

Steve Neale, *Genre and Hollywood* (London: Routledge, 2000)

John Sanders, *The Film Genre Book* (New York: Auteur 2009)

Thomas Schatz, *Hollywood Genres: Formulas, Filmmaking and the Studio System* (New York:

 McGraw-Hill, 1981)

**Shakespeare in Guyland:**

Buchanan, Judith. *Shakespeare on Film*. Longman (2005).

Crowl, Samuel. *Shakespeare and Film: A Norton Guide*. New York: Norton (2007).

Jones, Ernest. *Hamlet and Oedipus*. New York: Norton (1976).

Kimmel, Michael. *Guyland: The Perilous World Where Boys Become Men.*New York: Harper (2008).

Marcus, Leah. “The Shakespearean Editor as Shrew-Tamer.” English Literary Renaissance 22 (1992): 177-200.

Rubin, Gayle “The Traffic in Women: Notes on the Politcal Economy of Sex.” *The Second Wave: A Reader in Feminist Theory*. Ed. Linda J. Nicholson. New York: Routledge (1997).

Shakespeare, William. *The Norton Shakespeare* (Rental)

**Film Studies and Gender:**

Bordwell, David and Kristin Thompson. *Film Art: An Introduction*. Boston: McGraw Hill, 2008.

Bordwell, David, Janet Staiger, and Kristin Thompson. *The Classical Hollywood Cinema*: *Film Style and Mode of Production to 1960*. New York: Columbia UP, 1985.

Corrigan, Timothy. *A Short Guide to Writing about Film*. New York: Pearson, 2007.

De Lauretis, Teresa. *Freud’s Drive: Psychoanalysis, Literature and Film*. New York: Palgrave Macmillan, 2008.

De Lauretis, Teresa. *Technologies of Gender*: *Essays on Theory, Film, and Fiction*. Bloomington: Indiana UP, 1987.

Gaines, Jane, Editor. *Classical Hollywood Narrative*: *The Paradigm Wars*. Durham, NC: Duke UP, 1992.

Giannetti, Louis. *Understanding Movies*. New Jersey: Pearson, 2008

Kaplan, E. Ann, Editor. *Women in Film Noir.* London: British Film Institute, 1998.

Penley, Constance, Editor. *Feminism and Film Theory*. New York: Routledge, 1988.

Rose, Jacqueline. *Sexuality in the Field of Vision*. London: Verso, 1986.

White, Susan. *The Cinema of Max Ophuls*: *Magisterial Vision and the Figure of Woman*. New York: Columbia UP, 1995