

## **ENGLISH 3378.01 Spring 2019**

Special Topics in Film and Literature: World Film Shakespeares

MW 11:10-12:30 Adena 136

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### **Course Description**

Using a host of critically-acclaimed films from around the world, this course will follow Shakespeare in his far and wide twentieth and twenty-first century travels. What are the courtesies and possibilities that film, as a medium, makes available to Shakespeare and his characters? How have film directors from multiple continents used these potentials to create their own intensely local Shakespeares? What does all this do to our understanding of the playwright from Stratford who made it big on the London stage in Elizabethan England? And what does it do to our understanding of the world we live in, in which Shakespeare continues to give us the language(s) to talk about some of the most urgent and enduring human questions of love, pain, death, and happiness?

### **Course Goals**

1. Developing an understanding of Shakespeare as a presence in cinema from around the world, and understanding what it is about his work that lends itself to local and global appropriations;
2. Attaining a level of comfort and enjoyment with filmic registers that differ vastly from mainstream English language cinema in both intellectual aspiration and aesthetic achievement;
3. Inculcating visual interpretation skills and cinematic “close-reading” methods and strategies.

### **Course Materials**

*The Norton Shakespeare*, 3<sup>rd</sup> edition

All films will be available in the Secured Media Library

Please note that copies of all the books to be used in class are available on course reserves at the OSUN Library.

### **Course Requirements and Grading Breakdown**

In-class discussions (throughout the semester)	20% of course grade
In-class report (20 minutes)	20% of course grade
Close reading paper (4-5 pages)	20% of course grade
Final project presentation (5-7 minutes)	10% of course grade
Final project (essay and screenplay)	30% of course grade

### **Extra Credit Opportunities**

Successful completion of peer review workshops

Submission of an abstract to the Ohio Valley Shakespeare Conference

Term-long effort and improvement

## Course Policies

1. Our class is a learning community; remember that every member is an equal and valued participant.
  2. This is a viewing-and-reading-and-writing-intensive course. There will be a film assignment almost every week that you **must** complete. The corresponding play, in Shakespeare's English, will also be mandatory reading. Be prepared to invest adequate time as you encounter Shakespeare's remarkable yet often challenging centuries-old language. Also allow sufficient time for thinking and writing. Come prepared to class. Expect to spend class-time in intense discussion. Expect to spend time outside class on viewing, reading, and writing.
  3. Familiarity with any of the languages of the films we shall view is excellent to have, but by no means required. Each film will be made available with English subtitles.
  4. If you require extra time or any other adjustments in order to fulfil course expectations, please let me know in the first few meetings of the term. I will do my best to enable the best learning conditions for you. (For more information on the support available to you, please see here: <https://newark.osu.edu/students/student-life/disability-services.html>).
  5. Please try to attend all classes and stay for the entire class duration. If you *must* miss a class, however, please let me know in advance so that we may together plan the best means for you to make up work. It would be smart as well to arrange early in the term to trade notes with a classmate in case you do have to be absent.
  6. I expect that the work you turn in will be entirely your own, written specifically for this course. Plagiarism will result in a failing grade for the assignment, and possibly for the course. Understand that I am *required* to report all academic misconduct to the Office of Academic Affairs, which may impose other penalties. (For further information, please see here: <https://oaa.osu.edu/academic-integrity-and-misconduct>).
  7. Please bring the relevant texts, a notebook, and a pencil/pen to class each day. (If you prefer to take notes electronically, do so. However, please make sure that neither you nor those around you are distracted by the technology you are using.)
  8. The format for all written assignments for this class is as follows: 1-inch margin on all sides of the page; 12-point Times New Roman font; double-spaced. If the assignment is to be submitted in print, please print on both sides of the paper, and staple. If the assignment is to be submitted electronically, please submit as a PDF.
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## Schedule

### Monday, 7 January 2019

Introduction to the course

Introduction to the "Observations and Questions Sheet" that you will submit for every film throughout this course

Introduction to Shakespeare's life and times

### Wednesday, 9 January 2019

Introduction to film terminology and criticism

Firming up the schedule for in-class reports (please have your calendars handy as you sign up for your particular slots)

**Monday, 14 January 2019**

*The Taming of the Shrew*

*10 Things I Hate About You* (dir. Gil Junger, 1999; English)

**Wednesday, 16 January 2019**

*The Taming of the Shrew*

*10 Things I Hate About You* (dir. Gil Junger, 1999; English)

**Monday, 21 January 2019**

Martin Luther King Day; no class

**Wednesday, 23 January 2019**

*A Midsummer Night's Dream*

*L'Appartement* (dir. Gilles Mimouni, 1996; French)

**Monday, 28 January 2019**

Day for intensive browsing and listening; no class

Browse and start listening in this archive of Folger Shakespeare Library podcasts, the *Shakespeare Unlimited* series (aim to listen to about three of these every week of this semester):

<https://www.folger.edu/shakespeare-unlimited>

Visit and browse the MIT Global Shakespeares Archive: <https://globalshakespeares.mit.edu/>

**Wednesday, 30 January 2019**

*A Midsummer Night's Dream*

*L'Appartement* (dir. Gilles Mimouni, 1996; French)

**Monday, 4 February 2019**

*The Tempest*

*The Tempest* (dir. Julie Taymor, 2010; English)

**Wednesday, 6 February 2019**

*The Tempest*

*The Tempest* (dir. Julie Taymor, 2010; English)

**Monday, 11 February 2019**

**Draft of close reading paper due in class**

**Peer-review workshops in class**

**Wednesday, 13 February 2019**

**Close-reading paper due in class**

Postcolonial Shakespeares:

<https://www.folger.edu/shakespeare-unlimited/shakespeare-in-swahililand>

<https://www.folger.edu/shakespeare-unlimited/india>

<https://www.folger.edu/shakespeare-unlimited/caribbean>

**Monday, 18 February 2019**

*Macbeth*

*Throne of Blood* (dir. Akira Kurosawa, 1957; Japanese)

**Wednesday, 20 February 2019**

*Macbeth*

*Throne of Blood* (dir. Akira Kurosawa, 1957; Japanese)

**Monday, 25 February 2019**

*Macbeth*

*Throne of Blood* (dir. Akira Kurosawa, 1957; Japanese)

**Wednesday, 27 February 2019**

*Macbeth*

*Maqbool* (dir. Vishal Bhardwaj, 2003; Hindi, Urdu)

**Monday, 4 March 2019**

*Macbeth*

*Maqbool* (dir. Vishal Bhardwaj, 2003; Hindi, Urdu)

**Wednesday, 6 March 2019**

*Macbeth*

*Maqbool* (dir. Vishal Bhardwaj, 2003; Hindi, Urdu)

**Monday, 11 March 2013**

Spring Break; no class

**Wednesday, 13 March 2019**

Spring Break; no class

**Monday, 18 March 2019**

*Othello*

*Omkara* (dir. Vishal Bhardwaj, 2006; Hindi, Khariboli)

**Wednesday, 20 March 2019**

*Othello*

*Omkara* (dir. Vishal Bhardwaj, 2006; Hindi, Khariboli)

**Monday, 25 March 2019**

*Othello*

*Omkara* (dir. Vishal Bhardwaj, 2006; Hindi, Khariboli)

**Wednesday, 27 March 2019**

*King Lear*

*Ran* (dir. Akira Kurosawa, 1985; Japanese)

**Monday, 1 April 2019**

*King Lear*

*Ran* (dir. Akira Kurosawa, 1985; Japanese)

**Wednesday, 3 April 2019**

*King Lear*

*Ran* (dir. Akira Kurosawa, 1985; Japanese)

**Monday, 8 April 2019**

*King Lear*

*Korol Lir* (dir. Grigori Kozintsev, 1971; Russian)

**Wednesday, 10 April 2019**

*King Lear*

*Korol Lir* (dir. Grigori Kozintsev, 1971; Russian)

**Monday, 15 April 2019**

**Final project presentations**

**Wednesday, 17 April 2019**

**Final project presentations**

**Draft of final project due in class**

**Monday, 22 April**

**Final project due in class**

Conclusion to the course