

B.A. Seminar
Hollywood's Shakespeare
Wed. 14-15.45
Prof. Elisabeth Bronfen

Every age, as Marjorie Garber argues, creates its own Shakespeare. With Aby Warburg we could also say, every age gets the Shakespeare it deserves. For the 20th century this re-figuration takes place most pointedly in Hollywood. How, then, is Shakespeare adapted for the screen, translated into the visual mode of cinema or quality TV? What of the original text finds a cultural afterlife? What additions, transformations, omissions can we detect? But Shakespeare also – and perhaps most creatively – resurfaces in genre cinema: amongst these in the sophisticated comedy and in film noir. What figural constellations do these films make use of? How do they translate and rewrite Shakespearean themes? When we crossmap early modern drama and late modern cinematic texts, what similarities but also what differences emerge, drawing attention to those parts of the text that require reading?

(1./ 24.2) Introduction

-- Marjorie Garber, "Introduction"* in *Shakespeare After All*

(2./ 2.3) Some Theoretical Issues:

-- Elisabeth Bronfen, "Crossmappings. Visuelles Lesen als kritische Intervention im kulturellen Imaginären"*

-- Walter Benjamin, "Die Aufgabe des Übersetzers"* ("The Task of the Translator"*)

A Comedy in Many Shapes

(3./ 9.3) Max Reinhardt: *A Midsummer Night's Dream* (1935)

-- Marjorie Garber, "A Midsummer Night's Dream"* in *Shakespeare After All*

(4./ 16.3) George Cukor: *The Philadelphia Story* (1940)

-- Stanley Cavell, "The Importance of Importance. *The Philadelphia Story*"*, in *Pursuits of Happiness*

(5./ 23.3) Howard Hawks: *The Big Sleep* (1946)

(6./ 6.4) Susan Seidelman: *Desperately Seeking Susan* (1985)

Tragic Adaptations

(7./ 13.4) Baz Luhrmann: *Romeo + Juliet* (1996)

(8./ 20.4) Michael Almereyda: *Hamlet* (2000)

Romance

(9./ 27.4) William Shakespeare's *Cymbeline*

-- Marjorie Garber, "Cymbeline"* in *Shakespeare After All*

-- Sigmund Freud, "Der Familienroman der Neurotiker"* ("Family Romance"*) and "Der Dichter und das Phantasieren"* ("Creative Writers and Day-Dreaming"*)

(10./ 4.5) Otto Preminger: *Laura* (1944)

(11./ 11.5) Michael Almereyda: *Cymbeline* (2014)

(12./ 18.5) Film screening

Hamlet Returns to the TV Screen

(13./ 25.5) Kurt Sutter: *Sons of Anarchy*. Season One (2008).

(14./ 1.6) What I have learned

Requirements for the class: All students must prepare a thesis statement for each class, to be posted on Olat (course forum) by Tuesday 9 am of the respective week. This can also entail a series of questions, comments or associations; it will facilitate class discussion and allow me to see in what directions you have been thinking while preparing for the class sessions. In addition, all students must compile written minutes (*Sitzungsprotokoll*) for one of the class sessions (to be sent to my assistant Hannah Schoch hannah.schoch@es.uzh.ch one week after the respective session at the latest).

Finally, students taking the class for 6 KP must write an essay to be handed in on October 1, 2016 (hard copy in my pigeonhole in the secretary's office, and a pdf version to my assistant Hannah Schoch). BA thesis students are asked to present their project in the final session. You will have to hand in your BA thesis by November 4, 2016 (hard copy in my pigeonhole in the secretary's office, and a pdf version to my assistant Hannah Schoch). It is wise to use the class discussions to test your ideas for this written assignment.

All texts marked with * will be on OLAT. The best Shakespeare editions are either the Arden Shakespeare or the Norton Shakespeare. Both have excellent notes and introductory materials.