**English drama on stage and on screen**

## Prof. Cristina Vallaro; Prof. Gianluca Fumagalli

***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

The course aims to introduce students to the relation between drama (specifically, English drama) as produced and performed on stage and drama in its adaptations for the cinema. This will be achieved through a general introduction to differences in production and performance between drama on stage and on screen, and through a comparative study of two of Shakespeare’s best-known plays and their filmic versions. At the end of the course, students are expected to have the necessary tools to discuss drama on stage and on screen using some basic concepts, and to analyse a given case study.

***COURSE CONTENT***

The beginning of modern drama: the Elizabethan theatre. The Elizabethan theatre as modern entertainment in the making: an historical insight. Two filmic rendering of the Elizabethan theatre business: Laurence Olivier’s *Henry V* and John Madden’s *Shakespeare in Love*. Shakespeare’s *Hamlet*: an analysis of the play and its stage history. Laurence Olivier’s Academy Award winner *Hamlet* (1948). Stardom and tradition in Franco Zeffirelli’s *Hamlet* (1990). Kenneth Branagh’s uncut *Hamlet* (1996). Michael Almereyda’s *Hamlet 2000*: Hamlet in today’s New York. Shakespeare’s *Romeo and Juliet*: an analysis of the play and its stage history. Teenagers on screen: Franco Zeffirelli’s *Romeo and Juliet* (1968). Post-modern Shakespeare: Baz Luhrmann’s *Romeo + Juliet* (1996). Blockbuster Shakespeare: John Madden’s (and Tom Stoppard’s) *Shakespeare in Love* (1998).

***READING LIST [[1]](#footnote-1)***

William Shakespeare, *Hamlet,* ed. By G.R. Hibbard, Oxford World’s Classics (or any other complete English edition). [*Acquista da VP*](https://librerie.unicatt.it/scheda-libro/shakespear/hamlet-9780199535811-188782.html)

William Shakespeare, *Romeo and Juliet,* ed. by René Weiss, The Arden Shakespeare (or any other complete English edition). [*Acquista da VP*](https://librerie.unicatt.it/scheda-libro/shakespeare/romeo-and-juliet-9781903436912-215928.html)

Russel Jackson (ed.), *The Cambridge Companion to Shakespeare on Film*, Cambridge University Press, 2007 (or later editions).

Linda Seger, *The Art of Adaptation*, Henry Holt, New York, 1992.

Suggested (not compulsory) reading list:

Andrew Sanders, *The Short Oxford History of English Literature*, Clarendon Press, Oxford, 1994.

*The Norton Anthology of English Literature*, ed*.* byM.H. Abrams and S. Greenblatt*,* W.W. Norton & Company, New York-London (any edition).

Ben Crystal, *Shakespeare on Toast: Getting a Taste for the Bard,* Icon Books, London, 2009.

Arturo Cattaneo, *A Short History of English Literature,* Mondadori Università, Milano, 2011 or 2019.

Armando Fumagalli*,* *L’adattamento da letteratura a cinema*, Audino, Roma, 2020.

MArio Ruggeri, *Shakespeare sceneggiatore*, Vita & Pensiero, Milano, 2016.

*DVDs*

*Hamlet*, Laurence Olivier (1948).

*Hamlet*, Franco Zeffirelli (1990).

*Hamlet*, Kenneth Branagh (1996).

*Hamlet 2000,* Michael Almereyda (2000).

*Romeo and Juliet*, Franco Zeffirelli (1968).

*Romeo + Juliet,* Baz Luhrmann (1996).

*Shakespeare in Love*, John Madden (1998).

***TEACHING METHOD***

The course has a duration of one academic year (3 hours per week). During the course, students will be invited to workshops dedicated to the topics or the historical periods under analysis. Further information will be made available on the lecturer’s webpage and on Blackboard before the beginning of the course. Beside studying the reading list mentioned above, students are invited to regularly check the lecturer’s webpage and Blackboard to download further material for the exam.

During the course, students will have the opportunity to meet some cinema and TV experts and directors and compare the different transpositions through other media, such as films and TV series. A module on some of the course topics will be held by film and TV director Gianluca Fumagalli.

***ASSESSMENT METHOD AND CRITERIA***

Final assessment, to be held during the official exam sessions. It will consist in an oral exam.

During the oral assessment, students will be asked to comment on the plays and on the films indicated in the course programme. Students will be tested on their ability to analyse and contextualise the plays and films (60% of the value of the final assessment), also in relation to the culture of the historical periods under analysis (40% of the value of the final assessment).

***NOTES AND PREREQUISITES***

The course is specifically addressed to the students attending the curriculum “The Art and Industry of Narration”. In order to get the most out of this course and successfully complete the final assessment, students should have adequate English skills and an efficient method of study. However, the intended learning outcomes of this course will be reached progressively, with a gradual introduction of the different topics. Students with little literary background are strongly advised to consult the preparatory reading list available on the lecturerer’s webpage and on Blackboard. All students are advised to read the plays and watch the films indicated in the programme before the beginning of the course.

Students are expected to respect the Code of Ethics issued by the Catholic University and accepted during the enrolment phase.

Further information can be found on the lecturer's webpage or on the Faculty notice board.

*Office Hours*

Prof. Cristina Vallaro: in her office c/o the Department of Foreign Languages and Literature (via Necchi, 9. Third floor). Dates and times will be posted on Blackboard and on her account online in due time.

*Module: Shakespeare in Hollywood*

Prof. Gianluca Fumagalli

***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

The course aims to introduce students to Shakespeare’s plays as a relevant source for Hollywood. In particular, the course will focus on Shakespeare in silent movies and in genres ranging from blockbusters to musicals. Attention will also be given to Shakespearean adaptations and transpositions by famous film directors and their versions of *Hamlet* and *Romeo and Juliet.* At the end of the course, students will be able to appreciate several forms of Shakespearean adaptations and transpositions, and will be able to analyse and discuss rewritings of Shakespeare’s plays.

***COURSE CONTENTS***

Historical Survey (20 hours): The Oscars go to William Shakespeare; Silent Shakespeare; Shakespeare as status symbol (1930s); Shakespeare as totem (Laurence Olivier); Shakespeare vs Hollywood (Orson Welles); Shakespeare in the genres (from *Julius Caesar* to *West Side Story*; Shakespeare, Franco Zeffirelli and Kenneth Branagh; the 1990s and Shakespeare Renaissance in Hollywood (1990s).In-depth analysis (10 hours): Shakespeare theatre as seen in Hollywood movies (*Shakespeare in Love*, *Anonymous*); From the wooden O to the silver screen (*Henry V*: Chorus); The play’s the thing (*Hamlet*: Act 2, scene 2); The play within the film (*Hamlet*: Act 3, scene 2); *Shakespeare in Love*: 3 happy endings (from *Romeo and Juliet* to romantic comedy)

***READING LIST***

Students are expected to watch these films:

*Hamlet*, Laurence Olivier (1948).

*Hamlet*, Franco Zeffirelli (1990).

*Hamlet*, Kenneth Branagh (1996).

*Hamlet 2000,* Michael Almereyda (2000).

*Romeo and Juliet*, Franco Zeffirelli (1968).

*Romeo + Juliet,* Baz Luhrmann (1996).

*Shakespeare in Love*, John Madden (1998).

*Anonymous*, Roland Emmerich (2011)

Additional material will be posted on Blackboard.

***TEACHING METHOD***

This module has a duration of 30 hours, divided into a group of ten in the first semestre and 20 in the second semestre. Many film clips will be screened during the course. Students will be invited to interact with the lecturer.

***ASSESSMENT METHOD AND CRITERIA***

Final assessment, to be held during the official exam sessions. It will consist in an oral exam. During the oral assessment, students will be asked to comment on the plays and on the films indicated in the course programme. Students will be tested on their ability to analyse and contextualise the plays and films (60% of the value of the final assessment), also in relation to the culture of the historical periods under analysis (40 % of the value of the final assessment).

***NOTES AND PREREQUISITES***

The course only requires a general understanding of the basics of literary criticism.

Students are supposed to respect the Code of Ethics issued by the Catholic University and accepted during the enrolment phase.

Further information can be found on the lecturer's webpage or on the Faculty notice board.

*Office Hours*

Prof. Gianluca Fumagalli: 15 min. Q&A session at the end of class.

1. I testi indicati nella bibliografia sono acquistabili presso le librerie di Ateneo; è possibile acquistarli anche presso altri rivenditori. [↑](#footnote-ref-1)