

First-Year Seminar: SHAKESPEARE & FILM

CRN 4514, 4.0 Credits, FYS 1111, Section 22
Fall Quarter, 2014
Sturm Hall 433
10:00 – 11:50 TR

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Commonplace Book—that is, a hand-written notebook—in which you engage consistently with our work in the course, responding to in-class prompts as well as following your own path through our readings and your writing / research / making.

Prompts

- Find five or more significant words in *Hamlet* and search the electronic Oxford English Dictionary via our Library’s databases, <http://library.du.edu/>, to discover the various meanings for those words during the sixteenth and seventeenth centuries. In your Notebook, reflect on those meanings and how they enrich your reading of the play.
- Find different moments in *Hamlet* when the play within the play motif—that is, the principle of what we might today call remediation—works in significant ways.
- Go to my Portfolio site, <https://portfolio.du.edu/showard>, and, in the folder for Fall Quarter, 2014, find the PDF titled, “Lepore.Disruption Machine.” Read the essay (in preparation for Tuesday’s class meeting w/ Mike Orlando) and write in response to this question: in what ways do you see the concept of “disruptive innovation” at work (or not) in *Hamlet*?
- How many soliloquies are there in *Hamlet*? And, how does one of the cinematic adaptations (from our gallery of films in DUCourseMedia, <https://coursemedia.du.edu/>) represent them?
- Using the electronic Oxford English Dictionary, look up the word, *individual* and pay attention to the many ways in which the meanings for this word change over the centuries and decades leading up to the time of Shakespeare’s *Romeo and Juliet* (c. 1593-1623). How and why does the play engage with this context of competing ideas about what it means to be an ‘individual’?
- How and why do Zeffirelli’s and Luhrmann’s film adaptations deliver new interpretations of Shakespeare’s *Romeo and Juliet*? How and why do the elements of mise-en-scène in each film work toward these reconfigurations of characters and plot, themes and symbols, locations and contexts, etc.?
- Note the many examples of antitheses in the text of Shakespeare’s *Macbeth*: images, concepts, themes, characters, etc. How and why do these contradictory forces contribute to the plot development? How and why do the films from Kurosawa, LiCalsi, and Morrissette engage with these matters?
- Articulate your topic and, if possible, your argument for Assignment #4.