

ENGL 311, SECTION L01
(FALL 2016)

COURSE OUTLINE:
SHAKESPEARE



DEPARTMENT OF ENGLISH
UNIVERSITY OF CALGARY

Home page: j.mp/shax311
Blog: engl311.ucalgaryblogs.ca
Hashtag: #engl311
=====
Instructor: Dr Michael Ullyot
Office: Social Sciences 1044
Office hours: Mondays, 2-3 p.m.
Phone: (403) 220 4656
E-mail: ullyot@ucalgary.ca
Twitter: @ullyot
Web: j.mp/ullyot

COURSE DESCRIPTION & GOALS

This course considers Shakespeare's visual representations through his history of recorded performances, before turning to his onscreen future: in social media, cinematic broadcasts, digital editions, and other adaptations. We will read and watch two of Shakespeare's plays (*Henry V* and *Much Ado About Nothing*) in full-length films, and watch a third film (*Throne of Blood*) based on *Macbeth*. We will reflect on our interpretive work as readers of books, audiences of films, and consumers and producers of digital media.

For more details, see the course blog: < engl311.ucalgaryblogs.ca >.

LEARNING OUTCOMES

- * analyze various facets of Shakespeare films, including: the language of the text (screenplay); the film genre and conventions; and the decisions of directors, actors, text and film and sound editors, and others;
- * identify and compare features of different directors' styles, and their adaptations of Shakespeare's play-texts to film conventions;
- * recognize and evaluate features that place different films in their cultural contexts and genre histories;
- * describe and evaluate your critical reading and viewing habits of capturing information, ideas, and questions, and turning them into knowledgeable arguments;
- * reflect on the merits of focused attention to detail and quiet reflection in an age of distraction;
- * collaborate with your peers to share inquiries, to create knowledge, to capture your interpretations in a film, and to develop your observational and critical skills.

TEXTBOOKS

- [*ShFilm*]: *Shakespeare and Film*, ed. Samuel Crowl (Norton)
[*H5*]: *Henry V*, ed. T. W. Craik (Arden)
[*MuchAdo*]: *Much Ado About Nothing*, ed. F. H. Mares (Cambridge)
[PDF]: Individual readings on Dropbox

EVALUATION

Close Reading Paper	Week 8	20%	90 + %	A+	4.0
Blog Post A	Week 6	15%	85 – 89 %	A	4.0
Blog Post B	Week 9	15%	80 – 84 %	A–	3.7
Team Project	Week 11	25%	77 – 79 %	B+	3.3
Take-Home Exam	Dec 16th	25%	74 – 76 %	B	3.0
	TOTAL	100%	70 – 73 %	B–	2.7
			67 – 69 %	C+	2.3
			64 – 66 %	C	2.0
			60 – 63 %	C–	1.7
			55 – 59 %	D+	1.3
			50 – 54 %	D	1.0
			0 – 49 %	F	0.0

There are brief descriptions of each assignment below. Details on each will be provided as the course unfolds. **There is no Registrar-scheduled exam in this course.**

Each component is graded on a percentage scale. At right are their letter-grade equivalents.

You must complete all five assignments to pass this course: Close Reading Paper, Blog Posts A and B, Team Project, and Final Exam.

CLOSE READING PAPER (20%)

The Close Reading Paper is a short paper (500-600 words, or ~2 pages) that close-reads a passage from *Henry V* for its structural, linguistic, semantic and cultural elements. For full marks, your paper will address three questions:

- * What language choices has Shakespeare made in this passage?
- * Why has he made these choices and not others?
- * What difference does it make to have noticed these choices? Or more succinctly: So what?

BLOG POSTS (2 X 750 WORDS) (30%)

Get an account on **UCalgaryBlogs** and go to the course blog (enl311.ucalgaryblogs.ca). Register to author posts on the blog using the password **mares**. Then choose one post type from each category below, and write **750 words maximum** answering the question. Exceeding the word limit will lose you 1 mark out of 15 for each 250 words (*so: 751+ words = 1 mark off; 1001+ words = 2 marks off; and so on*).

Include your full name in the title of your post, e.g. "Eleanor Example: Scene Comparison" (*or lose 0.5/15*) and **categorize your post correctly** (*or, again, lose 0.5/15*).

Your tone can be informal first-person (using "I"), but for full marks, your language must be correct and your structure must move readers from topic to argument, and introduction to conclusion. Your posts should use hyperlinks, and/or embedded multimedia, to illustrate or enhance key claims.

Blog Post A (Film Critique):

This post focuses on the films — specifically, those elements reflecting the interpretive choices of actors, directors, and editors. Assign your post the "*Scene Comparison*" or "*Film Review*" category.

A1 / Scene Comparison

Compare and contrast **any scene after Act 1** (or any sequence of 100+ lines) in two or more films. Quote the text at least twice, to illustrate how each film interprets it differently. For full marks, your Scene Comparison will break down how each film invests the same words with a different mood and meaning by contrasting the films' creative choices (e.g. text/sound/film editing; performances; setting; props and costumes).

A2 / Film Review

Evaluate the merits and demerits of any of the following films, with specific focus on scenes that we did not watch in class. How do the actors, director, and/or editors make interpretive choices about Shakespeare's text? For full marks, your Film Review will use specific examples from three different scenes.

- * Olivier, *Hamlet* (1948) or *Richard III* (1955)
- * Branagh, *Henry V* (1989) or *Love's Labours Lost* (2000) or *As You Like It* (2007)
- * Zeffirelli, *Taming of the Shrew* (1967) or *Romeo and Juliet* (1968) or *Hamlet* (1990)
- * Nunn, *Twelfth Night* (1995)
- * Loncraine, *Richard III* (1995)
- * Luhrmann, *Romeo + Juliet* (1996)
- * Taymor, *Titus* (1999) or *The Tempest* (2010)
- * Almereyda, *Hamlet* (2000)
- * Doran, *Hamlet* (2009)

Blog Post B (Self-Critique):

This post focuses on you — specifically, your habits of capturing and analyzing information to convert it into knowledge. Assign your post the "*Notes Reflection*" or "*Argument Reflection*" category.

B1 / Notes Reflection

Evaluate your annotation practices when you read a play-text and watch a film. How are they different? For full marks, your Notes Reflection will evaluate your habits of note-taking and inquiry, whether on paper (margins and/or notebook) or on screen. How do you determine their success?

B2 / Argument Reflection

Describe how you move from evidence to interpretation when making an argument. For full marks, your Argument Reflection will evaluate your habits of researching, brainstorming, free-writing, outlining, editing, and/or other practices that turn information into knowledge. Give a concrete example of your process from idea to argument.

TEAM PROJECT (25%)

Choose a scene (or any sequence of 100+ lines) from the play assigned to your team, and make a short film of ~10 minutes that performs it in two different ways. Each of your two performances should have a unique style and effect that uses casting, music, editing, montages, costumes, camerawork, or any other aspects of film or performance that you manipulate.

Teams of 5-6 students will be formed to include at least 3 actors and 2 people who work behind the camera to direct and to do pre- and post-production. All team members will sign a contract outlining the division of labour you have negotiated. It must include acting, directing, editing, and writing a 300-word blog post (in the "*Team Project*" category) that sets out how your team's interpretive choices reveal meanings in Shakespeare's text.

At the end of the course, we will screen your films in a Film Festival, when you should be ready to address audience questions about your choices.

TAKE-HOME EXAM (25%)

The Take-Home Exam is a paper of 2000 words that requires you to do close readings of the two plays we have read and their film treatments, in relation to at least three of our secondary authors (Crowl, Jackson, Davies, Williams, Hatchuel, and Kael). It must also use 8-10 terms from Crowl's Glossary in *Shakespeare and Film* (197-201).

The exam does not assess your **knowledge** of facts and details, but how you **apply the knowledge** you gain in this course to a range of material.

The exam also assesses your ability to write effectively, according to my "Effective Critical Writing" guide <j.mp/ullyotecw>, and to do close readings, according to my "Close Reading" guide <j.mp/ullyotcr>.

COURSE SCHEDULE

Watch assigned films and read assigned texts *before* class, and be prepared to discuss them. Always bring your annotated copy of the text to class.

	READINGS / VIEWINGS	WRITINGS	
W1	INTRODUCTION: GRAMMAR AND RHETORIC		
	Sept 12		
	Sept 14	<ul style="list-style-type: none">• Crowl, "Brief Guide to Film Grammar and Rhetoric," in <i>SbFilm</i>, xxiii-xxv• Jackson, "From play-script to screenplay" [PDF]	
W2	HISTORY OF SHAKESPEARE ON FILM		
	Sept 19	<ul style="list-style-type: none">• Crowl, "Shakespeare on Film and Television," in <i>SbFilm</i>, xi-xvii• Crowl, "Establishing Shot: History," in <i>SbFilm</i>, 3-20	
	Sept 21	<ul style="list-style-type: none">• Hatchuel, "Shakespeare and the Talking Movies" [PDF]	
W3	APPLIED GRAMMAR AND RHETORIC		
	Sept 26	<ul style="list-style-type: none">• Crowl, "Auteurs and Actors: Camera, Editing, Music, and Acting," in <i>SbFilm</i>, 101-127	Team Contracts
	Sept 28	<ul style="list-style-type: none">• Crowl, "Montage: Beginnings and Signature Shots," in <i>SbFilm</i>, 161-78	
W4	SHOW AND TELL: THEATRE AND FILM		
	Oct 3	<ul style="list-style-type: none">• Hatchuel, "From theatre showing to cinema telling" [PDF]	
	Oct 5	<i>No class</i>	
W5	[THANKSGIVING]		
	Oct 12	<i>No class</i>	
W6	CLOSE READING TEXTS		
	Oct 17	<ul style="list-style-type: none">• <i>H5</i>, Act 1• Williams, "The Story of O" [PDF]	Blog Post A
	Oct 19	<ul style="list-style-type: none">• <i>H5</i>, Acts 2-3	
W7	MAJOR DIRECTORS: OLIVIER		
	Oct 24	<ul style="list-style-type: none">• <i>Henry V</i>, Dir. Olivier (1944) [Film]• <i>H5</i>, Acts 4-5	
	Oct 26	<ul style="list-style-type: none">• Crowl, "Close-up: Major Directors I," in <i>SbFilm</i>, 21-40• Davies, "The Shakespeare films of Laurence Olivier" [PDF]	

W8	MAJOR DIRECTORS: WELLES AND ZEFFIRELLI	
Oct 31	• Kael, "Orson Welles: There Ain't No Way" [PDF]	Close Reading Paper
Nov 2	• Crowl, "Franco Zeffirelli," in <i>ShFilm</i> , 53-60	
W9	MAJOR DIRECTORS: KUROSAWA	
Nov 7	• <i>Throne of Blood</i> , Dir. Kurosawa (1957) [Film]	
Nov 9	• Davies, "Akira Kurosawa's <i>Throne of Blood</i> " [PDF]	Blog Post B
W10	MAJOR DIRECTORS: BRANAGH	
Nov 14	• <i>MuchAdo</i> , Act 1	
Nov 16	• <i>MuchAdo</i> , Acts 2-3 • Crowl, "Flamboyant realist: Kenneth Branagh" [PDF]	
W11	FILM SETTINGS	
Nov 21	• <i>Much Ado About Nothing</i> , Dir. Branagh (1993) [Film] • <i>MuchAdo</i> , Acts 4-5	
Nov 23	• Jackson, "Places" [PDF]	Team Projects
W12	RECENT FILMS AND DIGITAL BROADCASTS	
Nov 28	The 2000s	
Nov 30	The 2010s	
W13	YOUR INTERPRETATIONS	
Dec 5	Film Festival 1	
Dec 7	Film Festival 2	
Dec 16		Take-Home Exam

LAPTOP & MOBILE POLICY

You will make frequent and extensive use of your laptop computer and mobile phone in this class, to annotate texts and pose questions and make preliminary research inquiries — particularly when we are watching films and clips together. But **you must at all times be willing to share your screen with others in your groups, and often with the whole class.** Please keep your Facebook trolling and BuzzFeed fixes to designated stations and/or break times. You owe it to yourself, and your colleagues, to stay focused on the material at hand.

If you don't bring a laptop or smartphone, you will still have multiple opportunities to participate, and your grades in the course will be unaffected.

SUBMISSION POLICY

Each student is permitted one extension, on **either** the Close Reading Paper **or** Blog Post A **or** Blog Post B, of one day without penalty.

Beyond these provisions, I penalize late assignments — i.e. those submitted *after class ends* on the due date — at a rate of 5% daily for the first two days, and 1% daily thereafter, excluding weekends and university holidays. **I do not give any other extensions.** Writing assignments must be submitted no later than one calendar week after the due date. Any later, and you will receive a zero grade on that assignment.

The only legitimate excuse for late submissions is a documented medical emergency — as opposed to less drastic misfortunes like the deaths of beloved family pets. Last-minute technological problems (e.g. printers, mail servers, corrupted files) are your own responsibility. Prevent them from costing you marks by finishing before the due date.

Make every effort to submit printed papers **directly** to me, **in class**. If that is impossible, take your paper to the Department office (SS1152) and put it in the drop-box, where your paper will be date-stamped and put in my mailbox. *Always keep a copy* in case of loss. Electronic submissions will not be accepted. Papers will not be returned by office staff.

GRADING SYSTEM

I use percentages to grade every assignment, and give their letter-grade equivalents (see page 2) on substantial assignments. Only at the end of the course do I convert your final percentage grades into letters or GPA scores.

Please note that, according to the University Calendar (E1), instructors may use their discretion when rounding upwards or downwards when the average of term work and exams is between two letter grades.

ACADEMIC INTEGRITY

Using any source whatsoever without clearly documenting it is a serious academic offense. If you submit an assignment that includes material (even a very small amount) that you did not write, but that is presented as your own work, you are guilty of plagiarism. The consequences include **failure** on the assignment or in the course, and **suspension** or **expulsion** from the university. For details, see www.ucalgary.ca/pubs/calendar/current/k-2-1.html

Please read the following information carefully. The penalty routinely recommended by the English

Department for documented plagiarism is failure of the course in which the offence occurred; academic probation is also routinely applied at the Faculty level. Suspension or expulsion can result from severe or repeated plagiarism.

The **University Calendar** states:

1. Plagiarism - Essentially plagiarism involves submitting or presenting work in a course as if it were the student's own work done expressly for that particular course when, in fact, it is not. Most commonly plagiarism exists when:

(a) the work submitted or presented was done, in whole or in part, by an individual other than the

one submitting or presenting the work (this includes having another impersonate the student or otherwise substituting the work of another for one's own in an examination or test),

(b) parts of the work are taken from another source without reference to the original author,

(c) the whole work (e.g., an essay) is copied from another source, and/or,

(d) a student submits or presents work in one course which has also been submitted in another course (although it may be completely original with that student) without the knowledge of or prior agreement of the instructor involved.

While it is recognized that scholarly work often involves **reference** to the ideas, data and conclusions

of other scholars, intellectual honesty requires that such references be **explicitly and clearly noted**.

Plagiarism occurs when direct quotations are taken from a source without **specific acknowledgement**, or when original ideas or data from the source are not acknowledged. **Citing your sources in a bibliography is not enough**, because a bibliography does not establish which parts of a student's work are taken from other sources. MLA (Modern Language Association) documentation or other recognized forms of citation must be used for this purpose.

Advice on adequate documentation can be found at the following web sites:

<http://www.dianahacker.com/resdoc/>

<http://owl.english.purdue.edu/owl/resource/747/01/>

DEPARTMENT OF ENGLISH STATEMENT ON PRINCIPLES OF CONDUCT

According to the University Calendar (*www.ucalgary.ca/pubs/calendar/current/j.html*), "The University of Calgary community has undertaken to be guided by the following statements of purpose and values: to promote free inquiry and debate, to act as a community of scholars, ..., to respect, appreciate, and encourage diversity, [and] to display care and concern for community". The Department of English, like the university as a whole, is committed to a "positive and productive learning and working environment." This environment is characterized by appreciation and encouragement of diversity and respect for the dignity of all persons: students, support staff, and faculty. The department will not tolerate unacceptable behaviour, such as threatening gestures, threatening or abusive verbal or written communication (including e-mails), or any conduct that "seriously disrupts the lawful education and related activities of students and/or university staff". Any cases of such misconduct should be reported immediately to the department Head, who, depending on the nature and severity of the incident, may then take further appropriate action.

SCRIBE AND MUSE CLUB FOR ENGLISH STUDENTS

The Scribe and Muse Reading and Writing Club (SMRWC) fosters and champions reading and writing through community service, leadership, and engagement. We strive to enhance the academic and social experience of undergraduate students by promoting academic excellence and interaction between students, faculty, and the community, through social, cultural, and academic events. Our email address is smecuofc@gmail.com.

<http://english.ucalgary.ca/scribe-and-muse-english-club>

DEPARTMENT WEBSITE

For more information about courses, programs, policies, events and contacts in the Department of English, please go to our website at <http://english.ucalgary.ca>. Please note that the course outlines posted on the English Department website constitute the official course outline for purposes of appeals. Students should verify any hard copies against this posted version. For courses which employ numerical grades, the official departmental percentage to letter grade conversion scale is also posted on the department website.

WRITING SUPPORT

The Student Success Centre offers both online and workshop writing support for U of C students.

<http://www.ucalgary.ca/ssc/writing-support>

GUIDE TO E-MAIL ETIQUETTE

<http://www.enough.utoronto.ca/computeruse/cetiquette.htm>

LIBRARY & RESEARCH SUPPORT

Christie Hurrell, Interim Librarian for English, offers research support to students, including strategies for finding articles, books, and other library materials.

Contact: christie.hurrell@ucalgary.ca

Find The English Pages research guide here:

<http://libguides.ucalgary.ca/english>

ACADEMIC REGULATIONS & SCHEDULES

Consult the Calendar for course information, university and faculty regulations, dates, deadlines and schedules, student, faculty and university rights and responsibilities.

The homepage for the University Calendar is:

<http://www.ucalgary.ca/pubs/calendar/current/index.htm>

GRADE APPEALS

Consult the following University Calendar link and request advice from the English Department office, SS 1152. Please note that “mere dissatisfaction with a decision is not sufficient grounds for the appeal of a grade or other academic decision.”

<http://www.ucalgary.ca/pubs/calendar/current/i.html>

DEFERRAL OF TERM WORK AND FINAL EXAMINATIONS

Should you require an extension for completion of term papers or assignments beyond the deadline of five days after the end of lectures, an Application of Deferment of Term Work form must be completed. The University also has regulations governing the deferral of final examinations.

<http://www.ucalgary.ca/pubs/calendar/current/g-6.html>,
<http://www.ucalgary.ca/pubs/calendar/current/g-7.html>

STUDENT ACCOMMODATIONS

Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services; SAS will process the request and issue letters of accommodation to instructors.

For additional information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/

Students who require an accommodation in relation to their coursework based on a protected ground other than disability should communicate this need in writing to their Instructor.

The full policy on Student Accommodations is at http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy_0.pdf

EMERGENCY EVACUATION / ASSEMBLY POINTS

<http://www.ucalgary.ca/emergencyplan/assemblypoints>

FREEDOM OF INFORMATION & PROTECTION OF PRIVACY ACT

<http://www.ucalgary.ca/legalservices/foip/>

SAFEWALK PROGRAM

Campus Security will escort individuals day or night: call 220-5333 for assistance. Use any campus phone, emergency phone or the yellow phone located at most parking lot pay booths.

<http://www.ucalgary.ca/security/safewalk/>

PROGRAM ADVISING & INFORMATION RESOURCES

Have a question, but not sure where to start? The Arts Students' Centre (ASC) is your information resource for everything in Arts.

Drop in at SS102, call us at 403-220-3580 or email us at ascarts@ucalgary.ca. You can also visit the Faculty of Arts website at <http://arts.ucalgary.ca/undergraduate> which has detailed information on common academic concerns.

For program planning and advice, contact the Student Success Centre (formerly the

Undergraduate programs Office) at (403) 220-5881 or visit them on the 3rd Floor of the Taylor Family Digital Library.

For registration (add/drop/swap), paying fees and assistance with your Student Centre, contact Enrolment Services at (403) 210-ROCK [7625] or visit them at the MacKimmie Library Block.

FACULTY OF ARTS STUDENTS' UNION REPRESENTATIVES

Contact:

arts1@su.ucalgary.ca, arts2@su.ucalgary.ca,
arts3@su.ucalgary.ca, arts4@su.ucalgary.ca

STUDENT OMBUDSMAN'S OFFICE

<http://www.ucalgary.ca/provost/students/ombuds>

UNIVERSAL STUDENT RATINGS OF INSTRUCTION (USRI)

Feedback provided by students through the Universal Student Ratings of Instruction (USRI) survey provides valuable information to help with evaluating instruction, enhancing learning and teaching, and selecting courses (www.ucalgary.ca/usri). Your responses make a difference; please participate in USRI Surveys.