

ENGL 311.01 (FALL 2018)

COURSE OUTLINE:
SHAKESPEARE &
PERFORMANCE



DEPARTMENT OF ENGLISH
UNIVERSITY OF CALGARY

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Office: Social Sciences 1044
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COURSE DESCRIPTION

This course considers performances of Shakespeare's language through his history of film adaptations, before turning to his future: through cinematic broadcasts, virtual reality, and other platforms. We will read and watch four of Shakespeare's plays. We will reflect on our interpretive work as readers of books, audiences of films, and consumers and producers of digital media.

LEARNING OUTCOMES

By the end of this course, you will:

- * 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 words to visual conventions;
- * address how theatre is related to other platforms, including film and virtual reality.

TEXTBOOKS

SbFilm: Samuel Crowl, *Shakespeare and Film: A Norton Guide*

Miola: Shakespeare, *Macbeth*, ed. Robert Miola (Norton)

Callaghan: Shakespeare, *The Taming of the Shrew*, ed. Dymphna Callaghan (Norton)

McMullan: Shakespeare, *1 Henry IV*, ed. Gordon McMullan (Norton)

Holland: Shakespeare, *Coriolanus*, ed. Peter Holland (Arden)

EVALUATION

| | | | | | |
|----------------------|-------------|-------------|-----------|----|-----|
| Quizzes (3) | W3, W7, W11 | 20% | 90 + % | A+ | 4.0 |
| History Paper | W4 | 20% | 85 – 89 % | A | 4.0 |
| Scene Analysis Paper | W8 | 20% | 80 – 84 % | A– | 3.7 |
| Participation Report | W13 | 10% | 77 – 79 % | B+ | 3.3 |
| Take-Home Exam | Dec 14th | 30% | 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 these three assignments to pass this course: History Paper, Scene Analysis Paper, and Take-Home Exam.

QUIZZES (20%)

There are three quizzes in this course. They cover the readings for class, the viewings we do in class, and other material related to Shakespeare and film we cover in class. In other words, if you do the readings and take good notes in class, you should do just fine on these quizzes. Quiz 1 covers Weeks 2-3; Quiz 2 Weeks 4-7; and Quiz 3 Weeks 8-11. Each one is worth 6.67% of your grade in the course.

HISTORY PAPER (1250WW) (20%)

Read “Shakespeare and the Talking Movies,” pp.15-31 of Sarah Hatchuel’s book *Shakespeare, from Stage to Screen* (2004). Choose any feature-length Shakespeare film that Hatchuel mentions in these pages, and analyze it in relation to her argument about film directors’ strategies for associating visual with verbal elements (19).

For full marks, your paper should make an argument that could have a counter-argument, rather than simply offering a topic for discussion. It should classify your film in one of Hatchuel’s four categories on pages 16-18. It should compare your film to at least two others that Hatchuel mentions in these pages. And it should discuss two or more scenes from your chosen film, one of which is from the latter half. Cite scenes using parenthetical H:MM:SS time-stamps, e.g. (1:19:37). You may also do secondary research, but it is not required.

SCENE ANALYSIS PAPER (1250WW) (20%)

For this paper, I will provide three clips from three different adaptations (each) of *Macbeth* and of *I Henry IV*. Write a paper that compares the three clips to each other, and to the scene in Shakespeare's text. What revisions, rearrangements, cuts, and other adaptations do they make to the text? How do they affect your understanding of the text?

For full marks, quote the text at least five times and use 6-8 terms from Crowl's Glossary in *Shakespeare and Film* (197-201) in your analysis of all three clips. You may also do secondary research, but it is not required.

TAKE-HOME EXAM (2500 WW) (30%)

The Take-Home Exam is a paper that requires you to do close readings of the plays we have read and their film treatments. It must also use 8-10 terms from Crowl's Glossary in *Shakespeare and Film* (197-201).

There will be a choice of questions. **Past exam questions** have included:

1. How do films address Shakespeare's own sense of his theatre's limitations?
2. How do we recognize a film's 'signature' (or defining) shot?
3. How do we identify the hallmarks of a director's style?
4. How can close readings affect performance choices?
5. Write two pitches to a fictional film studio that propose two films that you will direct based on the plays we have read. For each film, describe your proposed script, camerawork, acting, music, and editing. Compare each proposed film to any previous film of these plays.

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](#)>.

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 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 of *one day* without penalty, on **any one of** the History Paper **or** the Scene Analysis Paper **or** the Take-Home Exam.

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 (E.1), 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.

| | | Readings | Viewings | Writings |
|-----|--------------------|---|---|----------------------|
| W1 | Sept 6 | <i>Course Introduction</i> | | |
| | | How to Read a Film | | |
| W2 | Sept 11 | "Brief Guide to Film Grammar and Rhetoric" (<i>ShFilm</i> , xxiii-xxv) | | |
| | | History of Shakespeare on Film | | |
| | Sept 13 | "Shakespeare on Film and Television" (<i>ShFilm</i> , xi-xvii) | <i>All the World's a Screen</i> (BBC, 2016) | |
| W3 | Sept 18 | "Establishing Shot: History" (<i>ShFilm</i> , 3-20); "Shakespeare and the Talking Movies" {PDF} | | |
| | Sept 20 | No class | | Quiz 1: W2-W3 |
| | | Macbeth | | |
| W4 | Sept 25 | The play (<i>Miola</i> 1-82) | | |
| | Sept 27 | "On ... the 1948 <i>Macbeth</i> " (<i>Miola</i> 111-15) | <i>Welles; Adaptation: Kurosawa</i> | History Paper |
| W5 | Oct 2 | <i>Recent Films</i> | <i>Polanski, Fassbender</i> | |
| | Oct 4 | <i>Theatre and Television</i> : "On the 1976 ... <i>Macbeth</i> " (<i>Miola</i> 116-22); Stewart and Fleetwood Interviews (<i>Miola</i> 131-39) | <i>BBC, Nunn; Goold, Norris</i> | |
| | | The Taming of the Shrew | | |
| W6 | Oct 9 | The play (<i>Callaghan</i> 1-79) | | |
| | Oct 11 | "Franco Zeffirelli" (<i>ShFilm</i> , 53-60) | <i>Zeffirelli</i> | |
| W7 | Oct 16 | <i>Adaptation</i> : "Kiss Me Kate" (<i>Callaghan</i> 346-48) | <i>Porter/Sidney</i> | |
| | Oct 18 | No class | | Quiz 2: W4-W7 |
| | | 1 Henry IV | | |
| W8 | Oct 23 | The play (<i>McMullan</i> 1-94) | | |
| | Oct 25 | "Welles and Falstaff" (<i>McMullan</i> , 368-80) | <i>Welles, Branagh</i> | Scene Analysis Paper |
| W9 | Oct 30 | <i>Adaptation</i> : "My Own Private Idaho" (<i>McMullan</i> , 387-92) | <i>Van Sant</i> | |
| | Nov 1 | <i>Theatre and TV</i> | <i>BBC, Dromgoole, Eyre, Doran</i> | |
| | | Coriolanus | | |
| W10 | Nov 6 | The play (<i>Holland</i> , 149-411) | | |
| | Nov 8 | <i>Theatre and TV</i> | <i>BBC, Rourke, Jackson</i> | |
| | | <i>Reading break</i> | | |
| W11 | Nov 20 | "Filming <i>Coriolanus</i> (2011)" (<i>Holland</i> , 133-141) | <i>Fiennes</i> | |
| | Nov 22 | <i>Fiennes Film Analysis (continued)</i> | | Quiz 3: W8-W11 |
| | | Future Platforms | | |
| W12 | Nov 27 | <i>'Live' Theatre in Cinema</i> | <i>National Theatre, Globe</i> | |
| | Nov 29 | <i>'Live' Theatre in Cinema (continued)</i> | <i>Royal Shakespeare Company</i> | |
| W13 | Dec 4 | <i>Virtual Reality</i> | <i>VR Studio: Group 1</i> | |
| | Dec 6 | <i>Virtual Reality</i> | <i>VR Studio: Group 2</i> | Participation Report |
| | | | | Take-Home Exam |