

DEPARTMENT OF ARTS & EDUCATION**Grande Prairie Regional College****EN 3380 / ENG 338 (Athabasca University)****2005-06 Academic Year****Shakespeare (Full Year Course): 6 credits (3-0-0) UT.**

- Three contact hours are required per week.
- EN 3380 (Shakespeare) meets every Wednesday evening, from 6-8:50 p.m.

INSTRUCTOR: George Hanna**OFFICE:** C419**OFFICE HOURS:**

Mondays 3 - 4:30 p.m.

Tuesdays 10:30 a.m. – 12 Noon

PHONE NUMBER: 539-2090**E-MAIL:** hanna@gprc.ab.ca**DELIVERY MODE:** Lecture / Class Participation and Discussion / Oral Presentations / Web-Based Learning Materials.**PRE-REQUISITES:** EN 1000, EN 1010 or an equivalent six credits of first-year English. Not to be taken by students who have credit in EN 2390 and EN 3390.**CALENDAR DESCRIPTION:**

This full-year course will examine representative works by Shakespeare, with plays selected from the comedies, histories, and tragedies. As well as examining the main traditional approaches in Shakespeare scholarship, the course will incorporate performance-based criticism, with due consideration given to Shakespeare productions on the stage, cinema or television.

LONGER COURSE DESCRIPTION:

This year, English 3380 examines a selection of twelve plays by the most celebrated English dramatist and poet. The plays to be covered include histories, comedies, and tragedies from the early to the late periods of Shakespeare's career. Aside from these representative dramas, reference will also be made to a number of Shakespeare's other plays and poems. Some time will be spent exploring the political, social, cultural, and historical background of Elizabethan England, but the main emphasis will be on a close textual reading of the plays' poetic language and dramatic structure.

The lectures and seminar discussions will focus primarily on textual analysis. Other matters to be discussed include the following: the Renaissance; the distinctive features of the Elizabethan theatre and the nature of the leading acting companies; different acting styles; biographical data on the life of Shakespeare; an overview of critical approaches to Shakespeare; the Elizabethan concept of history; the mythology of kingship; characteristics of Elizabethan tragedy and comedy; courtly love and the Petrarchan convention; the pastoral tradition; and so on.

Shakespeare in Performance:

By covering fewer plays this year, we shall have sufficient time to incorporate more systematic study of Shakespeare in performance.

Which of these twelve plays examined this year are most suited for Shakespeare in Performance studies? What kinds of performances prove most effective - television, cinema or stage productions? Should loose adaptations of Shakespeare plays be taken seriously?

What justification is there for including Akira Kurosawa's black and white adaptation of Macbeth, titled Throne of Blood (1957)? Is there any justification for excluding such films as director Gil Junger's 10 Things I Hate About You (1999), a very loose teenage adaptation of Shakespeare's The Taming of the Shrew?

REQUIRED TEXTS & RESOURCES:

- Textbook: David Bevington, ed. The Complete Works of Shakespeare, 5th ed. Toronto: Pearson, 2004.
ISBN: 0-321-09333-X
- All these plays are available in Bevington's Longman edition.
- If you already own a different edition of Shakespeare's Complete Works or individual editions of the plays, your text[s] *may* be suitable for this course. A good edition should contain an effective introduction, adequate textual notes, and a reliable text.
- If in doubt, consult the instructor.

FALL TERM 2005: A Quick Overview

During the first term, we shall closely examine **six plays** in the order indicated:

1. <u>The Merchant of Venice</u> (1596-97)	[Early Comedy]	[Sept. 14-21]
2. <u>Much Ado About Nothing</u> (1598)	[Mature Comedy]	[Sept. 28-Oct. 5]
3. <u>Henry IV, First Part</u> (1597).	[Major History Play]	[Oct. 12-19]
4. <u>Henry IV, Second Part</u> (1597).	[Major History Play]	[Oct. 26-Nov. 2]
5. <u>Hamlet</u> (1599-1600).	[Great Tragedy]	[Nov. 9-16-23]
6. <u>Macbeth</u> . (1606-07).	[Great Tragedy]	[Nov. 30-Dec. 7]

WINTER TERM 2006: A Quick Overview

7. <u>Henry V</u> (1599)	[Major History Play]	[Jan.-11-18]
8. <u>Titus Andronicus</u> (1592-94).	[Early Tragedy / Roman Play]	[Jan. 25-Feb. 1]
9. <u>King Lear</u> (1605-06).	[Great Tragedy]	[Feb. 8-15 - March 1]
10. <u>Twelfth Night</u> (1600-01)	[Mature Comedy]	[March 8-15]
11. <u>Measure for Measure</u> (1604).	[Problem Comedy]	[March 22-29]
12. <u>The Tempest</u> (1611).	[Late Romance]	[April 5-12]

Whenever appropriate, **background readings and directed Shakespeare film studies** will also be assigned.

Maximum number of plays covered during 2005-06 Academic Year: **12 (twelve)**

Genre Breakdown:

Comedies:	3 (three)	* In the broadest possible terms, problem comedies and romances are commonly regarded as sub-categories of comedy.
Problem Comedies:	1 (one)	
Romances:	1 (one)	* Viewed from this perspective, we actually examine 5 (five) comedies .
Histories:	3 (three)	
Tragedies:	4 (four)	

CONTENT DESCRIPTION

Major activities and timelines are indicated below:

COURSE TESTS AND ASSIGNMENTS

Take-Home Midterm Test

Due October 12, 2005

Weighting: **10%** of the course grade.

1st Assignment: 2000-2500 word essay (about 8-10 typed pages).

Weighting: **20%** of the course grade.

Due Date: (Wednesday), November 9, 2005

2nd Assignment: 2000-2500 word essay (about 8-10 typed pages)

Weighting: **20%** of the course grade.

Due Date: (Wednesday), January 25, 2006

3rd Assignment: 2000-2500 word essay (about 8-10 typed pages):

Weighting: **20%** of the course grade.

Due Date: (Wednesday), March 22, 2006

Individual or Group Oral Presentation on an assigned topic.

Deadline(s): Negotiable, depending on the number of students and **assigned topics**.

Weighting: **20%** of the course grade.

<p>Participation in regular seminars throughout the year.</p>
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<p>Weighting: 10% of the course grade.</p>

ESSAY ASSIGNMENTS - BASIC REQUIREMENTS:

1. All essays must be **typed**.
2. **Essays are due on the dates indicated.**
 - Students who submit essays after the deadline are normally penalized at the rate of **half a stanine per calendar day**.
 - However, any student experiencing difficulty meeting an essay deadline should contact the instructor to determine if there are reasonable grounds for granting an extension.
 - Essays submitted more than one week late may not be accepted.
3. Extensions are always granted in cases of sickness, providing the student can produce a note from a doctor.
4. Subject to time constraints, rewrites are allowed on *all* essay assignments. Paper clip the graded essay (showing the original grade and the instructor's comments) to the back of the rewritten paper and follow other instructions as provided.

GRADES

Grande Prairie Regional College uses the **alpha grading system** and the following approved letter codes for all programs and courses offered by the College. All final grades will be reported to the Registrar's Office using alpha grades. Alpha grades will be converted to four-point equivalence for the calculation of grade point averages.

Alpha Grade	4-point Equivalence	Descriptor	Conversion of Percentage to Alpha Grade	Conversion of Alpha Grade to mark out of 10
			* Guideline only. * Used for assigning marks on tests, essays, or other course requirements.	
A+	4.0	Excellent	A+ = 90-100%	A+ = 9-10
A	4.0		A = 85-89	A = 8.5-8.9
A-	3.7	First Class Standing	A- = 80-84	A = 8-8.4
B+	3.3		B+ = 76-79	B+ = 7.6-7.9
B	3.0	Good	B = 73-75	B = 7.3-7.5
B-	2.7		B- = 70-72	B- = 7-7.2
C+	2.3	Satisfactory	C+ = 67-69	C+ = 6.7-6.9
C	2.0		C = 64-66	C = 6.4-6.6
C-	1.7		C- = 60-63	C- = 6-6.3
D+	1.3	Poor	D+ = 55-59	D+ = 5.5-5.9
D	1.0	Minimal Pass	D = 50-54	D = 5-5.4
F	0.0	Failure	0 = 0-49	F = 0-4.9

The following letter grades may also be used:

- A** Audit; no credit given and not calculated into the grade point average
- W** Withdrawal with permission; not calculated in Grade Point Average (GPA)
- WF** Withdrawal after the deadline; carries a weight of "F"
- CR** Credit; indicates a passing grade; used in some programs and courses
- IN** Incomplete; indicates that course requirements are not complete. This grade permits a one-month extension to complete course requirements. The grade of "IN" must be cleared within the one month period. The deadlines for clearing grades of "IN" are listed in the Academic Schedule.

MINIMAL PASS

A grade of D will be considered a minimum passing grade and will normally meet the prerequisite requirements for the next level of study. Exceptions to this will be clearly stated in prerequisite requirements in the course description or in program progression criteria.

Other post secondary institutions may not consider grades of D sufficient to award transfer credit.

Currently, the University of Alberta will not accept for transfer courses completed with grades of "D" or "D+". Some post secondary institutions, for example, the University of Calgary, may accept grades of "D" for transfer but may consider that the student is insufficiently prepared for courses in the next level of study.

REQUIRED READING:

- Keep up with the assigned readings.
- Do not show up for class without having read previously assigned material.
- Be prepared to discuss the plays in class.

ESSAY REWRITES

2005-06 Academic Year

English 3380 A23 / ENG 338 (Athabasca University)

G. Hanna:

INSTRUCTIONS:

1. At the instructor's discretion, students who misunderstood the essay question, have serious writing problems, performed poorly due to extenuating circumstances, or simply wish to improve their grade on an assignment will be allowed to rewrite up to three papers.

Keep in mind, however, that the instructor's time constraints, along with pressure from the Registrar's office to submit students' final grades, might preclude any opportunity for rewriting the last essay assignment.

Normally, the instructor will NOT accept rewrites submitted after the last scheduled class of the current academic year.

2. Keep the original marked copy of your essay with your instructor's comments; paper clip the original marked version to the back of your rewrite. Otherwise, rewrites will NOT be accepted.
3. While editing, revising, or restructuring your work, do not change any of your words, sentences, or ideas directly on the original marked copy.
4. If you wish to do so, jot down possible alterations in pencil or red ink.
5. Otherwise, make editorial changes on an *unmarked* copy of the paper as saved on a disk or on your hard drive.

6. To correct errors and avoid making new ones, refer to the problem areas indicated on the editor's checklist provided by your instructor; also take into consideration comments and suggestions found in the margins or summary statement on the first version already marked by your instructor.
7. The rewrite will be graded as a new assignment. Through careful editing and revision, MOST students should be able to upgrade their original mark by at least one stanine. In such cases the lower mark on the first version will NOT affect your final standing in the course.
8. Rewrites are normally due within two weeks. However, turn them in earlier if your revisions are minor.
9. Late penalties of half a stanine per day will apply to essay revisions submitted past the deadline.
10. Good luck!

INDIVIDUAL CONTACT WITH THE INSTRUCTOR:

Individual work with the instructor on specific compositions is necessary and expected. Feel free to consult me as often as possible for extra help in completing course assignments. Whenever necessary, contact me to discuss any difficulties that you encounter completing course assignments. My office telephone number is provided on the first page of this course outline. If I am not available to take your call, please leave your name, a brief message and a phone number where you can be reached. I make a point of checking my voice mail and office e-mail messages from home. You can contact me by e-mail through my regular college e-mail account: hanna@gprc.ab.ca

ATTENDANCE:

Excessive absenteeism - defined as more than **two** unexcused absences per term - may adversely affect your grade.

AN IMPORTANT NOTE ABOUT PLAGIARISM

All students are expected to read and be familiar with the GPRC policy on **plagiarism**, as defined in the **2005-06 GPRC Calendar** (pp. 47-48). For easier reference, here is GPRC's official policy on plagiarism:

Academic Dishonesty - Plagiarism and Cheating

The College expects intellectual honesty from its students. Intellectual honesty demands that the contribution of others be acknowledged. To do less is to cheat. Intellectual dishonesty undermines the quality of academic activity and accordingly, the College has adopted appropriate penalties for student misconduct with respect to plagiarism and cheating. Penalties are levied according to the degree of the infraction. If you are unsure whether a particular course of action might constitute plagiarism, you are advised to consult with the instructor.

Plagiarism involves submitting work (words, ideas, images, or data) in a course as if it were your own work done expressly for that particular course when, in fact, it is not.

Most commonly plagiarism exists when:

1. The work you submit or present was done, in whole or in part, by an individual other than yourself (this includes having another person impersonate you or otherwise substitute the work of another for your own in an examination, test or assignment).
2. Parts of your work are taken from another source without reference to the original author. This includes ideas, words, and images appearing in print, digital, graphical, internet, audio and video formats.
3. You submit or present the work in one course which has also been submitted in another course (although it may be completely original with you) without the prior agreement of the instructor.
4. Clinical or laboratory reports are falsified or fabricated.

While it is recognized that academic work often involves reference to ideas, data and conclusions of others, intellectual honesty requires that such references be explicitly and clearly noted.

Instructors may choose to use online plagiarism detection services. When you submit a paper, the College considers that you are consenting to a review of your paper by these services and further understands that you cannot claim any copyright violation should your paper be uploaded to an online plagiarism detection service.

Penalties

At the request of the instructor, the Department Chair in consultation with the Vice President Academic may, depending on the seriousness of the offense, impose one of the following penalties if there is evidence of plagiarism/cheating misconduct:

1. Re-write the assignment or examination if time permits.
2. Re-write the paper or essay if time permits but reduce the grade by an appropriate amount.
3. A grade of "F" on the assignment or exam.

At the request of the Instructor, the Department Chair, in consultation with the Vice President Academic, may, depending on the seriousness of the offense, impose one of the following penalties will be imposed if there is evidence of plagiarism/cheating misconduct:

1. Any of the penalties specified above and a warning that further offenses will result in a permanent record on your file.
2. A permanent record placed on your file but not on your transcript.
3. Forced withdrawal from the course and a failing grade in the course.
4. Forced withdrawal from the College and a permanent record on your transcript.

Appeal

Any appeal should follow the guidelines set out in the Student Academic Grievance Policy. Disciplinary action will be suspended until the outcome of the appeal process.

**AN OVERVIEW OF THE FALL TERM,
EN 3380 / ENG 338 (AU), 2005-06 ACADEMIC YEAR:
September 7 – December 4 [14 classes]**

■ **Plays will be studied in the order listed on the pages 2-3 of this course outline.**

September 7

Introduction / Overview / Expectations

Course Outline

Main Requirements and Assignments.

Shakespeare, the Man and His Time: Historical Overview

Elizabethan Period.

Jacobean Era.

Shakespeare on Stage and Screen.

Shakespeare and Pop Culture: The Bard's Infiltration of Theatre, Cinema, Television, Music, Opera, Advertising and Corporate Boardrooms.

September 14

Shakespeare's Early Comedies: The Merchant of Venice.

Elements of Traditional English Comedy

The Two Worlds of Venice and Belmont

Is Merchant an anti-Semitic text?

Shylock: Stock Villain? Sympathetic Figure? Tragic Victim?

September 21

The Ring Episode and the Primacy of the Marital Bond

Homo-erotic Readings of Antonio's Relationship with Bassanio

The Merchant of Venice on Stage and Screen

September 28

Much Ado About Nothing.

Beatrice and Benedick as Lovers.

Elements of Shakespeare's Middle or Mature Comedies

Male Bonding versus romantic love and marriage.

Tragic elements in Much Ado.

Dogberry and the Watch: Comic Relief?

October 5

Much Ado About Nothing Revisited.

Don John and Shylock as unrepentant villains.

Marriage from The Merchant of Venice to Much Ado About Nothing.

Much Ado on Stage and Screen.

- *Distribute topics for Take-Home Midterm Test.*

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| <ul style="list-style-type: none"> • Long Weekend October 8-9-10, 2005 • Thanksgiving Day: Monday, October 10 [no classes] |
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October 12

Overview of Shakespeare's History Plays

Henry IV, First Part in the context of Shakespeare's Second Tetralogy

Falstaff and Prince Hal as Lords of Misrule.

Tavern, court and Battlefield

Kingship, Acting, and the dynamics of political power.

Take-Home Midterm Test due on October 12, 2005

Weighting: 10% of the course grade.
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October 19

Symbolic Geography in Henry IV, Part 1

The role of Hotspur

Falstaff: Comic genius, Child-like egoist or Dark, sinister figure?

Henry IV, Part 1 as a drama of education: Is Hal educated in the tavern?

October 26

Henry IV, Second Part

A 'pot-boiler' sequel or a "full-fledged member of the canon"?

Recurrent disease Imagery

Falstaff: a Diminished Figure?

Symbolic Geography: Shifts in Physical Setting.

November 2

Prince Hal and the Mystique of kingship

The youthful, optimistic mood of Henry IV, First Part versus the elegiac, nostalgic note of the Second Part.

The Rejection Scene in Henry IV, Second Part

Henry IV, Second Part on Stage and Screen

Orson Welles's Chimes at Midnight

November 9

Hamlet as a Revenge Drama

Psychoanalytic Readings of Hamlet

1st Assignment: 2000-2500 word essay (about 8-10 typed pages).

Weighting: **20%** of the course grade.

Due Date: (Wednesday), November 9, 2005

- Four-Day Long Weekend November 10-11-12-13
- Fall Break: Thursday, November 10 [no classes]
- Remembrance Day: Friday, October 11 [no classes]

November 16

Hamlet: Shakespeare's Greatest Play? Most Cerebral Tragedy?

Prince Hamlet as a tragic protagonist.

Polonius as Elizabethan politician

Hamlet's relationship with Ophelia

November 23

Hamlet on Stage and Screen –

From Television Adaptations to Big Screen productions:

Laurence Olivier (1948)

Franco Zeffirelli (1990)

Kenneth Branagh (1996)

Michael Almereyda (2000/I)

November 30

Tragedy and Shakespeare's Macbeth.

Macbeth: Evil "Butcher" or Sympathetic Protagonist?

From the crudity of Titus Andronicus to the elevated poetry of Macbeth

Poetry and the Catharsis of Tragedy in Macbeth.

Light and darkness in the play. Role of the supernatural: the three witches.

The Role of Lady Macbeth.

Comic Relief? Macbeth as one of Shakespeare's four great tragedies.

December 7

Macbeth on Stage and Screen: Orson Welles' Macbeth
 Ikira Kurosawa's Throne of Blood: A Japanese Macbeth.
 BC TV Macbeth versus Polanski's Macbeth

EN 3380 / ENG 338 (AU) WINTER TERM 2006

- The Winter Term consists of 14 classes extending from January 4 to April 12, 2006.
- Plays will be studied in the order listed on the page three of this course outline.

January 4

Introduction / Overview / Expectations
 Course Outline
 Main Requirements and Assignments.
 Shakespeare, the Man and His Time: Historical Overview
 Elizabethan Period.
 Jacobean Era.
 Shakespeare on Stage and Screen.
 Shakespeare and Pop Culture: The Bard's Infiltration of Theatre, Cinema, Television, Music, Opera, Advertising and Corporate Boardrooms.

January 11

Overview of Shakespeare's History Plays
Henry V in the context of Shakespeare's Second Tetralogy
 The role of the Chorus
 Patriotic Play or an Exercise in Jingoism?
 Kingship and the dynamics of political power.
 Henry: "The mirror of all Christian kings" or a Machiavellian "politician"?

January 18

The Ghost of Falstaff
 The role of the low-life characters as an anti-Chorus in Henry V
 The role of Fluellen as a comic figure.
Henry V on Stage, Screen, and Television:
 BBC TV production (1979). Directed by David Giles.
 Laurence Olivier's World War Two feature film (1944) versus Kenneth Branagh's post-modernist Henry V (1989).

January 25

Shakespeare's first tragedy: Titus Andronicus
 Revenge play or Roman Tragedy?
 Rome: Is the play's setting significant?
 Are the play's violence and bloodshed excessive or tasteless?
 Aaron: An unrepentant, Machiavellian villain.

2nd Assignment: 2000-2500 word essay (about 8-10 typed pages)

Weighting: **20%** of the course grade.

Due Date: (Wednesday), January 25, 2006

February 1

The BBC TV Titus Andronicus

Reinventing Titus for the Big Screen.

"From Shakespeare's Titus Andronicus to Julie Taymor's Titus:

A Film Review by George Hanna"

This required reading assignment can be accessed on

"The Life and Times of Mr. William Shakespeare"

<http://www.gprc.ab.ca/shakespeare/reviews/titusGeorgeReview.html>

February 8

King Lear and the Greatness of Shakespearean Tragedy

Edmund as Machiavel

The Role of the Court Jester in Elizabethan Society.

Lear's Fool

Blindness and Madness Motifs

February 15

Lear's transformation from egoist to humanitarian.

Symbolic Geography

Lear as a Tragic protagonist

King Lear: Madness as Vision.

9-Day Winter Break: Saturday, February 18-Sunday, February 26, 2006

Family Day: Monday, February 20 [No Classes]

March 1

King Lear on Stage and Screen

Peter Brook's B/W Film Adaptation of King Lear (1971)

Television Leares:

Jonathan Miller's BBC TV production (1982) featuring Michael Hordern

Michael Elliott 's Granada TV King Lear (1984) starring Laurence Olivier

Akira Kurosawa's epic masterpiece Ran (1985): Japanese King Lear, starring

Tatsuya Nakadai as Lord Hidetora [Lear figure]

Richard Eyre 's King Lear (1997) starring Ian Holm.

1st Major Essay Due on March 1, 2006

Weighting: **30%** of the course grade.

2000-2500 word paper (about 8-10 typed pages)

March 8

Twelfth Night and the spirit of Shakespeare's festive comedy.
 Feste and the role of the court jester in Elizabethan drama.
 Feste versus Lear's fool
 Malvolio: Agent of repression or Dignified, Sympathetic figure?
 Shakespeare's Illyria: Symbolic Geography?

March 15

Cross-Dressing in Twelfth Night
Twelfth Night on Stage and Screen

March 22

Elements of Shakespeare's Problem Comedies
Measure for Measure as a Problem Play:
 What's problematic about the play's gender politics?
 Urban Vice in Shakespeare's Vienna
 The role of Pompey Bum and other comic characters.

3rd Assignment: 2000-2500 word essay (about 8-10 typed pages):
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Weighting: 20% of the course grade. Due Date: (Wednesday), March 22, 2006
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March 29

Legislating sexual morality with "biting laws."
 Isabella's Dilemma: Is't not a kind of incest, to take life/
 From thine own sister's shame?" (III.i.)
 Lucio's Role: "Fantastic" truth-sayer or hardened cynic?
 Angelo: A Study in how Power Corrupts
 Vincentio: A wise, benevolent ruler or "the old fantastical duke of dark corners" (III. iv.)?

April 5

Elements of the Late Romance
 Magic and enchantment on Prospero's Island
 Utopia or Dystopia?
 Miranda's awakening into a "brave new world."
The Tempest as an allegory of colonization:
 Caliban: A "savage, deformed slave" or dispossessed native?

April 12

Antonio as a scheming Machiavel
 Forgiveness and reconciliation.
 Prospero abjures magic.
 Caliban after Prospero's departure
The Tempest on stage and screen.

END OF COURSE

Friday, April 14: Good Friday Holiday.
Long weekend April 14-15-16.