

**DEPARTMENT OF ARTS & EDUCATION**

**Grande Prairie Regional College**

**EN 3390 A2 (Studies in Shakespeare).  
Half Year 45 hours / 3 credits (3-0-0) UT**

**2007-08 Academic Year  
Winter Term 2008**

**INSTRUCTOR:** George Hanna

**OFFICE:** C419

**OFFICE HOURS:** Mondays 1:30 – 3 p.m.  
Tuesdays 12 Noon – 1:30 p.m.

- Office hours are either as posted or by appointment; posted hours are subject to change.
- If you have classes during my regular office hours, contact me to set up a meeting at a mutually convenient time.

**PHONE NUMBER:** (780) 539-2090

**E-MAIL:** [hanna@gprc.ab.ca](mailto:hanna@gprc.ab.ca)

- EN 2390 (Introduction to Shakespeare) and EN 3390 (Studies in Shakespeare) are two 3-credit "companion" courses; students can take one or both courses (in either order).
- Students who have previously taken the full year 6-credit Shakespeare course EN 3380 may NOT take EN 2390 and/or EN 3390 for credit.
- Three contact hours are required per week.
- EN 3390 (Studies in Shakespeare) meets every Wednesday evening, from 6-8:50 p.m.

**DELIVERY MODE:** Lecture / Class Participation and Discussion / Oral Presentations.

**PRE-REQUISITES:** One of the following courses (or combinations) serves as a pre-requisite to senior English courses: EN 1000; *both* EN 1111 *and* EN 1112; the former EN 1010, or an equivalent six credits of first-year English.

**EN 3390 READING LIST  
Winter 2008**

- |                                |                             |
|--------------------------------|-----------------------------|
| 1. <i>Henry V.</i>             | January 16-23               |
| 2. <i>Macbeth</i>              | January 30- February 6      |
| 3. <i>King Lear.</i>           | February 13 and February 27 |
| 4. <i>Twelfth Night.</i>       | March 5-12                  |
| 5. <i>Measure for Measure.</i> | March 19-26                 |
| 6. <i>The Tempest.</i>         | April 2-9                   |

- Subject to time constraints, we *may* cover up to three additional plays.
- Textbook: David Bevington, ed. *The Necessary Shakespeare*, 2<sup>nd</sup> ed. Toronto: Pearson, 2005.
- 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 suitable academic edition should contain a comprehensive textual apparatus, including a scholarly introduction, detailed textual notes, a survey of criticism on each play, and an historical overview of stage and film adaptations.
- If in doubt, consult the instructor.

### **BRIEF CALENDAR DESCRIPTION:**

This course examines representative works of Shakespeare. A study of Shakespeare's dramas, with plays selected from the comedies, histories and tragedies, EN 3390 considers both traditional and newer, more controversial scholarly approaches to Shakespeare. As well, the course incorporates performance-based criticism, with due consideration given to Shakespeare productions on stage, cinema and television.

### **LONGER COURSE DESCRIPTION:**

This term, English 3390 examines a selection of 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.

EN 3390 considers both traditional and newer, more controversial scholarly approaches to Shakespeare. 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:**

We shall incorporate systematic study of Shakespeare in performance.

Which of the plays examined this term 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 taking seriously Akira Kurosawa's black and white adaptation of *Macbeth*, titled *Throne of Blood* (1957)? Is there any justification for ignoring or dismissing 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*?

### **Evaluation**

A brief Take-Home writing assignment will be distributed January 23.

Minimum length: 500 words (about 2 typed pages).

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

Due January 30, 2008

1<sup>st</sup> Major Essay

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

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

Due Date: February 27, 2008

2<sup>nd</sup> Major Essay

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

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

Due Date: March 26, 2008

Group Oral Presentation: **20%** [5-6 students per group, depending on class size].

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

Oral Participation: **10%**

### **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 one Alpha letter grade 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 4-point Equivalence		Descriptor	Conversion of Percentage to Alpha Grade
			* Guideline only.
			* Used for assigning marks on tests, essays, or other course requirements.
A+	4.0	Excellent	A+ = 95-100%
A	4.0	Excellent	A = 83-94
A-	3.7	Very Good	A- = 80-82
B+	3.3	First Class Standing	B+ = 76-79
B	3.0	Good	B = 72-75
B-	2.7	Good	B- = 69-71
C+	2.3	Satisfactory	C+ = 66-68
C	2.0	Satisfactory	C = 63-65
C-	1.7	Satisfactory	C- = 59-62
D+	1.3	Poor*	D+ = 55-58
D	1.0	Minimal Pass*	D = 50-54
F	0.0	Failure	0 = 0-49

\* Please note that GPRC instructors have the prerogative of employing different scales for converting percentages into alpha letter grades; no prescriptive scale appears in the GPRC calendar.

\* For a complete list of letter grades, see current 2007-08 Calendar, p. 37.

### \* 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 credit but may not allow you to use the courses as prerequisites to other courses.

## AN IMPORTANT NOTE ABOUT PLAGIARISM

All students are expected to read and be familiar with the GPRC policy on **plagiarism**, as defined in the **2007-08 GPRC Calendar** (pp. 44-45).

### ATTENDANCE:

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

### 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

2007-08 Academic Year

English 3390 (Winter 2008)

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 two 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 or two letter grades. 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 one letter grade 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 for extra help interpreting difficult texts or completing course assignments. Whenever necessary, contact me to discuss any difficulties that you encounter completing this course. If I am ever not around, tack a message to my office door, C419. My GPRC email and office telephone number are 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.

### **AN IMPORTANT NOTE ABOUT PLAGIARISM**

All students are expected to read and be familiar with the GPRC policy on **plagiarism**, as defined in the **2007-08 GPRC Calendar** (pp. 44-45).

### **TENTATIVE OUTLINE OF EN 3390 (STUDIES IN SHAKESPEARE) WINTER TERM 2008**

- EN 3390 consists of 13 classes extending from January 9 to April 9, 2008.
- Plays will be studied in the order listed on the first page of this course outline.

**January 9**

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 16**

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 23**

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).

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

<b>Take-Home Writing Assignment Due January 30, 2008</b>
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Weighting: <b>10%</b> of the course grade.
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- As part of the 2007-08 Theatre Season at Edmonton's Citadel, a stage production of *Macbeth* will occur at the Maclab Theatre from February 9 – March 2, 2008.
- If there is sufficient interest, EN 3390 students could drive down to Edmonton to attend a performance of *Macbeth* individually or as a group, preferably during Winter Break (February 16-24, 2008).
- Directed by Peter Hinton. Starring Benedict Campbell and Diane D'Aquila.
- A Co-production with The National Arts Centre English Language Theatre, Ottawa.

**January 30**

Shakespeare's *Macbeth* as Tragedy.

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*.

**February 6**

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.

*Macbeth* on Stage and Screen.

*Macbeth* at the Maclab Theatre, Citadel, Edmonton (February 9 – March 2, 2008)\*

\* See note about this production directly above (p. 7).

Orson Welles' *Macbeth* (1948).

Ikira Kurosawa's *Throne of Blood* (1957): A Japanese *Macbeth*.

From the BC TV *Macbeth* to Roman Polanski's *Macbeth* (1971).

**February 13**

*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

**9-Day Winter Break:**

Saturday, February 16-Sunday, February 24, 2008

Family Day: Monday, February 18, 2007 [No Classes]

**February 27**

Lear's transformation from egoist to humanitarian.

Symbolic Geography

Lear as a Tragic protagonist

*King Lear*: Madness as Vision.

*King Lear* on Stage and Screen

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

Television *Lears*:

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.

1<sup>st</sup> Major Essay

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

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

Due Date: February 27, 2008

**March 5**

*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 12**

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

**March 19**

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.

**Easter Long Weekend: March 21-22-23****Good Friday, March 21****No Classes. Limited Access to the Building.****March 26**

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?" (3.1)  
 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" (3.4)?

**2<sup>nd</sup> Major Essay**

Weighting: **30%** of the course grade.  
 2000-2500 word essay (about 8-10 typed pages)  
 Due Date: March 26, 2008

**April 2**

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 9**

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**