



## DEPARTMENT OF ARTS AND EDUCATION

### COURSE OUTLINE – WINTER 2018

#### **EN4103F (A3): Genre Series—Shakespeare on Film — 3 (3-0-0) 45 Hours for 15 Weeks**

<b>INSTRUCTOR:</b>	George Hanna	<b>PHONE:</b>	780-539-2090
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<b>OFFICE HOURS:</b>	Mon. 12-1:30 pm and Tues. 3-4:30—or alternate times by appointment.		

#### **CALENDAR DESCRIPTION:**

A variable-content seminar course on specific literary themes or genres such as the Faust figure, the motif of survival in Canadian literature, the frontier as a recurrent idea in American literature, comedy, tragedy, Romanticism, Neoclassicism, and writing by women. Students may take different-genre, different-theme versions of this course.

**PREREQUISITE(S)/COREQUISITE:** Six credits of Junior UT English

#### **REQUIRED TEXT/RESOURCE MATERIALS:**

As EN 4103F is a film course, there are *no* required textbooks. Films will be screened partly in class, but students will also be required to screen and /or review the films outside the class. As copies are strictly limited, students will be encouraged to work cooperatively, screening the film adaptations in small groups.

This term, the variable-content EN 4103 will focus on film adaptations of Shakespeare's work.

**\*An extended course description is at the end of this document.**

**DELIVERY MODE:** The course work includes lectures, instructor-led seminars, and task force group investigations.

**COURSE OBJECTIVES:**

EN 4103F has been designed to improve students' knowledge of Shakespeare on film, with a close study of representative film adaptations of Shakespeare's comedies, tragedies and histories. To this end, students will discover the many points of intersection between the page, the stage and the screen.

**LEARNING OUTCOMES:**

Upon successful completion of the course, students should be able to:

- evaluate the cinematic techniques used by film directors in order to adapt Shakespeare for the big screen;
- recognize film directors' effective use of cuts to improve cinematic flow, coherence or momentum;
- identify the films' inclusion of new dialogue or invented scenes;
- critique the introduction of bold, imaginative plot twists or anachronistic details to enhance the production's originality and relevance for modern audiences;
- identify well-constructed interior sets and effective use of outdoor landscapes or physical settings to accentuate Shakespearean motifs;
- point out effective use of original scores or more traditional music to heighten audience mood or intensify atmospheric effects;
- grasp the importance of different acting styles required in films as compared to stage productions;
- acquire an overview of critical approaches to Shakespeare on film.

**TRANSFERABILITY: UA\*, UC, UL, AU, AF, CU, BU, GMU, KUC**

**\*Warning:** Although we strive to make the transferability information in this document up-to-date and accurate, **the student has the final responsibility for ensuring the transferability of this course to Alberta Colleges and Universities.** Please consult the Alberta Transfer Guide for more information. You may check to ensure the transferability of this course at Alberta Transfer Guide main page

<http://www.transferalberta.ca> or, if you do not want to navigate through few links, at <http://alis.alberta.ca/ps/tsp/ta/tbi/onlineSearch.html?SearchMode=S&step=2>

**\*\* Grade of D or D+ may not be acceptable for transfer to other post-secondary institutions. Students are cautioned that it is their responsibility to contact the receiving institutions to ensure transferability**

**EVALUATIONS:**

Short Take-Home Paper	10%
First Major Paper	20%
Second Major Paper	20%
In-Class Group Assignments	10%

Individual Oral Participation	10%
Final Exam	30%

\* The final exam will be scheduled during the official exam period, April 16-26. As you will not be allowed to write an early or deferred exam, do **not** book travel, work or other activities during the college-wide exam period.

### ASSIGNMENT DUE DATES

- Short Paper—A brief Take-Home writing assignment will be distributed Tues., January 16.  
Minimum length: 500-600 words (about 2 typed pages).  
Weighting: **10%** of the course grade. **Due Thurs., January 25.**
- 1<sup>st</sup> Major Essay **Due Thurs., February 15:** Weighting: **20%** of the course grade. 2000-2500 word paper (about 8-9 typed pages)
- 2<sup>nd</sup> Major Essay **Due Thurs., March 29:** Weighting: **20%** of the course grade. 2000-2500 word essay (about 8-9 typed pages)
- In-Class Group Assignments—Weighting: **10%**—with a cumulative grade assigned at the end of the course.

***Individual Oral Participation— Weighting: 10%—with a grade assigned at the end of the course.*** GRADING CRITERIA:

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.

### GRADING CRITERIA:

Please note that most universities will not accept your course for transfer credit **IF** your grade is **less than C-**.

Alpha Grade	4-point Equivalent	Percentage Guidelines		Alpha Grade	4-point Equivalent	Percentage Guidelines
A+	4.0	90-100		C+	2.3	66-68
A	4.0	83-89		C	2.0	63-65
A-	3.7	80-82		C-	1.7	59-62
B+	3.3	76-79		D+	1.3	55-58
B	3.0	72-75		D	1.0	50-54
B-	2.7	69-71		F	0.0	00-49

## COURSE SCHEDULE/TENTATIVE TIMELINE:

### EN 4103F—Shakespeare on Film—FILM LIST Winter 2018

- Course Introduction / *The Merchant of Venice* (2004). Thursday, January 4
- 1. Michael Radford's *The Merchant of Venice*. January 9-11-16
- 2. Kenneth Branagh's (1993) versus Joss Whedon's (2012) film adaptations of *Much Ado About Nothing*. January 18-23-25-30
- 3. Franco Zeffirelli's *Romeo and Juliet* (1968) versus Baz Luhrmann's *Romeo + Juliet* (1996). February 1-6-8-13
- 4. Laurence Olivier's (1955) versus Richard Loncraine's (1995) film adaptations of *Richard III*. February 15-27-March 1-6
- 5. Franco Zefferelli's (1990) versus Kenneth Branagh's (1996) versions of *Hamlet* (1990). March 8-13-15-20
- 6. Kenneth Branagh's Shakespeare spin-off comedy, *A Midwinter's Tale* (1995). March 22-27
- 7. Julie Taymor's *Titus* (1999), an adaptation of *Titus Andronicus*. March 29-April 3.
- 8. Julie Taymor's film adaptation of *The Tempest* (2010). April 5-10-12
- Review for Final Exam & Last Shakespeare on Film class: Thurs., April 12, 2018

## STUDENT RESPONSIBILITIES:

Your formal essay must be word-processed or typewritten. Be sure to save a copy of any written work handed in for credit or grading. Equally important, students must submit a **hard (printed) copy** and also email the instructor an **electronic copy** as an attached word document.

Assignments are due on the dates set by the instructor. Extensions are normally granted only in the event of sickness, hospitalization or extraordinary circumstances. A note from the doctor must accompany assignments submitted late on account of illness. Unauthorized late assignments will receive a late penalty of **one letter grade per calendar day**.

Regular attendance is critical to success in EN 1000. Should a student miss a class, it is the student's responsibility—**through consultation with other students**— to acquire the material missed and to complete the assigned readings, in-class work, and assignments to be done outside of class.

If a student does not hand in an assignment when it is due, the procedure is as follows:

1. Advise the instructor that the assignment has not been submitted and confirm the date it will be submitted.
2. Email the instructor an electronic copy of the assignment as an attached word document and submit a hard copy to him in person or deliver it to his office.
3. Confirm with the instructor the receipt of the assignment.

Assignments and projects not picked up by students will be held until the first week of May, 2018.

### **ATTENDANCE**

Excessive absenteeism—defined as **two or more unexcused absences** per term—may adversely affect your grade. Students with **six or more unexcused absences may be barred from writing the Final Exam.**

**STATEMENT ON PLAGIARISM AND CHEATING:** Cheating and plagiarism will not be tolerated and there will be penalties. For a more precise definition of plagiarism and its consequences, refer to the Student Conduct section of the College Calendar at <http://www.gprc.ab.ca/programs/calendar/> or the College Policy on Student Misconduct: Plagiarism and Cheating at <https://www.gprc.ab.ca/about/administration/policies>

Instructors reserve the right to use electronic plagiarism detection services on written assignments. **Instructors also reserve the right to ban the use of any form of electronics (cell phones, Blackberries, iPods, tablets, scanning pens, electronic dictionaries, etc.) during class and during exams.**

**\*\*Note:** all Academic and Administrative policies are available on the same page.

### **Additional Information:**

#### **Classroom Etiquette—or, Rules of Engagement in an Academic Environment**

- No texting during lectures or class discussions
- No listening to iPhones, iPods, or any electronic devices
- No engaging in side conversations while the instructor or other students are speaking
- No arriving late, or the fine art of punctuality.

### Email Etiquette

You are welcome to email me about course-related matters. To ensure that I read your messages,

- Be sure to provide a specific subject line.
- Identify yourself by name, course and section number.

### Email Attachments

Whenever you email me an assignment, it must be attached either as a Word document (.doc or .docx) or in Rich Text Format (.rtf). I cannot open documents sent in other formats!

### EXTENDED COURSE DESCRIPTION:

As dramas written and conceived for Elizabethan and Jacobean theatre, Shakespeare's plays rely on the power of words spoken aloud by trained stage actors. Film, by contrast, is a highly visual medium. About one hundred years ago, cinema directors began adapting Shakespeare texts for mass audiences. For the last six decades, directors from Laurence Olivier to Franco Zeffirelli and Kenneth Branagh have brought Shakespeare's plays to life on the big screen.

As an academic course, "Shakespeare on Film" examines the many points of intersection between the page, the stage and the screen. As a participant in weekly seminars, you will appreciate the astonishing versatility of Shakespeare's plays, which, increasingly, are being translated into powerful cinematic texts.

This course examines up to **twelve** film adaptations of **seven** Shakespeare plays:

1. *The Merchant of Venice*

- Michael Radford (2004) 138 min.

2. *Much Ado About Nothing*

- Kenneth Branagh (1993), 111 min
- Joss Whedon (2012), 109 min.

3. *Romeo and Juliet*

- *Romeo and Juliet* (1968). Directed by Franco Zeffirelli, 138 min.
- *Romeo + Juliet* (1996). Directed by Baz Luhrmann, 120 min.

4. *Richard III*

- Laurence Olivier (1955), 161 min.
- Richard Loncraine (1995); [starring Ian McKellan]

5. *Hamlet*

- Franco Zeffirelli (1990), 130 min.

- Kenneth Branagh (1996), 242 min.
- Kenneth Branagh, *A Midwinter's Tale* (1995). 99 min.

6. *Titus Andronicus*

- Julie Taymor *Titus* (1999)

7. *The Tempest*

- Julie Taymor (2010), 110 min.

### Why study Shakespeare on Film?

At the centenary "Shakespeare on Screen" conference in Málaga, Spain, in September, 1999, Shakespearean scholar Kenneth Rothwell readily conceded that "cinema [has] pushed Shakespeare back into the realm of popular entertainment after centuries of academic reverence" Kerr, Darren. "An Interview with Kenneth Rothwell." *Early Modern Literary Studies* 6.1 (May, 2000): 6 <URL: <https://extra.shu.ac.uk/emls/06-1/rothinte.htm>

To what extent has this new development proved desirable? In the words of Charles H. Shattuck,

In . . . [the twentieth] century the most significant mutation of Shakespeare has been from stage to film, a phenomenon which, with the growth of film technology (*movement plus sound plus color*), has given us increasing pleasure. In recent years, however, as film esthetics have grown more sophisticated - as strong-minded directors have introduced more avant-garde camera techniques and imposed upon the texts more insistently "modern" interpretations - filmed Shakespeare has provoked heated argument among the critics, sometimes even sharp hostility. . . . (*The Riverside Shakespeare*, 2<sup>nd</sup>.ed. New York: Houghton Mifflin, 1997, Appendix A, p. 1925).

Indeed, Shakespeare films by non-Anglophone directors, Shakespeare derivatives, and Branagh productions have relocated, modernized, or recontextualized the plays' settings. As the production of Shakespeare films becomes more international, Shakespeare scholars agonize over what constitutes an authentic Shakespeare film. Robert Shaughnessy, for example, explores the implications of viewing "Shakespeare on film . . . as a popular cultural phenomenon":

Viewed from this perspective, Shakespeare's place within film culture loses its status of distinctive privilege, and becomes subject to, and analysable within, the terms of popular film genres, encompassing a seemingly inexhaustible variety of instances of parody, quotation, displacement, translation and travesty (*Contemporary Essays*, p. 5)

As Shakespeare films become increasingly global, Shakespeare's plays will be filmed in languages as diverse as Maori and Inuktitut, and, in keeping with this tendency, there will be even more spin-offs. Far from diminishing Shakespeare's stature, these films will accelerate the process through which Shakespeare will "bestride the narrow world / Like a colossus" (*Julius Caesar*, 1.2. 135-136).

With varying degrees of success, directors from Franco Zeffirelli to Baz Luhrmann and Kenneth Branagh have exploited the full potential of film as a highly visual medium. In adapting Shakespeare plays for television or feature-length films, directors bring to bear a wide range of techniques:

- effective use of cuts to improve cinematic flow, coherence or momentum;
- inclusion of new dialogue or invented scenes;
- introduction of bold, imaginative plot twists or anachronistic details to enhance the production's originality and relevance for modern audiences;
- well-constructed interior sets and effective use of filmed outdoor landscapes to accentuate particular Shakespearean motifs;
- effective use of original scores or more traditional music to heighten audience mood or intensify atmospheric effects;
- technical expertise in directing films.

The course will require three hours of instruction per week plus required weekly screenings. Although we shall consider the relationship between the Shakespeare plays and their respective film adaptations, we shall also, as a matter of course, examine these films as works of art separate and distinct from Shakespeare's plays.