



DEPARTMENT OF ARTS AND EDUCATION

COURSE OUTLINE – WINTER 2019

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

INSTRUCTOR:	Dr. Murrielle Michaud	PHONE:	780-539-2090
OFFICE:	C419	E-MAIL:	mmichaud@gprc.ab.ca
OFFICE HOURS:	Mon. Noon - 2:00 p.m and Thurs. 2:30 - 3:30—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.

Readings will be posted on MOODLE; be prepared to address the class on the assigned readings.

This term, the variable-content EN 4103 will focus on film adaptations and appropriations 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 presentations.

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 *mise-en-scene*, camera angles, and editing 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 at <http://transferalberta.alberta.ca/transfer-alberta-search/#/audienceTypeStep>

**** 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:

Major Presentation	20%
Comparative Essay	20%
Scene Analysis (x2) 10% each	10%
Attendance and Participation	10%

Final Exam	30%
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* 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

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

1. From stage to cinema; Shakespeare's Globe; *mise-en-scène*, cinematography, and editing; adaptation and appropriation theory
2. *The Tempest*: Royal Shakespeare Company (2017); Taymor (2010); *Prospero's Books* (1991); *Forbidden Planet* (1956).
3. *The Taming of the Shrew*: Globe Theatre (2015); Taylor/Burton (1967); *10 Things I Hate About You* (1999).
4. *A Midsummer Night's Dream*: Shakespeare's Globe (2015); Taymore (2014); BBC Television (2016); *A Midsummer Night's Sex Comedy* (1982).
5. *Romeo and Juliet*: Shakespeare's Globe (2009); *Romeo + Juliet* (1996); *West Side Story* (1961).
6. *Macbeth*: (2010); Polanski (1971); *Throne of Blood* (1957); *Scotland, Pa.* (2001).

STUDENT RESPONSIBILITIES:

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 10% per calendar day.

Regular attendance is critical to success in EN 4103F. 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.

Assignments and projects not picked up by students will be held until the first week of May, 2019.

ATTENDANCE

Excessive absenteeism—defined as **four or more unexcused absences** per term—may adversely affect your grade. Students with **six or more unexcused absences may be debarred 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 section on Plagiarism and Cheating in the College policy titled Student Misconduct: Academic and Non-Academic at (<https://www.gprc.ab.ca/about/administration/policies/fetch.php?ID=68>).

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 at <https://www.gprc.ab.ca/about/administration/policies/>

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.

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*, 2nd.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.