

ENGL 205.01 (Winter 2019) Course Outline

Foundations: Shakespeare

Department of English, University of Calgary

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Description and Goals

“Shakespeare was a screenwriter ... If stage acting is about action and film acting is about thinking, what better playwright than Shakespeare to have thoughts photographed?”

This course takes Patrick Stewart’s claim, in an interview in our edition of *Macbeth*, literally: that over the past century, adaptations of Shakespeare’s language to film’s visual medium are also adaptations of his characters’ thoughts. We will read and watch four of Shakespeare’s plays. We will consider performances of his language in the history of film adaptations, and identify and compare features of different film directors’ styles, before turning to present cinematic broadcasts and future platforms like virtual reality. We will reflect on our interpretive work as readers of books and as audiences of films and other media.

In this course, you will:

- analyze the story, characters, and language of four Shakespeare plays (**Midterm, Scene Analysis Paper, Final Exam**); and
- analyze how a visual medium adapts the verbal medium of Shakespearean drama, through film genre and conventions; and the decisions of directors, actors, text and film and sound editors, among others; (**Scene Analysis Paper, Final Exam**).

Textbooks

- **ShFilm:** Samuel Crowl, *Shakespeare and Film: A Norton Guide*
- **Miola:** Shakespeare, *Macbeth*, ed. Robert Miola (Norton)

- **Callaghan:** Shakespeare, *The Taming of the Shrew*, ed. Dympna Callaghan (Norton)
- **McMullan:** Shakespeare, *1 Henry IV*, ed. Gordon McMullan (Norton)
- **Holland:** Shakespeare, *Coriolanus*, ed. Peter Holland (Arden)

Evaluation

- Quizzes (3): 20%
- Scene Analysis Paper: 25%
- Midterm Exam: 15%
- Participation Report: 15%
- Final Exam: 25%

There are detailed descriptions of each assignment below.

We use percentages to grade every assignment, and use D2L to convert them to these letter-grade equivalents:

90+%: A+ (4.0); 85-89%: A (4.0); 80-84%: A- (3.7); 77-79%: B+ (3.3); 74-76%: B (3.0); 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).

Only at the end of the course do we convert your final percentage grades into letters or GPA scores. Please note that, according to the University Calendar, instructors may use their discretion when rounding upwards or downwards when the average of term work and exams is between two letter grades.

Assignments

Submission Policies and Due Dates

Due dates are always midnight of the day indicated in the Course Schedule. Submit all assignments using the designated D2L Dropbox. We penalize late assignments — i.e. those submitted after midnight on the due date — at a rate of 5% daily for the first two days, and 1% daily thereafter. You must submit your assignment no later than one calendar week after the due date. Any later, and you will receive a zero grade on that assignment.

You must complete these 3 assignments to pass this course: the Scene Analysis Paper, the Midterm Exam, and the Final Exam.

Each student is permitted **one** extension of one day without penalty, on either the Scene Analysis paper or any **one** of the three quizzes.

Quizzes (20%)

There are three quizzes in this course. They cover the readings, the viewings, and other material related to Shakespeare and film we cover in lectures and tutorials. In other words, if you do the readings and take good notes in class, you should do just fine. Each quiz covers readings and classes from different weeks in the course schedule, as indicated there. Each quiz is worth 6.67% of your grade in the course.

Each quiz is on D2L, and is password-protected. We will give you the three passwords only in person, in class, on the days indicated in the course calendar. You will have 24 hours, from 5 pm that day to 5 pm the next day, to complete each quiz; none will take you more than about 45 minutes.

Scene Analysis Paper (25%)

For this paper, we will provide three clips from three different adaptations (each) of *Macbeth*. Write a paper of 1250 words 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 does each clip differently adapt the text to the visual medium of film? How does each clip affect your understanding of the text?

Quote the text of your scene at least five times. Don't leave quotations to 'speak for themselves'; show why you need to quote Shakespeare's words, rather than paraphrase them in your own.

To answer these questions, use 6-8 technical terms from Crowl's Glossary in *Shakespeare and Film* 197-201. Also use any terms that we covered in the four main categories of mine-en-scène (composition, setting, acting, costumes, lighting); cinematography (shot, angle, speed/motion, movement); editing (pace, shot/countershot, crosscutting, montage, transitions); and sound (score, effects). **Highlight these terms in bold type.** The number of terms you use is up to you, but choose judiciously. Don't try to discuss them all, but focus on those that help you compare two or (ideally) all three of the clips.

We will use a rubric to grade your paper, and share it in advance on D2L; it simply quantifies these guidelines, so there are no surprises.

The word limit is a maximum, not a minimum. If you can fulfil the assignment's requirements in fewer than 1250 words, that is always preferable. If you exceed this limit, you will lose marks (5% for every 250 words, or portion thereof) if we judge that you haven't adequately edited your language for concision.

Midterm Exam (15%)

The exam presents a list of eight passages from *Macbeth* and *The Taming of the Shrew*. You choose two passages to identify by their source and their context. Who is the speaker, what is the setting, and what is the surrounding action or meaning? You then explain the significance of the passage in relation to the text's major themes. How does the passage reflect themes and ideas that appear elsewhere in the text? (Your response is stronger if you can specify or even quote some other instances.) Cite passages by act, scene, and line, like this: "All the world's a stage" (2.7.140).

The exam is open-book: that is, you can consult your annotated copies of these two plays. No other materials are allowed.

Participation (15%)

Your participation grade depends on your regular, substantive contributions to our 12-week conversation about this material: both face-to-face and digital, both in class and on your own time. We will not regularly take attendance, since it's really your decision whether or not to come to class. When you do, you arrive with an annotated copy of the assigned texts, ready to discuss them; on the days when there are pre-assigned viewings you have watched them, and posted comments or questions about three of them (or more) to the #media channel in Slack. If you have questions about the course material and assignments, you come to our office hours rather than only sending us electronic queries. And you never (seriously, *never*) ask us a question you could answer by reading this course outline.

You also post at least **five times** throughout the term to the **#texts-passages** channel in our Slack workspace. Before noon on tutorial days, post excerpts of about 10 lines of Shakespeare (or 3 sentences of secondary readings). Arrive prepared to recite your excerpt (from the book, not from memory); to paraphrase its meaning; and to pose a question for the class to discuss about it (i.e. one with a nuanced answer, not a binary answer).

Participation in this class is a self-reporting exercise. That means on the last day of class (10 April) you submit to the D2L Dropbox a 1-page account of how you engaged with the course, its readings, and its assignments. In other words, offer evidence that you were more than a body in the room during our meetings; that you did more than the minimum to read, watch, analyze, annotate, and think about our readings and viewings; that you reflected carefully on your readings, viewings, and assignments; that you came to our office hours; that you posted on videos the requisite three times, and to the #texts-passages channel in Slack the requisite three times; that you contributed to the #backchannel during lectures, and/or to other channels in Slack; that you attended any optional live performances or cinema broadcasts; that you came to class even on the days that we weren't giving out quiz passwords; and any other evidence you can cite of your engagement.

Finally, on the basis of all this evidence, award yourself a grade out of 15. Be credible; tell us not only what you did, but what more you could have done to earn a higher grade. If we agree with your self-assessment and evidence, we will give you that grade.

Final Exam (25%)

The final exam will be scheduled by the registrar between April 15 and 27; you must be available up to the end of this period.

The exam has two parts. The format of Part A (40/100) is identical to the Midterm Exam, only the eight passages will come from *1 Henry IV* and *Coriolanus*, and you will consult your Exam Dossier (if you have prepared one) rather than your copies of the plays.

Part B returns to an argument of Sarah Hatchuel's book *Shakespeare, from Stage to Screen* (2004) that is central to this course, that film directors use "two strategies of associating the visual and the verbal": literal illustrations and metaphorical associations (19). You will write an essay on those strategies in any **two films of two different plays** that we have studied of *The Taming of the Shrew*, *1 Henry IV*, and *Coriolanus*: that is, films in the 'Viewings' column of the course schedule from W6 to W12. For full marks, your essay should discuss two or more scenes from your chosen film, one of which is from the latter half.

During the exam, you are allowed to consult your **Exam Dossier**: 12 or fewer pages that you prepare and submit over 12 weeks in your tutorials (1 per week). These pages can include any sort of text you want (quotations, summaries, notes), in any format that will be intelligible and helpful to you in the exam. Preparing an Exam Dossier is entirely optional, and the number of days that you submit a single page is your decision. But there are some guidelines:

- Submit a single letter-sized (8 1/2 x 11") page each week, with text on only one side. Tiny type is fine, but do your future self a favour and make it legible.
- The text must be your own notes, and transcriptions of quotations from texts in our 'Readings' column of the course schedule. Nothing else is allowed, such as materials from print, online, or other sources, or notes shared between students. Submitting words or ideas that are demonstrably similar to others' is academic misconduct.
- Submit your page in person, in your own tutorial session, before it ends each Wednesday. Otherwise, you miss your opportunity to submit a page that week. No excuses (*traffic, weather, deaths of beloved family pets, other calamities*). No substitutions or later submissions will be allowed, for any reason whatsoever. And once you submit a page, it's in the vault: you can't see it again until the final exam.
- Your teaching assistant will sign and date your page to certify that it meets these guidelines, and reserves the right to decline it.

Policies and Guidelines

Screen Policy

Use a laptop to take notes in class, if you insist. But consider this: students who take longhand notes retain concepts better than those who type them. (*Don't believe me? Google 'NPR notes on laptop' or 'Scientific American laptop handwriting'.*) That's because writing more slowly requires you to summarize ideas, not just transcribe words.

But if you're using your computer as a shield to avoid eye contact with others, or as a distraction from the reason you actually came to class (to read texts and talk about them), stop. Not only is it really obvious, it's mindless. Be mindful, instead: be present in class, and focus your intentions on the reason you're there.

Needless to say, the same goes for phones and tablets. Set your phone to vibrate and put it away. If you use your device for class-related reasons, like I do to consult my lecture notes, then do as I do: silence your notifications during class. (*That's a good life-habit, by the way; why are you letting other people's timing disrupt your mental focus?*)

Academic Integrity

While 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.

Using any source whatsoever without clearly documenting it is a serious academic offence. 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:

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.

Advice on adequate documentation can be found at the following web sites:

- www.dianahacker.com/resdoc/
- owl.english.purdue.edu/owl/resource/747/01/

Principles of Conduct (Department of English Statement)

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.

Other Information

Scribe & 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.

- 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 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.

- www.ucalgary.ca/ssc/writing-support

Guide to E-Mail Etiquette

- www.enough.utoronto.ca/computeruse/eetiquette.htm

Library & Research Support

Melanie Boyd, Librarian for English, offers research support to students, including strategies for finding articles, books, and other library materials. Contact: maboym@ucalgary.ca. Find the English Pages research guide here:

- 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:

- 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.”

- www.ucalgary.ca/pubs/calendar/current/i.html

Deferral of Term Work & 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.

- www.ucalgary.ca/pubs/calendar/current/g-6.html
- www.ucalgary.ca/pubs/calendar/current/g-7.html

Student Accommodations

The student accommodation policy can be found at:

- ucalgary.ca/access/accommodations/policy

Students needing an accommodation because of a disability or medical condition should communicate this need to Student Accessibility Services in accordance with the Procedure for Accommodations for Students with Disabilities

- ucalgary.ca/policies/files/policies/student-accommodation-policy

Students needing an accommodation based on a protected ground other than disability, should communicate this need, preferably in writing, to the course instructor.

The full policy on Student Accommodations is available at:

- www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf

Absences

Students who are absent from class assessments (tests, participation activities, or other assignments) should inform their instructors as soon as possible. Instructors may request that evidence in the form of documentation be provided. If the reason provided for the absence is acceptable, instructors may decide that any arrangements made can take forms other than make-up tests or assignments. For example, the weight of a missed grade may be added to another assignment or test. For information on possible forms of documentation, including statutory declarations, please see:

- <https://www.ucalgary.ca/pubs/calendar/current/n-1.html>

Emergency Evacuation/Assembly Points

- www.ucalgary.ca/emergencyplan/assemblypoints

Freedom of Information & Protection of Privacy Act

- 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.

- 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 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

- 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	Jan 14	<i>Course Introduction</i>	(advance / in class)	
		How to Read a Film		
	Jan 16 (T)	"Brief Guide to Film Grammar and Rhetoric" (<i>ShFilm</i> , xxiii-xxv)		
		History of Shakespeare on Film		
W2	Jan 21	"Shakespeare on Film and Television" (<i>ShFilm</i> , xi-xvii)	"All the World's a Screen" (BBC, 2016)	
	Jan 23 (T)	"Establishing Shot: History" (<i>ShFilm</i> , 3-20); "Shakespeare and the Talking Movies" {PDF}		
		Performance Spaces		
W3	Jan 28	<i>Theatre Day: Meet in CHG100 (University Theatre)</i>		Quiz 1: W1-W2
	Jan 30 (T)			
		Macbeth		
W4	Feb 4	The play (Miola 1-82)		
	Feb 6 (T)	<i>Historical Films</i> : "On ... the 1948 Macbeth" (Miola 111-15)	Welles; Kurosawa	
W5	Feb 11	<i>Recent Films</i> : Stewart and Fleetwood Interviews (Miola 131-39)	Polanski, Fassbender, Goold, Norris	
	Feb 13 (T)	<i>Theatre and TV</i> : "On the 1976 ... Macbeth" (Miola 116-22)	Nunn	
	Feb 15			Scene Analysis Paper
	Feb 18-22	<i>Reading Break</i>		
		The Taming of the Shrew		
W6	Feb 25	The play (Callaghan 1-79); "Franco Zeffirelli" (<i>ShFilm</i> , 53-60)	Zeffirelli	
	Feb 27 (T)			
W7	Mar 4	<i>Adaptations</i> : "Kiss Me Kate" (Callaghan 346-48)	Porter/Sidney	
	Mar 6 (T)			Quiz 2: W4-W7
		1 Henry IV		
W8	Mar 11	The play (McMullan 1-94); "Welles and Falstaff" (McMullan, 368-80)	Welles	
	Mar 13 (T)		Branagh	
W9	Mar 18			Midterm Exam
	Mar 20 (T)	<i>Adaptation</i> : "My Own Private Idaho" (McMullan, 387-92)	Van Sant	
W10	Mar 25	<i>Theatre and TV</i>	Dromgoole	
	Mar 27 (T)	<i>'Live' Theatre</i>	Eyre, Doran	
		Coriolanus		
W11	Apr 1	The play (Holland, 149-411)		
	Apr 3 (T)	<i>'Live' Theatre</i>	Rourke, Jackson	
W12	Apr 8	"Filming Coriolanus (2011)" (Holland, 133-141)	Fiennes	
	Apr 10 (T)	<i>Fiennes Film Analysis (continued)</i>		Quiz 3: W8-W12; Participation Report
	Apr 15-27	<i>Exam Period</i>		Final Exam