

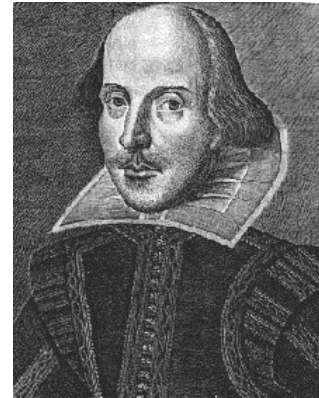
First-Year Seminar: SHAKESPEARE & FILM

CRN 4514, 4.0 Credits, FYS 1111, Section 22
Fall Quarter, 2014
Sturm Hall 433
10:00 – 11:50 TR

W. Scott Howard
Sturm Hall 387-E
showard@du.edu
303-871-2887
<https://portfolio.du.edu/showard>
Office Hours: by appointment

“To the Reader”

This Figure, that thou here seest put,
It was for gentle Shakespeare cut,
Wherein the Graver had a strife
With Nature, to out-doo the life:
O, could he but have drawne his wit
As well in brasse, as he hath hit
His face; the Print would then surpasse
All, that was ever writ in brasse.
But, since he cannot, Reader, looke
Not on his Picture, but his Booke.



—Ben Jonson’s commendation of Martin Droeshout’s portrait of William Shakespeare in the 1623 *First Folio* of Shakespeare’s works. For digital copies, see <http://www.du.edu/~showard/jonson.gif> & <http://www.du.edu/~showard/shake.jpg>

COURSE DESCRIPTION:

Who was William Shakespeare and what do his plays mean to us in the 21st century? This First-Year Seminar will investigate Shakespeare on the page, stage and screen, studying the various ways in which The Bard’s plays are transformed from works of dramatic literature into works of culture.

Students in this course will study film productions of Shakespeare’s plays from interdisciplinary and international perspectives. The class will begin with close examinations of Shakespeare’s original texts with regard to Elizabethan culture and English Renaissance literary traditions. Students will then investigate the ways in which film adaptations offer new cultural narratives that work within and against the discourse of Shakespeare’s world. We will follow Shakespeare through his myriad transpositions into strikingly diverse cultural traditions—from medieval Japan to gang-infested Los Angeles—shedding new light on the phrase ‘universal poet’. Plays to be studied include *Hamlet*, *Romeo & Juliet*, and *Macbeth*; literary adaptations, Martha Ronk’s *Why Why Not* and Tom Stoppard’s *Rosencrantz & Guildenstern Are Dead*. Films to be investigated include: The British Film Institute’s *Silent Shakespeare* and *Animated Shakespeare Shorts* (BBC), Zeffirelli’s *Hamlet* (1990), Branagh’s *Hamlet* (1996), Almercyda’s *Hamlet 2000* (2000), and Stoppard’s *Rosencrantz & Guildenstern Are Dead* (1990); Zeffirelli’s *Romeo & Juliet*, (1968), Luhrmann’s *Romeo + Juliet* (1995); Kurosawa’s *Throne of Blood* (1957), Polanski’s *Macbeth* (1971), *LiCalsi’s Macbeth: the Comedy* (2001), and Morrissette’s *Scotland, PA* (2002). Some of the films, however, will receive less attention than others, depending upon our time constraints.

Students will work individually, in groups, and collectively as they engage with research projects that will connect the classroom to the world-at-large. The seminar will also provide individualized academic advising as part of a robust introduction to campus resources and the intellectual community at DU.

FILMS: Students are responsible for viewing all films outside of class and in advance of regularly scheduled meetings. All feature-length films to be examined in this class are available for viewing via DU CourseMedia, <https://coursemedia.du.edu/>, which requires Flash. Film clips will be screened, discussed and studied during class meetings.

PHOTOCOPIES: Selected works (TBA) will be available on my DU Portfolio site, <https://portfolio.du.edu/showard>

REQUIRED TEXTS:

Ronk, Martha. *WHY WHY NOT*. Berkeley: Univ. of California Press, 2003. ISBN: 9780520238114
 Shakespeare, William. *Hamlet*. Oxford: Oxford University Press, 2008. ISBN: 9780199535811. \$10.95
 ---. *Romeo & Juliet*. Ed. Jill L. Levenson. New York: Oxford, 2000. ISBN: 9780199535897. \$10.95
 ---. *The Tragedy of Macbeth*. Ed. N. Brooke. New York: Oxford, 1998. ISBN: 9780199535835. \$10.95
 Stoppard, Tom. *Rosencrantz & Guildenstern Are Dead*. New York: Grove, 1967. ISBN: 0802132758

METHOD OF EVALUATION & GRADING:

Four Assignments	40%
One Commonplace Book*	20%
One Presentation	10%
One Research Project	30%

*Commonplace Book—that is, a hand-written notebook—in which you engage consistently with our work in the course, responding to in-class prompts as well as following your own path through our readings and your writing / research / making.

Note on attendance: For each unexcused absence, your grade in the class will be diminished by -0.5.

Note on assignments: Unless otherwise specified, assignments are due at the beginning of class in hard copy form: typed, double-spaced, 1” margins, 12-point TNR font, pages stapled. Assignments deviating from these guidelines may be considered late. Work submitted late will receive a deduction of -0.5 per day.

Note on grading: *The Check System.* I’ll be grading your Assignments with a check system that will follow these guidelines: A check plus on all your Assignments will translate into a grade of 4.0/A for that percentage of your overall grade in the course. Each check will reduce your grade for that component of your overall grade by -0.5. Each check minus, by -1.0; each missing Assignment, by -2.0. If you ever receive less than a check plus, you will have the option to revise and resubmit the work for a higher grade. Those revisions, attached to the first versions, will be due by the beginning of the next class meeting. *The Point & Letter System.* I’ll be grading your Commonplace Book, Presentation, and Research Project with a point & letter system corresponding to this scale: A (4.0-3.9); A- (3.8-3.5); B+ (3.4-3.2); B (3.1-2.9); B- (2.8-2.5); C+ (2.4-2.2); C (2.1-1.9); C- (1.8-1.5); D+ (1.4-1.2); D (1.1-0.9); D- (0.8-0.5); F (0.4-0).

Note on plagiarism: Students are expected to submit original work for all assignments. Plagiarism will not be tolerated and will result in an automatic F in the course.

CALENDAR (subject to change):

Week 1	<i>Stage, Page & Screen: on editions & adaptations</i>
T 9/9	Assignment One
Th 9/11	
Week 2	<i>Times out of Joint: Hamlet’s ‘bad’ histories</i>
T 9/16	
Th 9/18	
Week 3	<i>Ghosts in the Machine: Hamlet’s others</i>
T 9/23	
Th 9/25	
Week 4	<i>Ghosts in the Machine: Hamlet’s others</i>
T 9/30	
W 10/1	Chancellor’s Dinner: Cable Center (Dinner) & Gottesfeld Room (Dessert Reception) 6:00 – 9:00 p.m.
Th 10/2	Assignment Two

- Week 5**
T 10/7
Th 10/9
Star-Crossed Lovers: in fair Verona
- Week 6**
T 10/14
Th 10/16
Star-Crossed Lovers: in the city of Angels
Assignment Three
- Week 7**
T 10/21
Th 10/23
Staging Villainy: from England to Scotland to Japan
- Week 8**
T 10/28
Th 10/30
Staging Villainy: from England to Scotland, PA
Assignment Four
- Week 9**
T 11/4
Th 11/6
Shakespeare @ DU: Research Projects
Presentations
Presentations
- Week 10**
T 11/11
Th 11/13
F 11/14
Shakespeare @ DU: Research Projects
Presentations
Presentations
Last day of Fall Quarter classes
Commonplace Books due / Research Projects due
- Week 11**
Th 11/20
Shakespeare @ DU: Research Projects
Fall Quarter exams conclude



"Reading Shakespeare" by Lauren Mulkey.
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