

First-Year Seminar: SHAKESPEARE & FILM

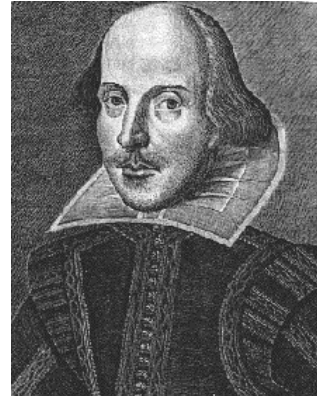
FSEM 1111 / Section 36
CRN 4221
4.0 Credits
Fall Quarter, 2016
Sturm Hall 376
Fridays 10:00 – 1:50

W. Scott Howard

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<https://canvas.du.edu/>
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 (and back again).

Students in this course will study cinematic and literary adaptations of *Hamlet* 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 cinematic and literary reconfigurations 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 the Eurasian Steppe to Wall St.—shedding new light on the phrase, “*thou Starre of Poets.*”

Dramatic and poetic works to be studied include Shakespeare’s *Hamlet*, Martha Ronk’s *Why Why Not*, and Tom Stoppard’s *Rosencrantz & Guildenstern Are Dead*. Films to be investigated include Kozintsev’s *Hamlet* (1964), Branagh’s *Hamlet* (1996), and Almercyda’s *Hamlet 2000* (2000) among others (noted below). Some of the films 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 assigned films in advance of regularly scheduled class meetings. All feature-length films for this course are available via Canvas: <https://canvas.du.edu/>

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

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TEXTS:

Ronk, Martha. *why why not*. Berkeley: University of California Press, 2003.

ISBN: 0-520-23811-7

Shakespeare, William. *Hamlet*. London: Arden Shakespeare, 2006.

ISBN: 978-1-904271-33-8

Stoppard, Tom. *Rosencrantz and Guildenstern are Dead*. New York: Grove, Press, 1967.

ISBN: 0-8021-3275-8

FILMS:

Sir Laurence Olivier's *Hamlet* (1948): <https://canvas.du.edu/>

Grigori Kozintsev's *Hamlet* (1964): <https://www.youtube.com/watch?v=Vp5Rz0LqUSM>

Franco Zeffirelli's *Hamlet* (1990): <https://canvas.du.edu/>

Tom Stoppard's *Rosencrantz & Guildenstern Are Dead* (1990): <https://canvas.du.edu/>

BBC's *Animated Shakespeare / Hamlet* (1994): <https://vimeo.com/117664734>

Kenneth Branagh's *Hamlet* (1996): <https://canvas.du.edu/>

Michael Almereyda's *Hamlet 2000* (2000): <https://canvas.du.edu/>

Gregory Doran's *Hamlet* (2009): <https://canvas.du.edu/>

ASSIGNMENTS & GRADING:

One Commonplace Book* 20%

Five Essays 40%

One Individual Project 20%

One Group Project 20%

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

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 Essays with a check system that will follow these guidelines: A check plus on all your Essays 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 Essay, 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 and Projects 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.

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CALENDAR (subject to changes):

Week 1 F 9/16	Essay #1 due Thomas King: <i>The Truth About Stories</i> <i>Hamlet</i> 1 & 2
Week 2 F 9/23	Special Collections / Artists Books @ Shakespeare <i>Hamlet</i> 3, 4, 5 <i>Hamlet</i> + Prefaces & Introduction BBC's <i>Animated Shakespeare</i> (1994)
Week 3 F 9/30	<i>Hamlet</i> 1 – 5 Sir Laurence Olivier's <i>Hamlet</i> (1948) Grigori Kozintsev's <i>Hamlet</i> (1964) Gregory Doran's <i>Hamlet</i> (2009)
Week 4 F 10/7	Essay #2 due <i>Hamlet</i> 1 – 5 <i>Rosencrantz and Guildenstern are Dead</i> (text & film)
Week 5 F 10/14	Essay #3 due <i>Hamlet</i> 1 – 5 Franco Zeffirelli's <i>Hamlet</i> (1990) Michael Almereyda's <i>Hamlet 2000</i> (2000)
Week 6 F 10/21	Essay #4 due <i>Hamlet</i> 1 – 5 <i>why why not</i> Kenneth Branagh's <i>Hamlet</i> (1996)
Week 7 F 10/28	Sturm Hall 496 Essay #5 due <i>Hamlet</i> 1 – 5 <i>Hamlet</i> + Appendices
Week 8 F 11/4	Projects & Presentations
Week 9 11/11	Projects & Presentations
Week 10 11/18	Projects & Presentations
Week 11 11/19 – 22	Fall Quarter exams



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RESOURCES:

University of Denver Libraries: <http://library.du.edu/>
 University of Denver, Theatre Department: <http://www.du.edu/ahss/theatre/>
 DU's Reiman Theatre @ CPR: <http://www.cpr.org/news/story/after-85-years-dark-du-mural-revealed>
 Denver Center for the Performing Arts: <http://www.denvercenter.org/>
 Folger Shakespeare Library: <http://www.folger.edu/>
 Folger Shakespeare Library / First Folio: <http://www.folger.edu/first-folio-tour>
 Folger Shakespeare Library / Shakespeare's Life: <http://www.folger.edu/shakespeares-life>
 British Library / Shakespeare: <https://www.bl.uk/shakespeare>
 British Library / *Hamlet*: <https://www.bl.uk/works/hamlet>
 British Library / Shakespeare Quartos: <https://www.bl.uk/treasures/SiqDiscovery/ui/search.aspx>
 MIT Shakespeare: <http://shakespeare.mit.edu/>



“Reading Shakespeare” by Lauren Mulkey.
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<https://portfolio.du.edu/showard>